Motion Picture News

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SEPTEMBER 3, 1921

Motion Picture News

Reg. U. S. Patent Office

Watch the Ad Pages

The advertising pages of Motion Picture News are each week telling this story: Summer is past; Fall is here.

The business is alive again; hear it hum.

Associated Exhibitors, Arrow Film, Famous Players—these are among the organizations that go to extra space this week to tell of offerings to hasten along the Fall prosperity.

Watch the ad pages. They mean business. And, of course, you can always count on seeing *everything* in The News for—

The News Covers The Field

VOL. XXIV No. 11 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

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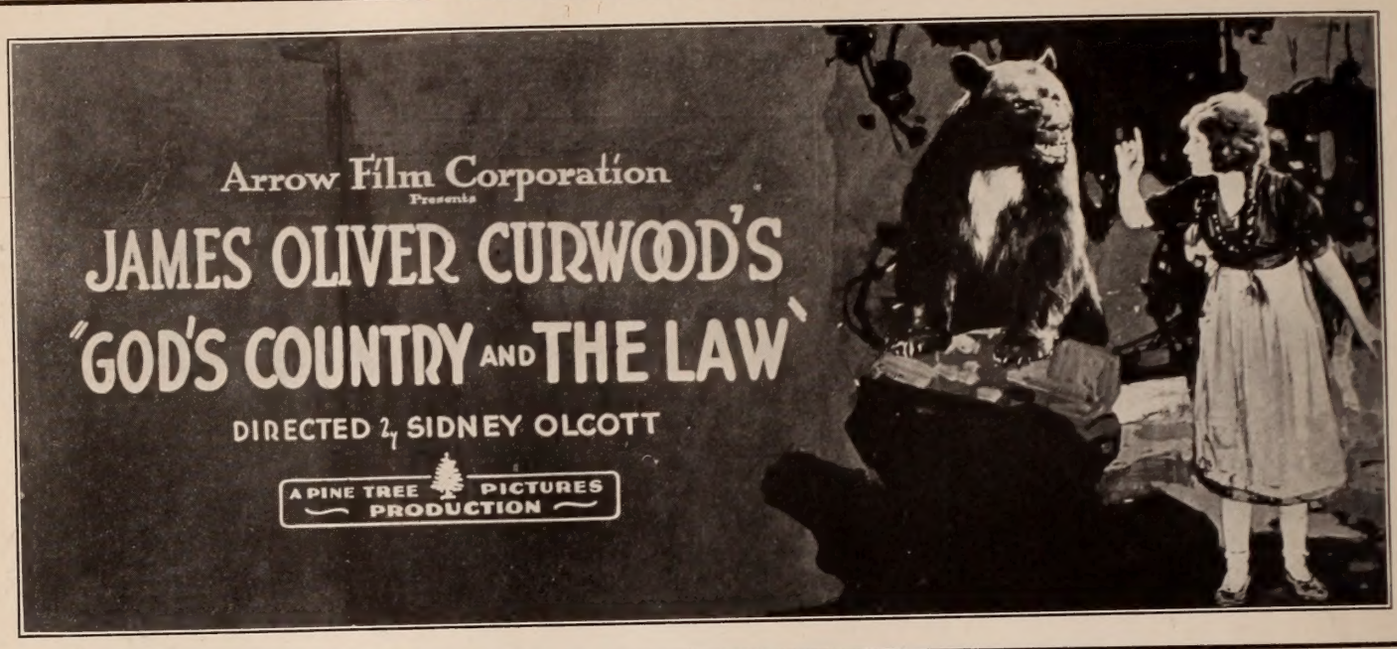


TO a photo-play a good story is as important as the keystone is to an arch! If the story is weak a collapse is certain.

From Maine to California James Oliver Curwood is known for the strength of his stories, and one of his strongest is "God's Country and the Law," to be released through the ARROW FILM CORPORATION. Adding RITCHEY posters was the last necessary touch to make this production a perfect box-office success. The twenty-four sheet from the set is reproduced above. It has those qualities of color, design and execution that are certain to appeal to the great mass of the motion picture public.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

Where the Hero first sees the big City

The Bowery where he works as a Waiter

The Cafe where he meets the most beautiful Woman he has ever seen

The Park Bench where he comes face to face with Poverty

The Church where His Ideals are revived

Back Home- where the Girl still waits

ADOLPH ZUKOR presents a

George Fitzmaurice

PRODUCTION

"EXPERIENCE"

BY GEORGE V. HOBART

WITH

RICHARD BARTHELMESS

THE story of a young man who went to the big city—and heard the call of pleasure and trod the road to destruction. And of the girl who brought him back again to the path of love and happiness.

A spectacular, brilliant, flashing and colorful production of the record-breaking play.

Photoplay by Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor
presents

Elsie Ferguson

in

"Footlights"

By RITA WEIMAN
Directed by John S. Robertson
Photoplay by Josephine Lovett

TO the world she was Lisa Parsinova, ze gr-r-reat Russian actress. But off stage she was only pretty Lizzie Parsons, from a New England farm!

And then Lizzie's ideal man fell in love with Lisa and her Russian temperament!

Everybody will want to see this inside story of a star—the life the public never sees.

It is Miss Ferguson's greatest picture, and a guaranteed box-office knockout.

a

Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Producer-Exhibitor Combination Threatens Peril to Industry

By ADOLPH ZUKOR

This article by Mr. Zukor first appeared in Variety, October 25th, 1918, and also in Progress-Advance, November 7, 1918.

AFTER careful deliberation, I have decided to comply with Variety's request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double role of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country to express my opinion on this important matter, but have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

Variety's specific recognition of the situation, however, and its request for a definite statement of fact and opinion cannot now be ignored without the same possibility of misconstruction of motive. I therefore feel it my duty, not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors in the industry.

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Why Minimize Results?

LET us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute, and exhibit motion pictures, all at the same time, with equal ability in all of these three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best—or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candlestick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

Able Men Attracted

THE tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that stratum of the trade into which their native talents and tendencies best fitted them. So. D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur mingled their dramatic genius with the new-born screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothapfel, Moe Mark, Harold Edel, Eugene H. Roth, Sid Grauman, John H. Kunsky, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theatre end of the business, to the temples that they knew would be reared in which the people might worship the new amusement-god; so Jesse L. Lasky, Wm. A. Brady and Max Karger contributed their combined administrative and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

Specialization Is Insurance

AFTER years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends today or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important protection for your business than the fact that you are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theatres will not have attractions for their screens, the best equipped studios will not have materials for production, the best managed exchanges will not have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization. Translate the thought into everyday terms of your own business. The only way a retailer can assure him-

(Continued on next page)

[ADVERTISEMENT BY FAMOUS PLAYERS-LASKY CORP.]

Producer-Exhibitor Combination

(Continued from preceding page)

self of a consistent quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a consistent revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion picture business as well—TO MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.

Exhibitors Have Advantages

WE should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment the exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best. The exhibitor is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

Why build barriers about your own business—why limit your own field—why create your own competition?

There are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theatre. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the box-office receipts in one type of theatre—for the small exhibitor can have no interest in a producing company.

A Difficult Art

IT seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always underestimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern.

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought; it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take that material and transfuse life and reality into it, for a list of players, all of whom represent dramatic ability, but each of whom must possess a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience. I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the stage of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion this machine, in a greater degree than they could now be available to any other unit in the industry, existent or future.

Specialization Essential

HAVE all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay which permits her to crowd a hundred theatres simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her augmented popularity and greater ability—gained under the excellent producing conditions with which he has surrounded her. A group of exhibitors joined on a cooperative basis offers her a bigger sum. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

Who Pays? The Exhibitor!

THE producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theatres, provided there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the money she receives for her services, the greater incentive she will have for more devoted effort. But he does not wish to pay her a sum based upon *inflated* box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and even the star in question.

This situation, in which retailers deliberately and systematically arrange to pay more for the product they have to buy than they would normally have to pay, has no parallel in the annals of business, and is unequalled in any other industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing companies, but they are directly paying the cost of this competition in the form of higher rentals. And the worst of it is that the cost of this destructive and futile practise is paid not alone by the few exhibitors responsible for the condition, but by every other exhibitor in the country. Certain exhibitors who feel that they can pay less for pictures by joining together in affiliation of exhibitors are right in one part of their theory—they will pay less for pictures—but they will get poorer pictures. If all the exhibitors paying $50 a day decide they will pay no more than $25 a day, they will get pictures just half as good as those they are receiving today. Can't you see that this result must follow?

[ADVERTISEMENT BY FAMOUS PLAYERS-LASKY CORP.]

Threatens Peril to Industry

Quality Suffers

IF the producer makes a picture that he knows will take in altogether $100,000, it is certain that he is not going to spend $125,000 to make it, even if the type of subject requires that amount, or a greater sum, for adequate treatment. This inevitably means deterioration of quality, and therefore retrogression of the entire industry. If the exhibitor, therefore, who can afford to pay more for pictures than the price he would like to pay, faces this fact and is content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by such a change. I am prepared to go even this far in order to frankly face his view; but will he retain his present public and attract a new following to his theatre if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the history of the industry—look back upon the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were discharged; men of less ability replaced them—and trade marks that bade fair to challenge the world's attention as representative of a high quality product, deteriorated, and in many cases have become a joke in the trade and to the public.

Poorer Goods for Less Money

IT is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of at least three concerns that entered the business under very auspicious conditions and with a high quality product to present to the trade. The exhibitors have driven these concerns to the minor positions they occupy today, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in that respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business by creating a stimulus for better quality that only serious competition can make certain.

Cheap pictures are more easily made than good pictures because they do not require the same amount of heart-breaking thought and energy, aside from the difference in money; but a series of cheap pictures today in the majority of theatres throughout the country would kill the industry more quickly than it would have been killed five years ago but for the advent of better pictures, for the reason that the public is more discriminating now than it was then, and would, therefore, tire of the cheap product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you recall what Andrew Carnegie said when he was queried as to which he would rather lose—his organization or his plants? He replied that he would rather lose his plants ten times than lose a single part of his organization, for without the latter the plants would be idle, but with it he could build his plants again in a year.

Organization Meets Test

DRAWING a little analogy, when the Famous Players studio burned down on September 11, 1914, the company could not have proceeded to rehabilitation if it did not have the loyalty of a *splendid organization with special abilities.* Such an organization develops only from the principle of specialization. Every man knew the part he was to play in any emergency and was equipped to perform it with speed and accuracy. The fact that this organization was equipped so perfectly and manned so well made it possible for us to keep on the supply of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of good to the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Such results are built only upon concentrated efforts. Upon the men and women, the boys and girls, in the studios, theatres, exchanges and executive offices of producing and distributing companies, depend whatever greater glories are yet to crown the motion picture art.

Do Not Scatter Energies

LET them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsoever branch of the industry. Let us all coordinate our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer, or the producer slightly or extensively an exhibitor.

For then it will be nobody's business!

Another important defect in the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to dominate the business of exhibitors in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to procure. I have always been unalterably opposed to this dictatorship because it is bound to limit the natural growth and independence of the smaller exhibitor and therefore hinder the advance of the entire industry. The exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. It is only the man who looks ahead who will be in the business a few years hence, and all temporary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

Need Is Clearly Seen

I see it today as clearly as I saw the need for better pictures in 1912 that if the producer and exhibitor do not coordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it energed only in recent years.

If exhibitors establish or rent studios for the production of pictures the producers will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry, but the producer would have the advantage because he would already have the goods to sell, and the ability and the experience to make the better pictures.

No Room for Disorders

I HOPE the situation never develops to such a point. So does everyone else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture industry is big enough, at present and for future growth, without seeking new worlds to conquer. There are only a few men in each generation who are possessed of inordinate ambition, and it is a curious fact that they invariably fail. Let the motion picture industry, which has become a symbol to the world of twentieth century industrial organization, which within the span of a few years has taken its place among the old and foremost industries of the world, which has become one of the greatest blessings to humanity and an agency of yet unguessed value to future generations—let this industry be free of such disturbers!

Let it not be said when the full history of the motion picture art is written that its glory was blighted and its radiance dimmed by a would-be Caesar or Napoleon, who in destroying himself destroyed also the spirit and will of the constructive workers of the industry.

I appeal to all those who have sought the motion picture as a life-work, and who have found in the world of the studio, the exchange or the theatre an answer to the ambitions within their hearts calling for expression. I appeal to them to protect their worlds from invasion—not that they might go on making more money, but that they might expand their abilities and increase their efficiency the better to contribute to the motion picture's greatness.

WHAT BRANCH OF THE BUSINESS ARE YOU IN?

WHAT IS YOUR FUTURE?

WILL YOU HAVE A THEATRE OR A STUDIO.

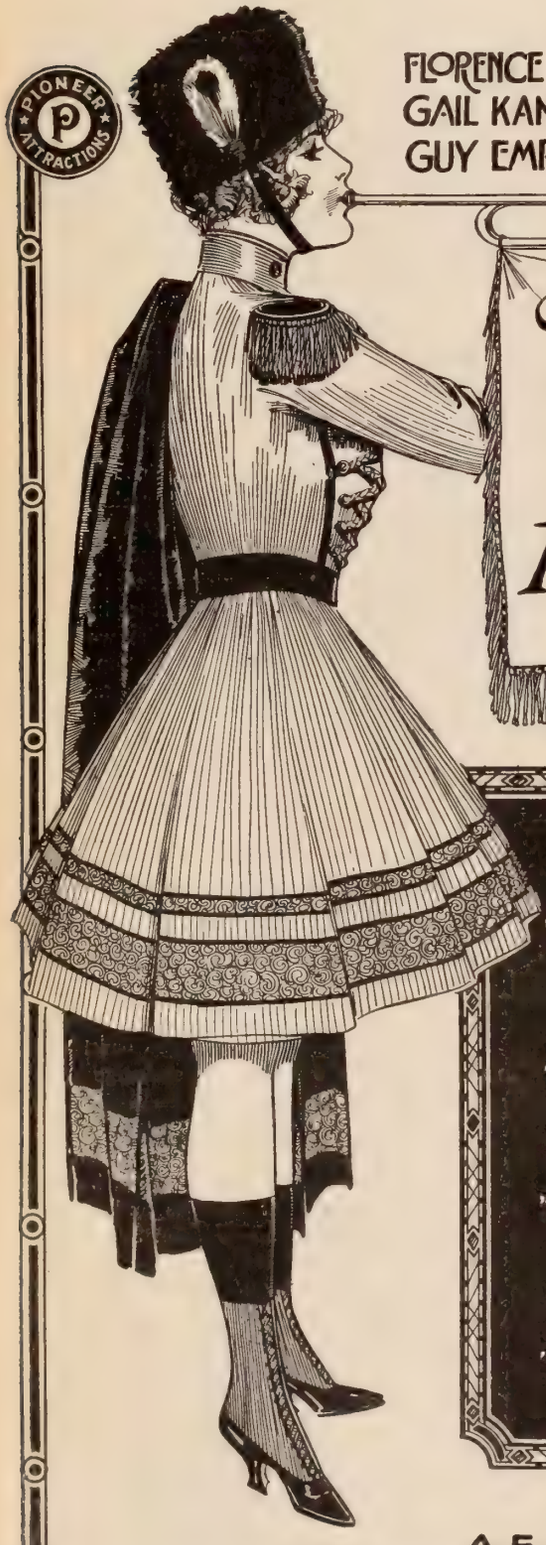
As surely as there is a natural law of compensation, as surely as there is an irresistible impulse for self-preservation, as surely as there is a point beyond which competition becomes an evil instead of a benefit, so surely, if you want both, you will have neither.

ADOLPH ZUKOR.

[ADVERTISEMENT BY FAMOUS PLAYERS-LASKY CORP.]

NO WONDER EXHIBITORS ARE CROWDING INTO PIONEER EXCHANGES AND ARE BOOKING PIONEER FEATURES

The Pioneer Seal is the Crest of Service and Satisfaction!



FLORENCE REED, MADGE KENNEDY, EDITH ROBERTS, ORA CAREW, GAIL KANE, PAULINE STARKE, CLAIRE WHITNEY, VIOLET MERSEREAU, GUY EMPEY, RUSSELL SIMPSON, VANDYKE BROOKS AND OTHERS

The Voice of 15,000

"INDEPENDENT PRODUCT FROM INDEPENDENT EXCHANGES FOR INDEPENDENT EXHIBITORS"

THE SLOGAN OF THE DAY!

MADGE KENNEDY
IN GEORGE WESTON'S FAMOUS PLAY
"OH, MARY BE CAREFUL"

FLORENCE REED
LIONEL ATWILL - GARETH HUGHES
IN
"INDISCRETION"

ORA CAREW
IN
THE LLOYD CARLETON PRODUCTION
"BEYOND THE CROSSROADS"

PAULINE STARKE
IN
THE SARGENT PRODUCTION
"THE FORGOTTEN WOMAN"

EDITH ROBERTS
IN
"IN SOCIETY"

GUY EMPEY
IN
HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

VANDYKE BROOKS
IN
THE FANARK SPECIAL
"THE CRIMSON CROSS"

CLAIRE WHITNEY
IN
A SPECIAL PRODUCTION
"THE LEECH"

PIONEER FILM CORPORATION

A. E. LEFCOURT, *Pres.* *28 EXCHANGES IN THE U.S.A.*

"Every Arrow Picture
is a Sure-Shot Success."

W. E. Shallenberger
President

The record of ARROW is without a parallel in the field of motion pictures.

The exhibitor who shows ARROW Pictures is always certain of pleased patrons and big box-office success.

The Independent Field—and Why ARROW Leads It

The exhibitor who would build substantial, permanent patronage, instinctively turns to the independent field for his productions.

Why?

Because the independent picture is produced, sold and priced to the exhibitor strictly on its merit.

—And ARROW leads the independent field because of the rigid standards it has set for dramatic quality, photography, and all 'round box-office possibilities.

Every ARROW Picture is a sure-shot success.

ARROW FILM CORPORATION
220 West 42nd Street New York City

Big ARROW announcements on the following pages

"Watch ARROW Announcements and Reap Box-Office Success."

W. E. Shallenberger
President

To You Who Have Shown CURWOOD Productions This Mere Announcement Is Enough.

To You Who Haven't, Let Us Say That a CURWOOD Production Smashes All Records.

CURWOOD Has More Than Five Million Magazine Readers and Ten Million Picture Fans.

FOUR SPECIAL JAMES OLIVER CURWOOD PRODUCTIONS

PRODUCED BY PINE TREE PICTURES, INC.

Each One Produced With More Than the Usual Care

Specially Produced for the INDEPENDENT MARKET

Distributed Through Independent Exchanges Exclusively for

ARROW FILM CORPORATION

Distributors for
UNITED KINGDOM INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street London, England

"ARROW stands for Best in Pictures
to-day - to-morrow - ALWAYS"

W. E. Shallenberger,
President

ARROW PICTURES
INDEPENDENT

SCENES FROM

God's Country and the Law

The first of the

Arrow-Curwood Specials

JAMES OLIVER CURWOOD

6 Big Reels

God's Country and the Law

Directed by Sidney Olcott

"It bears the unmistakable stamp of Curwood—a mark that stands for the acme of entertainment in motion pictures."

—*San Francisco Call-Post*

The next page gives more ARROW pointers

"Book ARROW Pictures and Watch Your Receipts Pile Up"

W. E. Shallenberger,
President

INDEPENDENCE

—It had to come. We knew it. And ARROW has grown up with the movement.

Every Time You Show an ARROW Picture, You Take a Firm Step Toward Independence

Your Nearest Independent Exchange Can Get Any ARROW Picture You Want . . . . .

Independent pictures mean independent exhibitors. Thanks to ARROW Pictures, the independent exhibitor can select his own subjects as he wants them —as he feels they will please his patrons. No ifs, ands or buts. No domination. No. Nothing but the best in pictures at prices which the exhibitor can afford and which leave a handsome profit.

Every ARROW Picture is an independent picture and is distributed through your best independent exchange.

It will pay you well—and it will please your patrons—to feature ARROW PICTURES. Each is highest class. Each is 100% a capacity picture. Our years of experience in judging pictures are your big protection. Fair dealing and genuine service. Every help for exhibitors.

Yours for Independence

ARROW FILM CORPORATION
220 West 42nd Street New York City

THE SATURDAY EVENING POST

An Illustrated Weekly
Founded Aº Dⁱ 1728 by Benj. Franklin

SEPT. 3, 1921 — 5c. THE COPY

Educational Pictures

"THE SPICE OF THE PROGRAM"

YOU are buying motion picture entertainment today just as you buy groceries or dry goods. Wherever—you think you run least risk of making an unsatisfactory purchase.

Theatres showing Educational Pictures do not depend on just one picture to please an entire audience. They offer you so many different kinds of good pictures that their programs are bound to please you.

You may see a two-reel feature photo-play like *The Northern Trail*, SELIG-RORK'S great production of James Oliver Curwood's story. Or—

A two-reel comedy by CHRISTIE—or a TORCHY COMEDY from a Sewell Ford story.

You can see the great screen comedian Lloyd "Ham" Hamilton in a MERMAID COMEDY ably directed by Jack White. Or—

One of Wm. S. Campbell's ANIMAL COMEDIES with almost human animal actors.

You can take Jolly Journeys around the world in Motion Picture Scenics for which the standard has been set by Robert C. Bruce's SCENICS BEAUTIFUL. You may laugh at Julian Ollendorff's animated cartoons, SKETCHOGRAPHS, or—

See in KINOGRAMS the visual news of all the world.

When you shop for your money's worth in motion picture entertainment, look in theatre entrances for posters and cards showing the Educational Pictures sign. When you see it—go in!

It's the Sign of a well-balanced Program!

EDUCATIONAL FILM EXCHANGES, INC., *E. W. Hammons, President*

This advertisement is Number One in the Educational National Series ...

Watch for this advertisement on Thursday, Sept. 1. It will go into 2,250,000 homes and be read by 12,000,000 persons in the United States and Canada.

Watch the Parents Applaud!

A new departure—a sure hit in serials. The thrills of the old style, the wholesomeness of the new. Eighteen glorious episodes of huge adventure in the early days of the Golden West, written around the famous expedition of John C. Fremont, of whom every redblooded American boy has read.

Here is exactly what every parent, every school-teacher, every censor, has long wanted in serials for Young America—the big days in our national history put on the screen in such thrilling fashion as never to be forgotten by boy or girl or grown-up.

Starring that nationally popular serial star —ART ACORD—supported by a great cast of experienced serial players. Watch for its early release!

"WINNERS OF THE WEST"

18 Glorious Chapters of Thrilling American History

Starring

ART ACORD

Directed by Edward Laemmle

ARE YOU SHOWING THESE BIG PULLERS?

EILEEN SEDGWICK

Supported by Geo. Larkin in Eddie Kull's Great Secret Service Serial.

"TERROR TRAIL"

EDDIE POLO

In J. P. McGowan's Big Adventure Serial of Cuba and the Golden West.

"DO OR DIE"

UNIVERSAL

NOW!

CARL LAEMMLE presents
The Amazing story of

"NO WOMAN KNOWS"

The story that had 2000 000 readers.....

Directed by
TOD BROWNING,
the man who made
"OUTSIDE THE LAW"

THE biggest HEART-PICTURE of many years—the same triumph of HUMAN SYMPATHY as you had in "Once to Every Woman"—the same APPEALING REALISM. A picture of joys and tribulations, tears and triumphs—as clean as rain but as vivid as lightning. Book it now for your first thundering Jewel success of the new season.

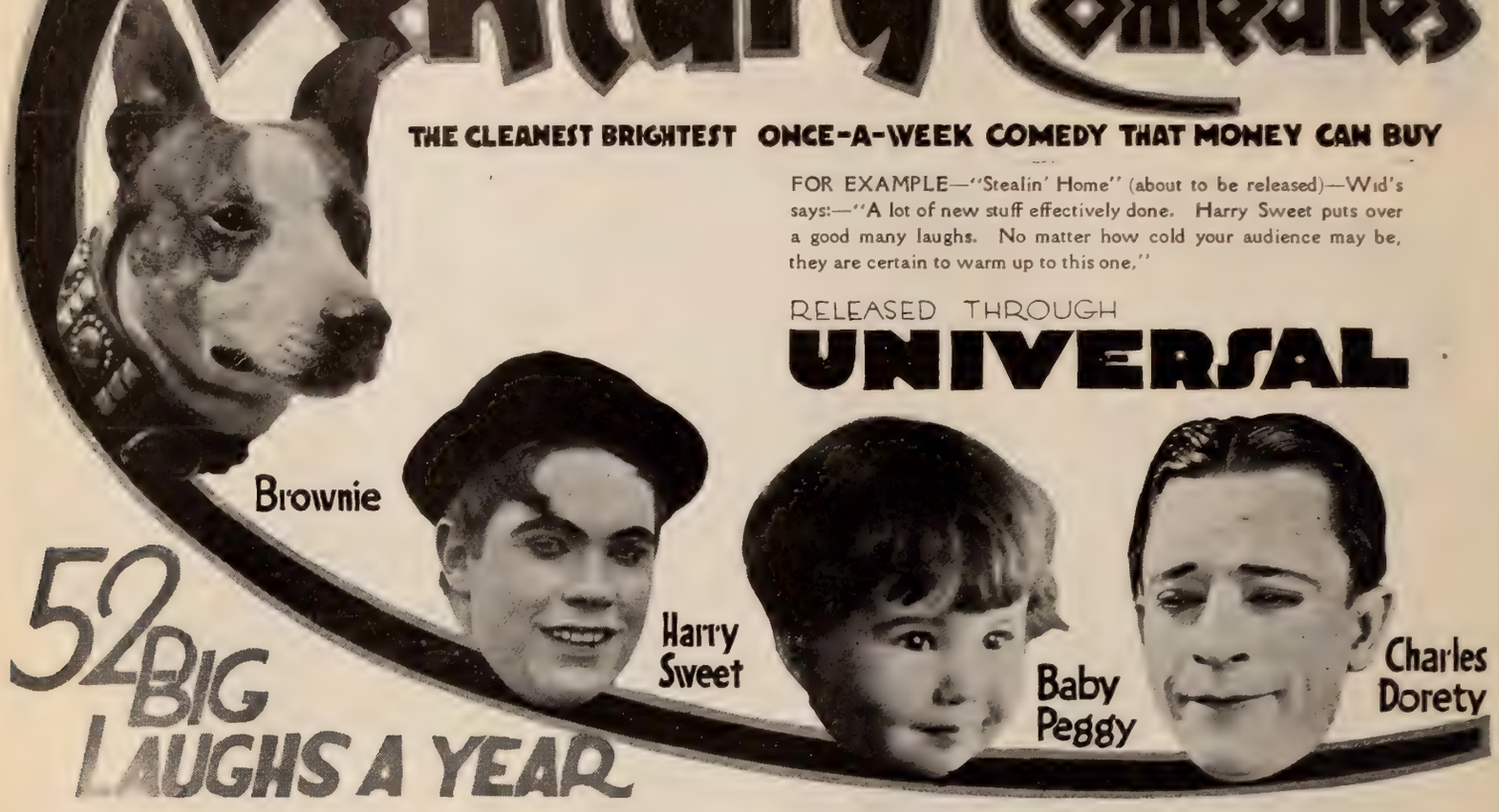
UNIVERSAL—JEWEL de LUXE

Century Comedies

THE CLEANEST BRIGHTEST ONCE-A-WEEK COMEDY THAT MONEY CAN BUY

FOR EXAMPLE—"Stealin' Home" (about to be released)—Wid's says:—"A lot of new stuff effectively done. Harry Sweet puts over a good many laughs. No matter how cold your audience may be, they are certain to warm up to this one."

RELEASED THROUGH
UNIVERSAL



52 BIG LAUGHS A YEAR

We beat the whole World with News and Features, without an extra cent of cost to you.

International News

The WORLD BEFORE YOUR EYES

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMA AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

Selznick Stars Attract Capacity Audiences

Book the
1921-22
SELZNICK
PICTURES

CONWAY
TEARLE
BEGINS HIS NEW SERIES
WITH
"AFTER MIDNIGHT"
BY JOHN LYNCH
A RALPH INCE
PRODUCTION

Geo H. Davis
Presents

"The Heart of the North"

featuring

Roy Stewart

in a dual role assisted by

Louise Lovely

An awe-inspiring drama of the great Northwest where men die for the women they love.

A Harry Revier Production

FOR INFORMATION APPLY TO
GEO. H. DAVIS, 526 HOLBROOK BLDG. SAN FRANCISCO, CALIF.
OR JOE BRANDT, 1600 BROADWAY, NEW YORK CITY, N.Y.

J.HIRT

These Wise Men Have Bought the Greatest Serial of all Time!

UNITED STATES	
SAM ZIERLER. *President* *Commonwealth Film Corp.,* 729 Seventh Avenue, N. Y.	Northern New Jersey Greater New York
NU-ART FILM CORP. 221 Franklin St., Buffalo, N. Y.	Upper New York State
BEN AMSTERDAM, *Masterpiece Film Attractions,* 1329 Vine St., Philadelphia, Pa.	Eastern Pennsylvania Southern New Jersey
MARION KOHN, *Federated Film Distributors,* 90 Golden Gate Ave., San Francisco, Cal.	California Arizona Nevada
A. A. WEILAND, *Standard Film Exchange,* 119 Ninth St., Pittsburgh, Pa.	Western Pennsylvania West Virginia
ALFRED A. RAYMOND, *Ray-San Film Company,* 1913 Commerce St., Dallas, Texas	Texas, Oklahoma Arkansas
FOREIGN	
AUSTRALASIAN FILMS, LTD., 729 Seventh Ave., New York.	Australia, Tasmania, New Zealand, India, Burmah, Ceylon, Strait Settlements, Federated Malay States, Siam, Dutch East Indies, Indo-China, Hongkong, China, Japan, Formosa, mandated territories of Japan, Philippine Islands and Pacific Islands.
MADAME SHUEPBACH, Mundus Film Company, Paris, France.	France, Switzerland, Belgium, Holland.
J. PIERSON & CO., Bombay, India.	Egypt.
UNIVERSAL FILM MANUFACTURING CO., 1600 Broadway, New York.	South America, Mexico, Central America, Panama, Cuba, Porto Rico, West Indies.
HEMMINGER FILM CO., Berlin, Germany.	Germany, Austria, Hungary.

"ADVENTURES OF TARZAN"

Starring

ELMO LINCOLN & Louise Lorraine

The Wild Animal Serial Supreme!

Picturized by Robert F. Hill from the concluding chapters of The Return of Tarzan by Edgar Rice Burroughs

Produced by Great Western Producing Company for Weiss Brothers' Numa Pictures Corporation.

Released October 1st ~ Apply to

ADVENTURES OF TARZAN SERIAL SALES CORP.,

1540 Broadway, Suite 908, Bryant 3271

Member I.D.P.A.

A Declaration of Independence

IN a country founded on Independence and maintained by a determination to fight for Independence it is fitting that a great industry should follow the political and spiritual leadership that has made us a great nation.

This organization is pledged to find for the independent producer, the backbone of the industry, a market for his product. This organization looks to the independent exhibitor to provide that market.

Confident of the determination and the ability of the exhibitor to carry to a successful conclusion this month of September set aside for independent productions in every independent theatre we are offering for release three productions of the highest box-office value.

HOME-KEEPING HEARTS
THE FAMILY CLOSET
DISCONTENTED WIVES

We are allied for pictures with the most able and sincere independent producers.

We are allied for distribution with the greatest independent exchange, The Pathe Exchange, Inc.

PLAYGOERS PICTURES

35 West 45th Street New York City

Foreign Representative
SIDNEY GARRETT
25 West 45th Street, New York City

PLAYGOERS PICTURES
THIRTY-FIVE WEST 45TH STREET NEW YORK CITY

Cameo Classics

presents

HOME-KEEPING HEARTS

From the story by Charles W. Barrell.

Directed by Carlyle Ellis

A powerful picture of a man's regeneration set in an atmosphere that will recall the stage triumphs of "Shore Acres," "'Way Down East," and other great rural successes." It is a good old-fashioned country melodrama that will captivate any audience.

PLAYGOERS PICTURES
THIRTY-FIVE WEST 45TH STREET NEW YORK CITY

Ore-Col Film Corporation

presents

THE FAMILY CLOSET

Here is the last word in a society drama. It was adapted from The Saturday Evening Post story "Black Sheep" by Will J. Payne, and was personally directed by John B. O'Brien.

It is the story of the family skeleton rattled by blackmailers after a silence of twenty years. It strips bare the weakness of fair weather friends and reveals in a succession of punches a picture approaching dramatic perfection.

PLAYGOERS PICTURES
THIRTY-FIVE WEST 45TH STREET NEW YORK CITY

Playgoers Pictures

presents

J. P. McGOWAN in

DISCONTENTED WIVES

A HERALD PRODUCTION

Here is a title that will jam them into your theatre and a production that will fascinate them when they see it. It is one of the genuinely big women pictures of the year.

The appeal of the young and beautiful, but discontented woman, is tremendous. Her love of clothes, of finery, of riches is intense. Her womanhood, and the ways of woman, are the big secrets that you and your patrons will like.

PLAYGOERS PICTURES
THIRTY-FIVE WEST 45TH STREET NEW YORK CITY

Lois Weber

producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
presents

THE BLOT

What the Critics Say About "The Blot"

Leeds in "Variety": This Lois Weber picture should clean up a tidy sum of money. It touches the heart. It is sensible, intelligent and on a live topic—A good market bet.

Taylor in "Motion Picture News": The fertile mind of Lois Weber has turned from marital and sex problems and "The Blot" is a splendid example of her powers. There is a real depth to her theme.

Weitzel in "Moving Picture World": Bear down hard on the theme of this story. The underpaid white collar professions are always good for a strong appeal to the public. Lois Weber has provided a strong human theme in "The Blot."

Wid's Daily: There is a splendid human interest in "The Blot," and a great deal of heart interest besides.

Weekly Film Review, Atlanta: Real, deep and vital. Had Miss Weber sought the world over it is doubtful if she could have found a subject of more human interest and sincere appeal.

Reel Journal, Kansas City: Unquestionably Lois Weber's best work. Better than "Humoresque." A big score for the industry in its battle against censorship.

New York Telegraph. By reason of its earnestness it is truly dramatic. It is a thoroughly intelligent picture with a purpose.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

Eight years ago, when huge grosses were unheard of, this picture earned $2,000,000. It will be one of the sensations of the present year.

Newly edited and titled, with beautiful new lithographs and accessories. You will find a new movie generation waiting to welcome

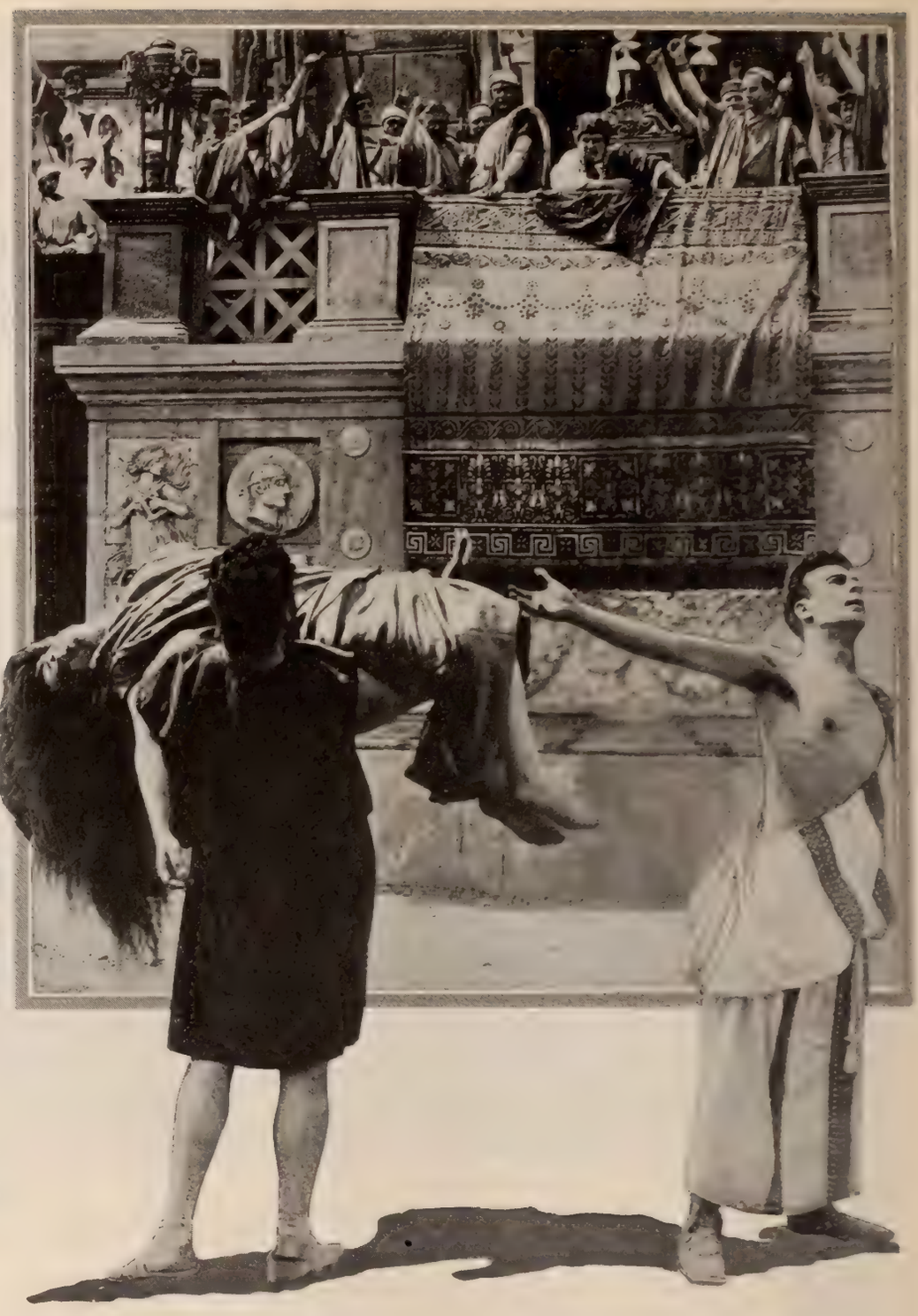
GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE



SEE

The persecution of the Christians at the dawn of an era.

The battle of the Gladiators in the arena.

Ursus' rescue of Lygia from the back of a maddened bull.

A court's intrigues for the favor of mighty Caesar.

The jealousy of Caesar's wife, the Empress Poppea.

The burning of Rome to provide a theme for Nero's poem

The Christian captives devoured by scores of lions.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

"All for one, one for all!"

NEVER HAS A PICTURE BEEN AWAITED WITH GREATER ANTICIPATION, NEVER HAS ANTICIPATION BEEN SO ... SPLENDIDLY REALIZED !

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

$4,225,726.20

This amazing total, more than double the amount earned by any other picture last year, is the enormous record set by

D.W.GRIFFITH'S

greatest production

"WAY DOWN EAST"

You can book this tremendous box-office attraction for your theatre now through

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Splendid Success at its New York Premiere

"Fresh from a view of 'Disraeli,' George Arliss seems to us the screen's greatest artist . . . Henry Kolker has done a great piece of work in the direction, and the star, Mr. Arliss, possesses more magnetism than most of the handsome heroes of the screen combined . . . Of all the plays which have been transferred to the screen, it seems that none have been more successfully done than this one of Louis N. Parker's . . . The titles, evidently taken from the play, leave nothing to be desired, and the photography, settings and costumes make 'Disraeli' at least 99 44-100 perfect."

N. Y. Tribune.

"'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more effective in the screen version than in the stage success of the same name. Here is a motion picture that is signally intelligent. No one interested in the development of screen art can afford to miss it."

N. Y. Commercial.

"It is extraordinarily well cast, beautifully photographed and endowed with a certain artistic quality that gets you. The final picture of all—the reception of the successful Disraeli by Queen Victoria—is one of the handsomest tableaux I can recall."

N. Y. American.

"'Disraeli' proves a delightful thing . . . dignified, glowing, dramatic and tender . . . The film has many remarkable features. First, its star; second, its truthfulness to its origin; third, its tremendous charm of background and direction; fourth, its excellent supporting cast and so on and so on!"

N. Y. Evening Journal.

"When the final count is in 'Disraeli,' George Arliss' new film, will rank with the notable screen achievements of 1921."

N. Y. Evening Mail.

"Mr. Arliss is a motion picture actor as naturally as he is a stage actor . . . The picture is highly worth seeing for the sake of his uncommonly fine acting."

N. Y. World.

"Mr. Arliss is an exceptional screen player . . . As a screen figure, considered by itself in its motion picture context, Mr. Arliss' 'Disraeli' is vivid and verisimilar and an impersonation that gives the photoplay distinction and puts it well above the average production in interest."

N. Y. Times.

'It is a stimulating and a refreshing oasis in a wilderness of senseless 'photoplay' creations."

N. Y. Evening Globe.

"George Arliss plays with suavity and with all his best saturnine glitter that sardonic role that is probably his most famous on the speaking stage, and for once in a way the screen seems able to convey a good deal of the tang of a personality."

N. Y. Herald.

"Mr. Arliss' skill in making the great Prime Minister of Victoria come to life on the screen is really uncanny. None of the vivid drama . . . has been lost in the play's transference to the screen."

N. Y. Evening Telegram.

"The picture setting forth his adventures in the role of Prime Minister of England has that elusive and much to be desired quality known in easy spoken circles as class."

N. Y. Daily News.

"A Distinctive Production"

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

DISTINCTIVE PRODUCTIONS, INC.

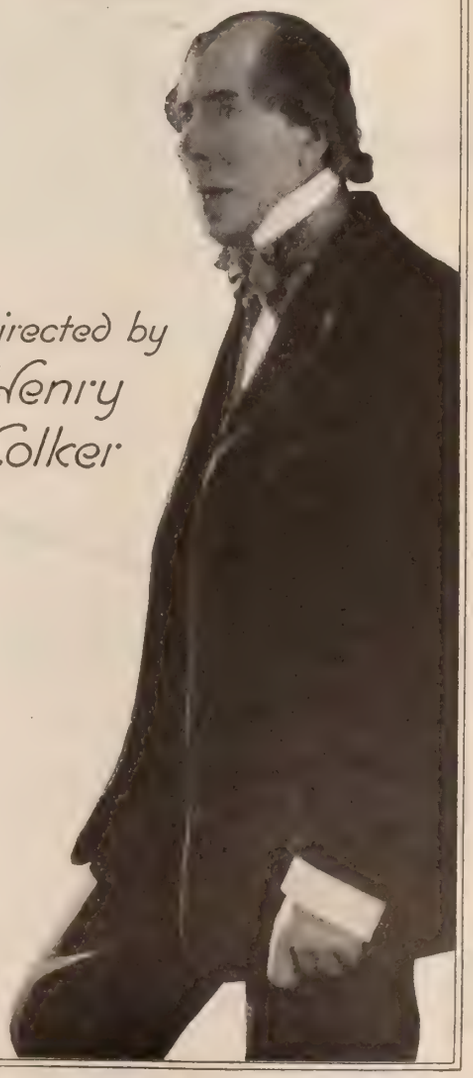
presents

George Arliss

in

"DISRAELI"

From his celebrated stage success by Louis N. Parker



Directed by Henry Kolker

TWO weeks for two reels in downtown Los Angeles.

California
THEATRE
of LOS ANGELES
MAIN at 8th
Office of the MANAGING DIRECTOR
July 8,1921
Mr. Al Lichtman,GeneralManager
Associated Producers,Inc.
729 Seventh Avenue
New York City,New York
My dear Mr. Lichtman:-
Ben Turpin in "Love's Outcast," the first of the Mack Sennett-Associated Producers starring him, has set a new record for the California and Miller's Theatres. It is the first time in our history that any two-reel comedy has been held over to play a second week at Miller's After having been shown at the California. This action on our part was due wholly to the tremendous drawing power revealed by Turpin as a star in this picture and because of the universal satisfaction this picture gave our patrons. "Love's Outcast" is great fun and of the highest merit. Here power to the combination of factors that is responsible for it and the subsequent Ben Turpin specials that will be released through the Associated Producers and which we are anxiously awaiting the privilege of showing to our patrons.
Very sincerely yours,
Robert H. Poole
Associate Managing Director
California and Miller's Theatres
Los Angeles, Calif.

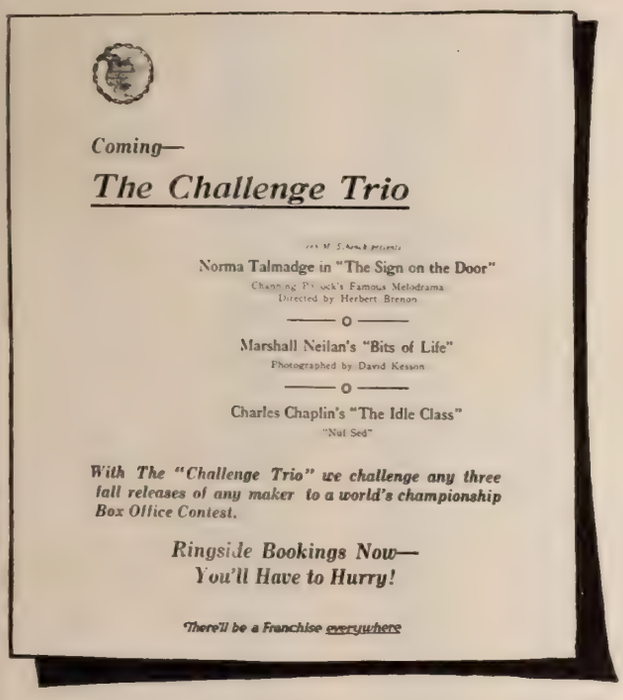
Both theatres played *"Love's Outcast"* above the feature in their advertising.

ASSOCIATED PRODUCERS INCORPORATED

Watch for his next one—*"Love and Doughnuts,"* the second Ben Turpin special will be out soon.

WE ACCEPT THE CHALLENGE

Of ASSOCIATED FIRST NATIONAL PICTURES, INC.


Coming—
The Challenge Trio
Norma Talmadge in "The Sign on the Door"
Marshall Neilan's "Bits of Life"
Photographed by David Kesson
Charles Chaplin's "The Idle Class"
"Nut Sed"
With The "Challenge Trio" we challenge any three fall releases of any maker to a world's championship Box Office Contest.
Ringside Bookings Now—
You'll Have to Hurry!
There'll be a Franchise everywhere

FOR A WORLD'S CHAMPIONSHIP BOX OFFICE CONTEST *and* ENTER HEREWITH THE FOLLOWING THREE CHAMPIONS FROM OUR HEAVYWEIGHT FALL SCHEDULE

MACK SENNETT'S

"*Molly O*"

with

MABEL NORMAND

THOMAS H. INCE'S

"*Hail the Woman*"

The great American drama of all time with a great American cast.

H. O. DAVIS'

"*The Silent Call*"

A Jane Murfin-Lawrence Trimble production—A wonder story of the wilderness and the love story of a dog and a she-wolf.

THE CONTEST TO BE DECIDED BY BOX OFFICE STATEMENTS

CHAMPIONSHIP BOOKINGS NOW

At all exchanges of the

ASSOCIATED PRODUCERS, INC.

on Sept 11 and the weeks immediately following, these

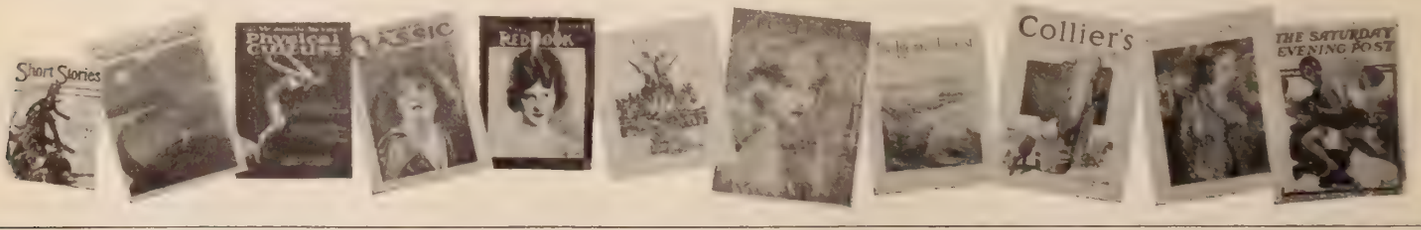
325 Theatres

will play

The Old Nest

ROOSEVELT	Chicago
GOLD	Chicago
STRAND	Nashville
TRIANON-RIALTO	Birmingham
MODERN-PARK-BEACON	Boston
FAYS	Providence
FAYS	Rochester
CAPITOL	Davenport
MERRILL	Milwaukee
GAIETY	Springfield
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIRCUIT	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE ROYAL	San Antonio
PALM	Pueblo
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
GOODWIN	Newark
AMERICAN	Troy
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
COLONIAL	Richmond
WELLS	Norfolk
MARION	Moline
BEVERLY	Janesville
GODARD'S	Sacramento
IRIS	Grand Rapids
LINCOLN	Sterling
HIPPODROME	Buffalo
SHATTUCK O. H.	Hornell
JACKSON	York
AMERICAN	Pottsville
HAMILTON	Lancaster
CAMBRIA	Johnstown
REX	Greeley
LIBERTY	Yakima
RIALTO	Bremerton
LIBERTY	Bellingham
EMPIRE	Portland
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
MECCA PALACE	Saginaw
TEMPLE	Union Hill
OPERA HOUSE	Cohoes
ALBANY	Schenectady
RIALTO	Amsterdam
NATIONAL	Jersey City
PALACE	New Britain
REPUBLIC	Jacksonville
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
EMPRESS	Laramie
CAPITOL	Oswego
ODEON	Savannah
COLUMBIA	Portsmouth
LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
CAPITOL	McKeesport
VIRGINIA	Vallejo
HIPPODROME	Napa
GRAND	Moberly
GLOBE	Clearfield
TEMPLE	Geneva
VICTORIA	Wilmington
COLONIAL	Green Bay
GRAND	Palatka
STRAND	Lexington
ORPHEUS	San Rafael
NEW 125TH ST.	N. Y. City
EMPIRE	New London
COLUMBIA	Muncie
HIPPODROME	Joplin
ASTORIA	Astoria
PARK	Newburgh
NORMANDIE	Brooklyn
CONCOURSE	N. Y. City
MARCY	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
VILLAS	Cicero
CAMDEN	Parkersburg
STEWART	Wausau
WAYNE	Wayne
"K"	Mattoon
SAMPSON	Penn Yan
GRAND	Jacksonville
GARDEN	Pittsburgh
PRINCESS	Sausalite
SEDALIA	Sedalia
PARAMOUNT	Lewiston
CASTLE	Bloomington
RIALTO	Covington
EMPRESS	Ft. Collins
STRAND	Chillicothe
LINCOLN	N. Y. City
COLONIAL	Watertown
STRAND	Selina
SOUTHERN	Columbus
AMUSU-ATLAS	Cheyenne
VIRGINIA	Chicago
SOUTHERN	Oak Park
RAINBOW	Roseland
LYRIC	Huron
NEW COLONIAL	Bluefield
STAR	Nevada
T & D	Hanford
GRAND	Northfield
NEW MERIDAN	Astoria
RIVOLI	La Crosse
BERTHA	Chicago
PARKSIDE	Chicago
DE LUXE	Chicago
O'DOWD	Florence
BLAINE	Chicago
EASTERLY	Chicago
KING	Troy
REGENT	Milwaukee
U. C.	Berkeley
METROPOLE	Chicago
COMET	Milwaukee
SULLTON	Chicago
MONOGRAM	Chicago
PRAIRIE	Chicago
ORPHEUM	Cincinnati
BANNER	Chicago
BELLE	Olyphant
FILLMORE	Buffalo
NEW FILLMORE	San Francisco
NEW MISSION	San Francisco
NEW LYCEUM	San Francisco
HOWARD	Atlanta
HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyers
STRAND	Morristown
STRAND	Mt. Airey
STRAND	Statesville
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine
GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Garnesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Peteraburg
BIJOU	Greensboro
IMPERIAL	Charlotte
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor
ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan
GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
BIJOU	Benton Harb.
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
FRANCIS	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington
APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
LUMBERG	Niagara Falls
LAPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
LINCOLN SQ	Decatur
COLONIAL	Indianapolis
ISIS	Topeka
BROADWAY	Richmond
MILFORD	Chicago
HARPER	Chicago
LEXINGTON	Chicago
CENTURY	Chicago
MAJESTIC	Mansfield
MESEROLE	Brooklyn
DITMAS	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
TEMPLE	Chicago
BELDORF	Independence
RIVERIA	Milwaukee
NEWBERRY	Chicago
OAK	Chicago
LYRIC	Chicago
SUMNER	Brook yn
AMUSU	Winston-Salem
ALCAZAR	Dothan
COLUMBUS	N. Kensington
ATLANTIC	Chicago
GARRICK	Fargo
GRAND	Mankato
ORPHEUM	Elkhart
GERMANTOWN	Philadelphia
VERNON	Chicago
APOLLO	Ottawa
DELPHI	Chicago
BRIGHTON PARK	Chicago
STRAND	Ft. Madison
GRAND	Winter Haven
ROYAL	Enid
HUNTINGTON	Huntington
HALFIELD	Chicago
BOULEVARD	Chicago
PEOPLES	Chanute
ELITE	Rome
AUDITORIUM	Marshall
PLAZA	Sheldon
COLONIAL	Tracy
ISIS	Salisbury
BURLEIGH	Milwaukee
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
STATE	Milwaukee
STATE	Milwaukee
LIBERTY	Milwaukee
ALHAMBRA-ECHO	Portland
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Dansville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somerville
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton

This list is inclusive of August 20th when this advertisement was prepared. Many contracts have been received after that date, and these additions will be announced later.



27,000,000 Goldwyn Readers

on Oct 2 and the weeks immediately following, these

323 Theatres

will play

Dangerous Curve Ahead

STRAND	Nashville
TRIANON-RIALTO	Birmingham
ROOSEVELT	Chicago
CAPITOL	Davenport
GAIETY	Springfield
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE-ROYAL	San Antonio
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas City
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
COLONIAL	Richmond
WELLS	Norfolk
AMERICAN	Troy
MIRROR	Moline
BEVERLY	Janesville
GODARDS	Sacramento
LINCOLN	Sterling
ISIS	Grand Rapids
PRINCESS	Aberdeen
AMERICAN	Pottsville
HAMILTON	Lancaster
CAPITOL	McKeesport
LINCOLN	N. Y City
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
ALBANY	Schenectady
NATIONAL	Jersey City
PALACE	New Britain
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
EMPRESS	Laramie
U. C.	Berkeley
CONCOURSE	N. Y. City
RIALTO	Amsterdam
OPERA HOUSE	Cohoes
RIALTO	Bremerton
LIBERTY	Bellingham
CAMBRIA	Johnstown
ODEON	Savannah
VICTORIA	Wilmington
COLUMBIA	Portsmouth
LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
VIRGINIA	Vallejo
GRAND	Moberly
LIBERTY	Yakima
SEDALIA	Sedalia
COLONIAL	Green Bay
STRAND	Lexington
T & D	Hanford
TEMPLE	Union Hill
GRAND	Palatka
CASTLE	Bloomington
ORPHEUS	San Rafael
REPUBLIC	Jacksonville
STRAND	Selina
GOODWIN	Newark
MECCA PALACE	Saginaw
HIPPODROME	Joplin
PARK	Newburgh
NORMANDIE	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
SHATTUCKS O.H.	Hornell
CAPITOL	Oswego
GARDEN	Pittsburgh
SAMPSON	Penn Yan
GLOBE	Clearfield
JACKSON	York
WAYNE	Wayne
COLUMBIA	Muncie
PRINCESS	Sausalito
RIALTO	Covington
STAR	Nevada, Mo
EMPRESS	Ft. Collins
HIPPODROME	Napa
COLONIAL	Watertown
SOUTHERN	Columbus
RIVOLI	La Crosse
GRAND	Jacksonville
CAMDEN	Parkersburg
ORPHEUM	Cincinnati
STEWART	Wausau
PARAMOUNT	Lewiston
GRAND	Northfield
AMUSU-ATLAS	Cheyenne
O'DOWD	Florence
NEW COLONIAL	Bluefield
"K"	Mattoon
LYRIC	Huron
STRAND	Chillicothe
KING	Troy
NEW MISSION	San Francisco
NEW FILLMORE	San Francisco
NEW LYCEUM	San Francisco
HOWARD	Atlanta
HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyers
STRAND	Morristown
STRAND	Mt. Airey
STRAND	Statesville
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine
GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Gainesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Petersburg
BIJOU	Greensboro
IMPERIAL	Charlotte
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
MODERN-PARK-BEACON	Boston
FAYS	Providence
BIJOU	Portland
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor
FAYS	Rochester
FILLMORE	Buffalo
MERRILL	Milwaukee
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIR.	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
GOLD	Chicago
ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan
GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
PALM	Pueblo
BIJOU	Benton Har
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
LYRIC	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington
APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
EMPIRE	New London
NEW 125TH ST	N. Y. City
BELLE	Olyphant
TEMPLE	Geneva
LUMBERG	Niagara Falls
COMET	Milwaukee
LOPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
BANNER	Chicago
PRAIRIE	Chicago
MONOGRAM	Chicago
SULLTON	Chicago
METROPOLE	Chicago
EASTERLY	Chicago
REGENT	Milwaukee
BLAINE	Chicago
DE LUXE	Chicago
PARKSIDE	Chicago
BERTHA	Chicago
RAINBOW	Roseland
SOUTHERN	Oak Park
VIRGINIA	Chicago
VILLAS	Cicero
MARCY	Brooklyn
REX	Greeely
COLONIAL	Indianapolis
BROADWAY	Richmond
LINCOLN SQ.	Decatur
ISIS	Topeka
GERMANTOWN	Philadelphia
MAJESTIC	Manafield
DITMAS	Brooklyn
MESEROLE	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
BELDORF	Independence
SUMNER	Brooklyn
LYRIC	Chicago
ATLANTIC	Chicago
COLUMBUS	N. Kensington
BRIGHTON PARK	Chicago
ALCAZAR	Dothan
PEOPLES	Chanute
GARRICK	Fargo
GRAND	Mankato
ELITE	Rome
GRAND	Winter Haven
STRAND	Ft. Madison
AMUSU	Winston-Salem
ROYAL	Enid
AUDITORIUM	Marshall
ISIS	Salisbury
PLAZA	Sheldon
HALFIELD	Chicago
BOULEVARD	Chicago
COLONIAL	Tracy
ALHAMBRA-ECHO	Portland
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
MILFORD	Chicago
HARPER	Chicago
LEXINGTON	Chicago
VERNON	Chicago
OAK	Chicago
NEWBERRY	Chicago
DELPHI	Chicago
APOLLO	Ottawa
HUNTINGTON	Huntington
ORPHEUM	Elkhart
CENTURY	Chicago
STATE	Milwaukee
LIBERTY	Milwaukee
RIVERIA	Milwaukee
BURLEIGH	Milwaukee
TEMPLE	Chicago
LEXINGTON	Milwaukee
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Dansville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somerville
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton

This list is inclusive of August 20th when this advertisement was prepared. Many contracts have been received after that date, and these additions will be announced later.

of 30 National Magazines

INDEPENDENT—

DOUBLEDAY PRODUCTION CO.

presents

LESTER CUNEO

in a series of

8 SMASHING 5 REEL WESTERNS

Released every 7 weeks - 1st release Aug. 15th

"BLUE BLAZES"

By Henry McCarty and Leo Meehan - Directed by Robt Kelly

Supervised by

CHARLES W. MACK

THRILLS! DRAMA!! ROMANCE!!!

Announcement of Distributors Names Later—

WESTERN PICTURES EXPLOITATION CO.

Irving M. Lesser - Gen. Mgr.

635 H.W. Hellman Building

Los Angeles -

—INDEPENDENT—

—DISTRIBUTION—

—PRODUCTIONS—

THE PICTURE THAT RAN A SOLID YEAR ON BROADWAY

WILLIAM FOX

presents

OVER THE HILL

From the beloved poems of WILL CARLETON

Directed by HARRY MILLARDE

Read one exhibitor's comment:—

LE ROY RAYMOND PRES
JAMES DAMS VICE PRES AND GEN MGR
M B RAYMOND SEC'Y AND TREAS

PHONE 62788

RAYMOND AMUSEMENT CO.
(INCORPORATED)

OCEAN FRONT AT PIER AVENUE

ROSEMARY THEATRE

OCEAN PARK CALIF. Aug. 11, 21

Fox Film Corporation,
West 55th Street,
New York City.

Gentlemen:—

Just closed the most satisfactory, pleasing and successful engagement of the best picture I have ever played during my fourteen years as an exhibitor.

"OVER THE HILL" did wonders for our house in many ways. It made us many new friends, made better friends out of the old ones, brought people to the theatre we had not seen for months. In fact, it brought them out of the canyons of the Santa Monica Mountains and the low sea flats off Playa Del Rey, both points being quite a few miles from our theatre.

The picture proved to be a self-advertiser after the first day, as business picked up and held to the capacity notch for the full five days' engagement.

We never had an adverse criticism, but hundreds took the trouble to come and praise the picture.

"OVER THE HILL" is a direct source of revenue to the United States Post Office Department, as I know of many letters and post cards sent to those back home after seeing the show.

As a friend to the box office "OVER THE HILL" is 101%.

In conclusion would say the patrons of the Rosemary and myself thank you, Mr. Fox, for "OVER THE HILL."

Yours truly,

James Dams.

WILLIAM FOX

presents

WILLIAM RUSSELL

in

SINGING RIVER

Scenario by Jules Furthman
Directed by Charles Giblyn

Vigorous Star in unusually vivid characterization

MIGHTIEST OF ALL

First with news that is news

MIGHTIEST OF ALL!

A Thrill Of Thrills

Guaranteed In Every Reel

WILLIAM FOX

presents

BUCK JONES

in

TO A FINISH

Story by Jack Strumwasser
Directed by Bernard Durning

Another full-of-action Buck Jones character picture

FOX NEWS

The Highest Class
News Reel In The World

First in quality of production

Do You Want To Play A Good

WID'S DAILY
"Burn 'Em Up Barnes" Burns 'Em Up-It's There
Johnny Hines in
"BURN 'EM UP BARNES"
C. C. Burr Production
DIRECTORS.....George Beranger and Johnny Hines
AUTHOR.....Not credited
SCENARIO BY.....Raymond L. Schrock
CAMERAMEN.....Ted Beasley, Hal Young and Ned Van Buren
AS A WHOLE.....One of the most delightful comedies seen in months, with just enough story to make it worth while
STORY.....What happens to rich man's son who starts on his own. But different from any of them
DIRECTION.....Very good
LOEW'S WEEKLY
HINES TRIES
HIS FIRST 5 REELER
IN LOEW THEATRE
Burn 'Em Up Barnes
A Charles C. Burr production, starring Johnny Hines. Length 5608 feet. Directed by George A. Beranger.
COMMENT
TRADE REVIEW

IKE LIBSON SAYS

"Burn 'em up Barnes" featuring Johnny Hines did largest week's business of entire summer. It is an excellent audience picture, full of clean fun and thrills and should do big gross anywhere. I have booked it for Louisville next week.

"Make More Like This One"

Production For Independnce Month ?

ROGER FERRI In The Trade Review

SAYS

"Johnny Hines this week made his appearance as a feature production star and our Cincinnati reviewer who attended the premier showing of 'Burn 'Em Up Barnes' there this week not only praised the picture and the star in his report, but in a personal letter to the writer added:

"'Hope you'll have more pictures like this Johnny Hines treat for me to review. It's a bird. Wife liked it so well I dislike putting in a bill for writing the review.'

"What better compliment could Johnny ask for than this one from our Cincinnati correspondent, a shrewd newspaper man and an experienced showman. We are satisfied that Johnny is a complete success in his initial feature. We congratulate 'Torchy' on expanding his efforts to the feature field and we hope all his future productions will be as good and as entertaining as our Cincinnati correspondent says his first one is."

We Have Successfully Handled A Number Of Big First Runs From New York Who Want To Play Worthy Pictures While They Are New.

WRITE US FOR DATES

MASTODON FILMS INC.

C. C. BURR, PRES.

133-135-137 WEST 44TH STREET NEW YORK

The PAGLIN-DAVIDSON AGENCY

LARRY SEMON IN "THE BELL HOP"

LARRY SEMON has never done any better work than in this newest comedy of his.

There's fun enough for three comedies—there are thrills enough for several.

"Larry Semon at his best" has been the verdict of all who have seen this comedy.

That will be your verdict.

There's business for you and fun for your audiences in all LARRY SEMON COMEDIES.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

R-C PICTURES CORPORATION

Presents

"SHAMS OF SOCIETY"

By WALTER MAC NAMARA

A WALSH-FIELDING PRODUCTION

with an all star cast including

BARBARA CASTLETON, MONTAGU LOVE,

Adapted by KENNETH O'HARA and MARY MURILLO

Directed by

THOMAS B. WALSH

HER husband was rich but kept her penniless. The gaming table lured; she plunged with borrowed money.

Then she saw the jewel of the Oriental Prince and the temptation gave to a man who watched, the chance he wanted.

The Supreme Court of the Screen hands down a verdict—
an opinion that money couldn't buy!

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To.....Associated First National Pictures, Inc.....

Gentlemen:

We wish to advise you that the majority comment on your photoplay ..... "ONE ARABIAN NIGHT" .....

reviewed by The National Board of Review on.....July 22, 1921 .....

was as follows:

ENTERTAINMENT VALUE **UNUSUAL** EDUCATIONAL VALUE **EXCELLENT AS ARTISTRY**

ARTISTIC VALUE: Dramatic interest of story **UNUSUAL** Coherence of narrative **EXCELLENT** Acting **EXCEPTIONAL** Photography **EFFECTIVE** Technical handling **DEFT AND SURE** ..... Costuming (if period production) **EFFECTIVE** Atmospheric quality—Scenic setting **EXCEPTIONALLY CONVINCING** Historical value (if period production) **UNUSUALLY INTERESTING FOR ITS TREATMENT OF THE ROMANCE PERIOD OF ORIENTAL FICTION.**

GENERAL COMMENT: **THIS VIVID, SWIFT-MOVING PICTURE IS THE PEER OF ORIENTAL DRAMAS ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND MUST RANK AS ONE OF THE EXCEPTIONAL PHOTOPLAYS OF THE YEAR. IT HAS BOTH DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF POLA NEGRI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER BEFORE THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.**

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ENTERTAIN
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MORAL EFFECT—This applies
ARTISTIC VALUE—This te
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presented to the
liberty of speech
to ideas pre-
c. At th

OF MOTION

That's why it's *BIG*

Note: Do you realize that this report calling it "the peer of Oriental dramas" means that, in the opinion of competent and disinterested judges, it is the best of its kind yet made?

FIRST NATIONAL PICTURES

Motion Picture News

Action!

Action is Needed; Action is Vital; Who Will Act?

THE press of the United States, with all its power and prestige, proposes to fight the present paternalistic tendency of the State and Federal governments, their fast increasing and highly dangerous reliance upon men instead of laws——

In other words, Censorship!

This industry publishes news and entertainment—upon a vast scale. Censorship is already here. Censorship is the greatest problem the motion picture faces. There is an opportunity—wide open, *right now,* for the motion picture to align its interests and forces with those of the press in a broad and effective appeal to the public.

What is to be done about it?

* * *

The picture theatres of the United States pay a war tax to the government of over $65,000,000 cash annually—

Yet, this Summer, 30% of these theatres were forced to close—or thought they must—in order to save their owners' shirts; and the producing and distributing branches are heavily handicapped by lack of capital and paying through the nose for what they get.

The big newspapers—like the Chicago Tribune—laugh at our complaints, because they don't believe them. Congress and its Ways and Means Committees are equally uninformed or misinformed about this industry's capacity to pay.

This industry has no figures to present.

And worse still, *it has not even, thus far, presented a united front in an effort to get this unfair burden of taxation lifted or reduced.*

What is to be done?

A single representative of an actors' Union went to Washington and had a 30% ad valorem tariff on foreign pictures put in the Tariff Act.

He had an organization behind him.

This duty, once fixed by law, will cost this industry its foreign market and a cash loss of $25,000,000 a year.

Yet 14,000 theatres with a total investment of a billion dollars and producing and distributing interests with a quarter of a billion more invested and today supplying the world's commerce in films—this very large and well intrenched industry stands helpless or least incapable of any *united* stand against a single-handed attack forceful enough almost to sink it.

What is to be done?

* * *

Here are three great crises. There are no greater ones confronting us. In a financial way they involve a cash outlay on the part of this industry of at least one hundred millions of dollars a year. In an artistic way the development of the motion picture is fully involved, to say nothing of the moral fibre of its industry.

There are no greater questions than these. No commercial problem involving the separate or involved interests of the three branches of the industry approaches them; and they strike straight home to the bread and butter interests of every individual in the business.

These situations have got to be grappled with; that is all there is to it.

How?

(*Continued on following page*)

Action!

(Continued from preceding page)

There are many things to be done—many minor things.

But there is one main thing to be accomplished without which all other efforts will get nowhere.

That one thing is the *immediate* creation of a committee or commission or joint body—call it what you will—which is impowered to and will effectively and *entirely* represent this big manufacturing industry at Washington *now*—and hereafter before every State legislature during the flood of attempted legislation which will later on follow the creation of New York's Censorship board.

This committee will deal only with taxes, tariffs, censorship and issues which concern the undivided interests of the industry at large. It will employ special men for its special jobs. But above all else it will represent and have the authority to represent this entire industry.

We have today no united front; and in consequence, our weakness is as pitiful as it is inexcusable.

We are fiddling while big fires burn.

* * *

The obvious way is to recruit this committee from the National Association and the Motion Picture Theatre Owners Association. But that is not so important as the full recognition on the part of all—of these two Associations and of every firm in the business and every individual in the business that the situation is big and serious and that all other considerations have *got* to give way to it.

This committee is needed now.

We ask for action; and surely we speak for every exhibitor, distributor and producer in the business.

May we ask for an immediate expression from the National Association and the Motion Picture Theatre Owners Association?

Let's Go After It

IF the heavy war taxes on theatres and films are not to be removed or reduced, at least they might be put to some practical use.

The Amusement Admissions Tax is today one of the Government's chief sources of revenue. It stands fifth among the special taxes in this respect, being exceeded only by taxes on freight, passenger transportation, automobiles, and corporation stock.

At present no segregation is made in the returns. Admissions to picture, legitimate and vaudeville houses, cabarets, sports, etc., etc., are indiscriminately lumped together. The expense of collection is very large and, it would seem, a very small additional labor in the field would permit segregated reports to reach the Treasury Department.

Such a tax report would give this business an exact barometer upon its market conditions and their trend, about the only one possible and the only one we shall ever have. It does seem as though a slight additional expense should be entered into in order to give this industry the full benefit of so valuable an opportunity.

Secretary Hoover realizes the great value to all industries of definite statistics; and a call has already been sent to the papers of all trades to assist in this work. Evidently the Department of Commerce expects to spend money and effort to this end. Here is a case where another Department, that of the Treasury, can, with only additional expense, accomplish what would cost anew a large amount.

We believe that a spirited and representative appeal from this industry's leaders and from its Associations would secure the desired result. Perhaps, Secretary Hoover, a great friend to this industry, would lend his help. So also would the legitimate and vaudeville and other amusement interests involved.

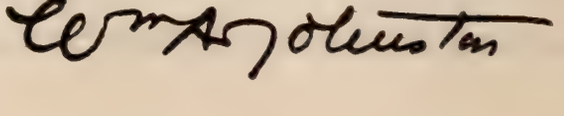
Guarantees

IN the round table discussion on the fate of the "big picture" on the opposite page, Frank Newman of Kansas City, raises an interesting point in the always tempting but politically "delicate" subject "Percentage."

Mr. Newman declares it his belief that the exhibitor should have no objection to the development of an equitable system of percentage that, by properly rewarding the producer, will serve to keep the "super" type of attraction in picture houses and out of the legitimate theatre.

"But," declares Mr. Newman, "the producer must not ask for guarantees. He must be prepared to take the same gamble I do. He did not guarantee me my investment when I built the million-dollar Newman theatre, he does not guarantee me the tremendous ground rent and large overhead of my playhouse while his picture is playing there."

We agree with Mr. Newman that in percentage there is likely to be found a solution for the problem of the big picture in the big picture theatre. And we agree with him equally emphatically, that no mutually equitable and just system of long-run percentage showings is going to be worked out on a basis of bickering and haggling over "guarantees."



Big Pictures—Pro and Con

Where Does the Big Picture Belong, in the Legitimate House or the Picture Palace?—Prominent Film Men Discuss William A. Johnston's Editorial

"HOW are we to take care of the big pictures, encourage them, keep them within the picture industry?" This was the question raised by William A. Johnston in a recent editorial—an issue of vital importance as the new season dawns. Plans for "bigger pictures" are in the making; big pictures are being prepared for the market—what will be done with them?

Numerous prominent film men have come to the front with expressions of opinion on the big picture and its fate. As was to be expected their views vary as widely as the vantage point from which they survey the question.

Frank Newman and Harold Franklin state the exhibitor viewpoint rather clearly. Mr. Franklin, after recounting the effort to make Shea's Criterion a Buffalo home for the long-run picture, while leaving the Hippodrome to follow its established policy declares:

"Our experience proved to us, however, that there were not sufficient 'super' pictures produced last season that could support such a theatre as this. While the tone of production is much higher at this season than it has been at the beginning of any other season there are probably not more than a handful of that type of picture that the public will buy at top-notch prices. Therefore, the legitimate theatre cannot be considered successful competition either for pictures of patronage as compared to the regular motion picture theatre excepting for the two or three pictures that actually stand out as 'super.'

"If there has been a falling off in picture theatre business it is not because of any business depression, but must be blamed on the similarity and hackneyed type of motion picture that is being fed to the public. If anything is to save the prosperity of the motion picture business it is a combined effort on the part of the leading producers to give to the regular patrons of the motion picture theatre the best that motion picture brains and artistry can afford."

Frank Newman steps to the front with a bold statement of the debt the producer owes the motion picture theatre. He says:

"Just thirty months ago I opened the Newman theatre seating two thousand, and representing an investment of slightly over two million dollars. To procure the location I pay a ground rental of $75,000 annually. It was because I thought that 'Big Pictures' would be the gradual development of the production end of the business that I was inspired to build such a theatre and to make such an investment.

"In fairness to the producer, unless my theatres can give them the revenue that a legitimate house can, I do not blame them in the least for running 'Big Pictures' in the legitimate theatres. I ran a picture in my Royal which seats 900 people. The price of admission at that time was considerably lower than it is at present, yet after a three-week run the distributor received $6,700 in film rental. I defy any distributor or producer who has ever shown a motion picture in a legitimate theatre in this city (or in any other city of similar size and conditions) to show me where their run paid them one-third as much.

"Further, this picture played to thousands, a great percentage of whom were the fans, who by their support have made the industry grow. The balance was made up of people who either see pictures rarely or else had never before attended a motion picture performance. The 'Big Pictures' made friends—not only for itself, but for the industry. It made new fans. It was propaganda for the exhibitor as well as the producer. Can you imagine any better method of advertising or making new motion picture fans than showing the worthy productions to the masses?

"Experience has proven that a run in a motion picture theatre following a run in a legitimate house is not generally conducive of extraordinary business. I know there are exceptions to the rule. In New York City, Chicago and possibly one or two other theatrical centers where advanced admission prices are paid for big stage productions, I feel that it is just as fair and just as good business to show 'Big Pictures' at advanced admissions. But remember the average city of one-half million or smaller caters to the same patronage week after week. Transients are but a small percentage of the attendance. Weekly family patronage expects their exhibitor to give them the biggest and best just the same as they expect their merchant to give them the biggest and best in his line.

"I believe that for 'Big Pictures' that *are* 'Big Pictures' an equitable percentage arrangement is just and fair to distributor and exhibitor alike. I think that any distributor who asks for a guarantee and a percentage is out of line. The producers for whose pictures I built the Newman theatre made me no guarantee against my investment. My losses are my own. The producer likewise should expect to lose or make, according to the revenue that his picture will get."

From a distributor, J. D. Williams, of First National, comes a strong backing up of the exhibitor stand. Mr. Williams declares:

"The independent exhibitors of the country are entitled to the cream of the industry's production as well as to the milk, and I cannot see any justification for the policy by certain producers of engaging legitimate theatres for extended runs for big feature attractions and then having exhausted the high-priced clientele in a locality to offer the picture to regular motion picture exhibitors, thereby establishing them as more or less a second rate market. These same producers have no hesitancy whatever in taking an ordinary picture not big enough for an extended run at advanced prices and offering it in the first instance to the regular motion picture theatres with a great fan-flare and ballyhoo that they are getting something wonderful.

"The big picture is here to stay, and I believe that if the producers who create them will only seek the cooperation of the exhibitors, that it will not be necessary to engage legitimate theatres at exorbitant rentals. If an exhibitor refuses to distinguish between pictures and classifies them all as seven-day bookings or three-day bookings without regard to their individual merit, he is deliberately discouraging the producer and destroying the incentive for bigger and better productions."

R. H. Cochrane, of Universal, surveys the problem from both sides and in his analysis gives an answer that probably more closely interprets the views of most producers and distributors. He says:

"Running the picture in the legitimate house undoubtedly gives a longer run than most of the moving picture theatres see fit to give. There is no room for doubt that this has an effect on the moving picture theatres. If we run a big picture only a week in a regular picture house, the theatres we are trying to sell our goods to do not consider this a real run. Most of them tell us that the one week run has not created a big public interest in the picture, in other words has not really exploited it. The result is that they are not willing to pay us what we figure we must get in order to get back our cost and a reasonable profit. But if we run the picture a long time with much advertising in a legitimate house, they seem willing to pay more for the attraction when it comes to their houses. This leads to the conclusion that it is the mental viewpoint of the average picture house owner which forces the producer to use a fairly long run in a legitimate theatre.

"That's the good side of the legitimate theatre run from the producer's angle. Now for the bad:

"The long run ties up the producer's money for a long time. He can't give play dates on his big picture in the territory where he is exploiting it until the long run is ended. Therefore if he is exploiting many big pictures in many centers and is having long runs in each case, a tremendous lot of his capital is idle. In these days this is a serious matter, but is is not so serious as having to sell the picture without profit as is often the case when a big picture is offered to the average picture theatre without a long run to give it prestige.

"The solution is not in the producer's hands. It is in the exhibitor's."

From that veteran of "big pictures in legitimate houses" Harry Raver, the impressario of "Cabiria," comes this summary:

The picture house, geared as it is to a week run, must change its policy or take its medicine. The exhibitor must have the goods—the real big picture—to draw his crowd, and there aren't anywhere near fifty-two of these a year. Too, how many film men know "a big picture" when they see one?

Fred Warren sees a future dark and dreary as far as the big picture in picture theatres is concerned, unless adequate inducements are offered producers of the "super" class offering. He declares:

"Failure to play greater attractions for lone runs is going to bring showmen like Erlanger, Shubert, or Selwyn into opposition with the exhibitor, who will be left with a huge investment, to play machine-made pictures."

Is This True?

"Every time we have released a big picture directly to exhibitors, without a long run, we have suffered to the extent of many thousands of dollars.

"On the other hand, every time we have exploited a big picture with a real run in a legitimate theatre, we have found it easier to sell whether it had more or less merit than the picture which had no run.

"Maybe the exhibitor finds the same thing is true. Maybe he finds it easier to pack his house with a picture which has had a run. If that is so, he is probably perfectly willing to pay more for it, because he feels it is worth more. That being the case, there isn't any problem to solve." R. H. COCHRANE.

Shuberts Take Over House

Included among the twenty theatres taken over by the Shuberts for vaudeville purposes is the Capitol theatre, at Springfield, Mass., one of the newest and most modern houses in Western, Massachusetts, devoted since its opening less than two years ago to high-class motion picture programs and vaudeville located on Main street, it is in the heart of the city's shopping district—AGARD.

Select Pictures of Canada Absorbed by Allens

A highly important development in moving picture circles of Canada has been the absorption of the Select Pictures Corporation of Canada, Limited, by the Famous Players Film Service, Limited. The latter is an Allen enterprise and is one of the oldest moving picture exchanges in the Dominion with offices in all key cities from Coast to Coast.

The absorbing of the Select exchange means that the Allens now have Goldwyn, Selznick, Hodkinson and First National features at their disposal as well as Educational and other releases. The Select Pictures Corporation of Canada, Limited, now ceases to exist and the Select offices and organization across the country will be merged with the Famous Players Film Service, Limited. Phil. Kaufman, general manager of the Canadian Select, will be associated with Louis Rosenfeld, manager of the Famous Players Film Service, in directing sales and distribution.

Eastman Purchases Three Laboratories

THE Eastman Kodak Company threw its hat squarely in the middle of the ring this week, and added sizzling fuel to the laboratory controversy with the announcement of the purchase of the G. M., San Jacq and Paragon laboratories.

These are the film developing plants which the Allied Independent Laboratories, in their crusade against a protective tariff on raw stock, alleged were controlled by Jules Brulatour, distributer for Eastman film.

The official announcements of the Eastman Company contains two important paragraphs. "It is the purpose of the Kodak Company," says one section of the statement, "to give to the trade all the important savings which will be effected by the close connection of the manufacture of the raw film with its finishing."

In some quarters this is interpreted as foreshadowing a price-cutting war. It is followed in a later portion of the announcement with this statement:

"In carrying on this business it should be distinctly understood that the Kodak Company does not intend to confine the use of its raw film to its own laboratories, but will continue, as heretofore, to fill all demands from whatever source."

The balance of the Eastman declaration is as follows:

"The Eastman Kodak Company has decided that the time has now arrived when, in order to protect its own interests, it is necessary that it should go into the printing and developing of motion picture films for the trade generally. The Kodak Company proposes to give this new undertaking the advantages of its great technical facilities, including its research laboratory, to the end that this part of the business will be brought up to the same high standard of uniformity and excellence as its manufacture of the raw film.

"The rapidly increasing importation of foreign film and the necessity of doing everything possible to protect the American industry by instituting every economy possible, renders this action at this time imperative.

"By this action the Eastman Kodak Company proposes to give to the motion picture industry the benefit of its superior facilities and technical skill and all the economies to be obtained by uniting two heretofore separate businesses, one the manufacture, the other the printing, developing and finishing of motion picture film."

Incorporations in N. Y. State Increase

With a comparative increase in the amount of capitalization, the past week witnessed the incorporation of nine companies to engage in the motion picture business in New York state, the capitalization aggregating over $400,000. These concerns, with the directors for the first year and the amount of capital stock, are:

Motion Picture Life, $9,000, Oscar I. Lamberger, Brooklyn; Leland S. Ferguson, New York; Henry Schapiro, West New York, N. J.; P. T. B., Incorporated, $750, M. L. and S. W. V. Taylor, New York; G. Deneen, Brooklyn; Nassau County Amusement Corporation, Rockville, $150,000, Godfrey H. Hyman, Dorothy and Louis Hyman, Rockville Center; Acosta Picture Co., Inc., $150,000, Morris A. Kashin, Isaac Garfunkel, Solomon Adler, New York City; The People's Players, $6,000, Geoffrey C. Stein, Samuel M. Weller, Chismore H. Packard, New York; Tilford Cinema Corporation, $500, Walter F. Tilford, Thomas W. Switzler, W. B. Ihnen, New York; Scarsdale Theatre, Incorporated, $60,000, Stephen B. Fish, Scarsdale; Lamar Germany, Stony Creek, Conn.; Edward L. Brown, New York; Truart Film Corporation, $5,000, Joseph M. Edelson, Rose Fishbach, Dorothy R. Hubener, New York; Celina Realty Corporation, $20,000, Elias Bernstein, Bernard and Lina Shapiro, Brooklyn.

Nashville Concern Capitalizes at $300,000

Application for a charter for the Cumberland Motion Picture Production Co., of Davidson County Corp., was filed recently in the office of the Tennessee Secretary of State. The company is capitalized at $300,000. The incorporators are: Frank J. Carroll, V. S. Tupper, W. J. Wallace, D. D. Canfield, E. C. Edgar, J. P. Lawrence, H. W. Spicer, C. A. Conley and L. M. Gibson.

Rothacker Sails for Home

Watterson R. Rothacker, president of the Rothacker Film Co., is scheduled to sail for home on the Olympic, leaving England August 24th, according to a cable received by John G. Hahn, secretary of the Rothacker Co.

Changes Among Paramount Branch Managers

S. R. Kent, general manager of distribution, has announced the following appointments in the Paramount sales organization: Herbert W. Given, formerly branch manager at Pittsburg, is appointed branch manager at Chicago, succeeding the late Joseph H. Gilday, who acted as branch manager in addition to his duties as district manager. E. M. Stuve, formerly sales manager at the Pittsburg office, is appointed branch manager, succeeding Mr. Given. The appointments were effective August 15.

M. A. Shauer, manager of the advertising accessories department, announced the appointment of the following exchange accessories managers: R. P. Collins, Boston; M. C. Burles, Salt Lake City; F. L. Collins, Kansas City. The appointments were made by the respective branch managers.

Hodkinson Denies Break with Pathe Exchanges

W. W. Hodkinson has issued a denial to the statement which appeared in a recent issue of a theatrical trade paper. It was reported that Hodkinson pictures would no longer be released through Pathe Exchanges.

"There is absolutely no ground for the statement that Hodkinson Pictures will hereafter be released on the State rights market and withdrawn from the Pathe Organization," said Mr. Hodkinson, "Our contract for physical distribution through Pathe still has considerable time to run. We have entertained no thought of abandoning our own organization."

M.P.T.O. Committee Protests September Rentals

The Motion Picture Theatre Owners of America committee, consisting of W. A. True, J. C. Ritter, A. R. Pramer and H. B. Varner, has issued a statement condemning the independent producers and distributors who have taken advantage of "Independent Month" to raise their scale of prices for film rentals. They state that the independent producers stand in need of all co-operation at the hands of the independent exhibitor.

"Any co-operation at a time like this," declares the committee, "must be of a substantial nature. If it merely exhausts itself in protestations of sympathy, it means nothing. Properly conducted, inspired by the right motives and guided by a little vision, the month of October can be made a tremendous instrument in the progress of independent production and distribution."

Minneapolis Mayor Bans "Birth of a Nation"

In banning "The Birth of a Nation," which it was planned to revive, at the Blue Mouse theatre, in Minneapolis, Mayor George E. Leach, of that city, has indicated his intention to keep any film suggestive of or that might incite race hatred, out of the city. Although it was believed that "The Birth" could be brought back to big business, Mayor Leach was first consulted through the desire of local exhibitors to cooperate.

The mayor has announced his intention of appointing a censor who would see all pictures and then report to Leach any that he considered bad. He said, however, that he would keep his campaign promise to never ban a picture without seeing it first. Local exhibitors are doubting that the mayor can legally appoint a censor because of an ordinance prohibiting the mayor from delegating any of his powers to an individual or individuals.

Musicians and Operators Resist Proposed Wage Cut

Discussions and Strikes Follow Reductions Throughout Country

THE readjustment of the wage scale, which has forced practically every industry of the country to undergo a period of travail, has not passed by the exhibiting side of the motion picture industry. From many sections of the country reports are received which tell of the effort of theatre owners to reduce the pay of their musicians and other employees. In most cases the wage cut is meeting with strenuous resistance.

In Indianapolis the present wage and working condition agreements of the union operators, musicians and stage hands expires with the end of August, and committees have been at work for several weeks trying to negotiate for bases for new contracts. As yet nothing has been accomplished. The managers are standing for a twenty per cent wage cut and the abolition of a number of labor restrictions which, they say, have been detrimental to proper progress. Union leaders in a series of conferences last week refused to accede to the managers' demands and there appeared some likelihood that there might be strikes resulting. It is said, however, that the managers have frankly told the union men that they are in position to operate without the loss of a single day with non-union help and that the only way for the organized men to keep their jobs is to take the cuts.

The house owners are particularly anxious to do away with the working agreement clauses which strictly limit the kind and amount of work the various trades shall do. For instance, under the present arrangement electricians demand and receive $3 extra pay for changing the lettering of front signs. Managerial attacks also are being centered upon clauses which compel theaters to keep certain numbers of men in the orchestra and on the stage hand pay rolls according to the size of the house, regardless of whether or not they are needed.

Baltimore motion picture operators are fighting efforts to have them agree to a reduced wage scale. A technicality, the operators say, already has reverted to their favor in the negotiations which are under way. A special committee of the Exhibitors League of Maryland composed of Arthur B. Price, J. Louis Rome and George A. McDermit had served notice on the operators that the existing contract would not be renewed on August 30 next. The exhibitors requested a conference.

Claiming that the notice came a day after a special twenty day period provided for such action, the operators did not accept the invitation to confer. Both sides now claim the next move is up to the other.

M.P.T.O. to Be Represented at Senate Tax Hearing

AT the forthcoming hearing on the five per cent. film rental tax and the seating tax, to be held at the Capitol before the Senate Finance Committee, the Motion Picture Theatre Owners of America will be represented by the National President, Sydney S. Cohen; National Counsel, James J. Walker; W. A. True, president of the Motion Picture Theatre Owners of Connecticut; A. R. Pramer, president of the Motion Picture Theatre Oowners of Nebraska; Col. H. B. Varner, Executive Committee member from North Carolina, and D. A. Harris, Executive Committee member from Pittsburgh.

The Senate Finance Committee will be told that the five per cent. film rental tax and the seating tax are borne in their entirety solely by the exhibitors. The committee representing the theatre owners in the organization will urge a removal, or at least a modification of the two taxes as being burdensome in the extreme to the exhibitors, and as being unjust and working undue hardships on the theatre owners, at a consequent loss, in the final analysis, to the Government itself.

Five Kansas City downtown theatres are without music. The musicians were called out by their union as a result of a disagreement over the length of the time they should play. For the present the Liberty, Doric, Newman, Royal and Twelfth Street theatres will be without orchestra music.

Since August 1, 1920, a five and a half hour day has been in effect and the musicians were allowed a fifteen minute rest period in each hour. Recently, however, a new agreement was reached between the exhibitors and the musicians. Samuel Harding, owner of the Liberty and Doric theatres, was told that the musicians would not begin the six hour day previously agreed to until September 1. Wednesday the orchestra at the Newman theatre, owned by Frank Newman, who also owns the Royal and Twelfth Street theatres, was not permitted to play. The Royal orchestra also was called out of the pit and refused permission to play. Mr. Newman has insisted to the tentative agreement that the musicians begin the longer day at once.

In Houston, Texas, the theatre managers notified the Musicians' Union that they would no longer deal with the Union, but would recruit their forces from any source available. A ten per cent reduction has been insisted upon by the exhibitors, and has been rejected by the Union.

In Charlotte, N. C., theatre owners are preparing to declare for the open shop policy to become effective September 1st.

Misunderstanding on the part of the operators of the Southern Enterprises, formerly the Lynch Enterprises, and members of the Musicians Protective Association has added its weight to the desire of theatre owners throughout the city to announce the "open shop" policy, it was explained.

A substantial reduction in salaries for musicians and operators is expected in Minneapolis when conferences between Union representatives and a committee by the United Theatrical Protective League are brought to a close.

Nat'l Ass'n Appeals for Lower Rail Rates

The National Association of the Motion Picture Industry is taking a prominent part in the campaign for a general reduction in railroad passenger rates. Last week the Association's Washington representative, Jack S. Connolly, appeared before the Interstate Commerce Commission on behalf of the film interests and appealed for lower passenger rates throughout the country. With him were representatives of many other important industries.

It was pointed out to the Commission that the picture industry is one of the most important customers of railroads, not only in the transportation of producing units over long hauls but in the selling end of the business, and that excessive rates are imposing a hardship upon the picture interests at a time of great depression in all lines of business.

The members of the Interstate Commerce Commission were informed that when the railroad passenger rates were increased several years ago the motion picture industry was at the height of its prosperity. Now, however, more than thirty per cent of the theatres are closed and the proportionate selling cost by exchanges to those still operating has greatly increased.

Grainger in Los Angeles

J. R. Grainger, better known around the Astor as "Jimmy," has arrived in Los Angeles, where he will consult with Marshall Neilan on the matter of Fall distribution of "Bits of Life," the four-story production recently finished and "Penrod," which Wesley Barry will star in.

Various innovations in the distribution of Marshall Neilan productions via Associated First National Pictures are being planned effecting the productions to be released during the coming season.

Kent Elected to Famous Board

SIDNEY R. KENT, general manager of the department of distribution, Famous Players-Lasky Corporation, was elected to the board of directors at the board's meeting, held on August 22.

Mr. Kent's election is unique in the history of the Famous Players-Lasky Corporation in that he is the first man to rise from the ranks of the company to a place on the board of directors. Before entering the motion picture business he was for seven years with the Colorado Fuel & Iron Co., most of his work being confined to the West. Later he was with the American Druggist Syndicate as assistant to the president. He came into the motion picture business four years ago with the General Film Company, where he worked with former Postmaster-General Frank H. Hitchcock in liquidating the affairs of that company.

Three and a half years ago Mr. Kent became connected with the Famous Players-Lasky Corporation in the administrative bureau in the New York office and a few months later entered the distribution department as a special representative. He was appointed district manager of the territory embracing the Kansas City, Omaha, St. Louis and Des Moines exchange territories, which position he held until May, 1919, when he was called to the home office to become general sales manager. In January of this year he succeeded Al Lichtman as general manager of the department of distribution.

As sales manager and administrative head of the entire distribution branch of the company's business he has been responsible for many innovations. Noteworthy among them are the establishing of the zoning system, which has given wider distribution to Paramount pictures than they ever had before, through the setting of more equitable prices for all exhibitors, and the inauguration of the Paramount school of salesmanship, which is regarded among film men as one of the most constructive ideas ever put into effect in the industry.

Sees Salaries Reduced if Tariff Goes Through

Miss Edna Williams, who has entire charge and direction of the sales of the foreign film business of the R-C Pictures Corp., when asked for a statement regarding the 30 per cent ad valorem duty on foreign pictures as contained in the Fordney Tariff bill, said:

"We are opposed to the proposed tariff. Twenty per cent of the revenue from our gross business has to come from foreign countries. A 30 per cent ad valorem duty will exclude from the United States practically all foreign pictures. Retaliatory tariffs will exclude American pictures from practically all the foreign countries. The loss of the foreign market will cost American producers and distributors millions of dollars annually.

"England, South America, Australia and Mexico depend upon America for about 80 per cent of their films, whereas the foreign films in America are hardly two per cent of our total consumption and probably never will be over five per cent."

George S. Cook Dies

George Stanfield Cook, one of the best liked of the rising young men in the moving picture industry, died at his home, No. 237 Central Park West at nine o'clock, Tuesday evening, August 16, of ptomaine poisoning. He was 34 years of age.

Mr. Cook had been identified with the film industry for about ten years and had just severed his relation with the Fox organization to join Moving Picture World.

Mike Rosenberg Enters Los Angeles Filmdom

It was announced this week in Los Angeles that Mike Rosenberg, head of the De Luxe Feature Film Corporation of Seattle, Wash., has become actively associated with Irving M. Lesser and the Western Pictures Exploitation Company. Mr. Rosenberg will remain in Los Angeles permanently and make his executive headquarters there.

This new connection will greatly strengthen the Western Pictures Exploitation Company, announces Mr. Lesser. Among the distribution contracts now in the hands of this company are the Jackie Coogan features, a series of David Butler specials, eight Lester Cuneo specials and several others.

Wilkerson Manages N. Y. Exchange for Warren

The F. B. Warren Corporation announces a switch in the branch managerial staff of their organization. W. R. Wilkerson has been transferred from the Minneapolis office to assume charge of the New York exchange, replacing Marx S. Nathan, who goes to Cincinnati in the same capacity for the Warren Corporation. Nathan replaces Irving Hanover in the Cincinnati exchange.

Abe and Julius Stern Returning from Europe

On August 24, Abe Stern, treasurer of the Universal, and his brother, Julius Stern, president of Century comedies, will leave London to board the S. S. Olympic at Plymouth, bound for New York. This culminated a three-month trip abroad.

Rent Tax Repeal Being Sought by Nat'l Ass'n

Through Saul E. Rogers, Chairman of the National Association's Taxation Committee and William A. Brady, President of the organization, strong arguments for the repeal of the 5 per cent rental tax will be made to the Senate Finance Committee which next week will begin its consideration of the Revenue Bill that has been adopted by the Ways and Means Committee of the House of Representatives. Chairman Rogers is now making a personal canvas of the members of the Senate Finance Committee, placing squarely before them the urgent necessity for immediate relief to the industry by lessening its taxation burden.

"This matter is one which affects the public in general," said Chairman Rogers in an interview on the taxation question. "Unless a determined drive is made at once to bring forcefully before the Senators and Congressmen the fact that the public itself, as well as the motion picture industry is earnestly protesting against the excessive taxation on motion picture entertainment, these wartime excises will remain on the statute books forever.

"We are advocating the substitution of a general sales tax to be equally distributed over all industries. It is manifestly unfair for a few industries to be saddled with heavy excise taxes and to allow other industries to be exempt from them!"

Iowa-Nebraska Convention on September 19-20

A double State convention of the exhibitors of Nebraska and Iowa will be held at the Paxton Hotel, Omaha, Neb., on September 19th and 20th. There are more than eleven hundred members in the two states and invitations to attend are being sent to every exhibitor in the territory. The convention will be held during the big fall festival at Omaha, the Ak-Sar-Ben carnival. Special rates are being granted by all railroads.

Famous Players Pays Regular Quarterly Dividend

THE Famous Players-Lasky Corporation's consoldiated statement (which includes the earnings of subsidiary companies owned 90 per cent. or more) reports for the half-year ended June 25, 1921, net operating profits of $3,078,697, after deducting all charges including Federal income and excess profit taxes and reserves for same.

After allowing for payment of dividends on the Preferred Stock, the above earnings are at the annual rate of $26.04 on the 206,849 shares of common stock outstanding in the hands of the public.

At Monday's meeting of the Board of Directors the regular quarterly dividend of $2.00 per share on the common stock of the company was declared payable October 1st, 1921, to stockholders of record at the close of business September 15th, 1921.

Revival of Picture Patronage Is Rolling Eastward, Says Warren

Executive, Back from Trip, Analyzes Slump and Makes Prediction

"THE Pacific Coast region has been the white spot on the map of the United States, not only in motion pictures, but in other economic and industrial lines throughout the present summer," says F. B. Warren, president of the corporation bearing his name, upon his return from a six weeks' trip throughout the West.

"Motion picture patronage in California this summer has shown a very slight decrease over the year before, despite all claims to the contrary by uninformed persons in the East. The seats of picture pessimism have been found in two places—in the studio in Los Angeles, where production came to a virtual standstill through previous over-production; and in New York, where many distributors with low grade product on their hands found it growing increasingly difficult to unload such stuff on the exhibitors. In areas like Texas, Louisiana and Oklahoma their feeling cannot be classified as pessimism. Those sections have suffered from an even more depressing weather condition than is customary and they have slumped as they always have and always will slump in summer.

"In Los Angeles Sid Graumann has had one of his best summers; not his best, but one with which he is satisfied. Fred and Roy Miller have had a good summer at the California and the Miller; Mack Sennett has had an exceptionally good summer at his attractive Mission. Abe Gore and Sol Lesser have done well most of the summer with their Kinema and when they ran into a little streak were wise enough to close the Kinema for long anticipated improvements, reopening quickly to good business.

"In San Francisco Turner and Dahnken have played to excellent business at the Tivoli and in their chain of theatres in the state, with possibly one or two exceptions. Their state of mind on the business actual and prospective may be understood when it is stated that the T. & D. Junior chain of theatres is being constantly increased. Eugene Roth told me that the volume of patronage in the Paramount allied houses under his dominion has been quite satisfactory and he then stated, what many other exhibitors are telling me: That the public is growing more selective every day in its choice of picture entertainment and is shunning both themes and personalities that it does not like.

"In a part of the far Northwest, there has been an industrial recession in a few cities, notably in Butte and Tacoma, and these recessions are valid and understandable. But in the main the Jensen & Von Herberg cities are thriving. In Salt Lake George Mayne, an old-timer in point of service in this industry, tells me that Mr. Swanson and himself are well satisfied with the summer patronage they have had.

"The Goldberg Brothers in Omaha, quite accustomed to feeling the effects of a Nebraska summer on their several large theatre enterprises, have had a summer satisfactory to themselves on the direct statement of Harry Goldberg to me, and as evidence of their satisfaction they are building another very large theatre to open in mid-winter.

"Two months ago when the majority of the producers and distributors in New York were starting their annual yellow whine about conditions, I took occasion to advise exhibitors not to reduce their admission prices, saying that at present admission levels they were giving the public more for their money than they could buy in any other line in the world. I advised then, based upon what I knew to be sound economic argument, that it would be better to mortgage their theatres to foot temporary losses than to cut admissions. This advice was resented in certain directions. On the day that I gave this advice Aaron Jones used quarter page advertisements in the Chicago dailies to announce reduced admission levels in all of his theatres. Jones is one of the shrewdest operators in this business, and his action looked to be more conclusive than any advice from a New York distributor. But the thing that is not generally known is that after a few weeks Mr. Jones restored his prices to their former levels and they are there now and are going to stay.

"It is not often that I care to make a prediction in this business but there is one that I am going to make:

"The time is coming within the next year, or two years, when 5,000 motion picture theatres in the United States will lock the front doors on June 15 and keep them locked until September 1 or 10. They won't buy a picture or show a picture in that time. Theatres doing this will have to pay rent to landlords, or if owned by their management, will have to charge up rental for this closed period. They will also have to pay taxes, and interest on investment. And that is all. They will escape staff overhead, film rentals, advertising and exploitation overhead. And they will escape running at a heavier loss each week than the loss incurred by closing up and going out of business for the summer. This is going to happen in territories where oppressive heat is inevitable. Owners are going to stop fighting the elements. If certain exhibitors lack the money to take such a loss they are going to the banks and give their notes and borrow their summer losses, take the blow all at once in June and spend a happier summer than they have ever spent before.

"As a distributor I can say that those exhibitors who did close in this manner for cause will be better customers of the distributing companies when they reopen than they are when they stay open and go through hell to meet their payrolls. Distributors and producers are going to learn, and if they don't learn Wall street and banks are going to make them learn, to cut down production and to make and release fewer pictures in the summer months. This will enable the retail theatre outlets to absorb the market supply of pictures. Nearly every unpleasant problem that confronts the motion picture industry is manufactured and brought into being from within the industry itself. Outside forces exert very little effect upon the motion picture industry. It is the plotting, conniving, greedy inside forces that keep up the picture turmoil and give the industry its lack of good standing in the industrial society of the country."

Doug and Mary Coming East to Attend Premiere

A LATE telegram from Los Angeles advises that Douglas Fairbanks and Mary Pickford left for New York on last Sunday to attend the opening of "The Three Musketeers" at the Lyric theatre in New York City. Director Al Green and Jack Pickford followed on Tuesday with the initial print of "Little Lord Fauntleroy."

After a couple of days in New York, Mr. Green and Mr. Pickford will return to Los Angeles to produce "A Tailor Made Man," starring Jack Pickford, for release by United Artists.

Doran Cox, assistant director to Fred Niblo, is now in Montana, selecting locations for "The Virginian," which Douglas Fairbanks will produce next.

Motion Picture Day Plan Is Postponed

EDWARD M. SAUNDERS, Chairman of the General Sales Managers' Committee for Motion Picture Day, has issued the following statement after a meeting of producers and distributors at noon on August 18:

"From the reports received from the various committees appointed to conduct the campaign for Motion Picture Day, the central committee in charge has concluded that Motion Picture Day, as originally set for August 25th, 1921, should be postponed for the following reasons:

"A large percentage of the motion picture theatres in the United States are now closed owing to present depressed conditions in the motion picture industry. It is manifestly unfair to permit those exhibitors, producers and distributors who agreed to participate in the plan to assume the entire burden. Several valuable suggestions received by the committee since the first announcement of Motion Picture Day will be incorporated in a new plan which is now being worked out. Offers from many of the most prominent screen artists to assist in insuring the success of the Motion Picture Day plan will be accepted, with the probable result that one or more all-star feature productions will be undertaken for release in connection with Motion Picture Day, either this year or in 1922."

At the meeting were: Morris Kohn, President of Realart Pictures Corporation; Saul E. Rogers, Vice President of Fox Film Corporation; Lee Counselman, Famous Players-Lasky Corporation; Gabriel L. Hess, Vice President of Goldwyn Pictures Corporation; Earl J. Hudson, Associated First National Pictures, Inc.; Charles R. Rogers, Robertson-Cole Distributing Corporation; Charles C. Pettijohn, and Edward M. Saunders, General Sales Manager of Metro Pictures Corporation, Chairman of the Committee.

Vitagraph to Distribute for Independents

Completion of Elaborate Exchange System Will Enable Handling of Independent Product

IT was announced at the Vitagraph headquarters this week that the Vitagraph Company will distribute productions for independent producers, having finally completed the perfection of an elaborate exchange system.

In an interview this week, John M. Quinn, general manager of Vitagraph, stated that the work involving construction of some new exchange buildings and additional equipment had been completed, and that Vitagraph was in a position to take care over the distribution of the films of any independent producers who had a product worthy of Vitagraph's attention.

"Will you handle short subjects?" Mr. Quinn was asked.

"No, we are not interested in any subjects except those of special production calibre," he replied. "These may be star features or all-star or non-star, or of any division whatsoever. We make only one condition,—that they are of the highest class.

"This does not mean that we would not be interested in the small independent producer's output as well as those of larger ones. It means simply that the product must be good, better than the average and something of a special quality about it. Nothing else will do."

For the past three years Vitagraph has been adding to its exchange system, putting up Vitagraph buildings in cities in which previously there were no Vitagraph branch offices at all, and making over other exchanges to secure twice the available floor space and in many cases more than that. Ground for new buildings was acquired in Chicago, Dallas and Seattle and Vitagraph buildings erected on these lots, and a new branch opened in Oklahoma City after an extensive plot of ground had been secured and a modern exchange building constructed upon it. Vitagraph now has another new exchange building in course of construction at Los Angeles.

In addition, from July of last year until May of this year, branches in ten other cities were enlarged, and new and more commodious leased quarters were found for four other branches. When Vitagraph moved its administrative offices from 1600 Broadway to 469 Fifth Avenue late last year, the New York branch which had formerly occupied part of the sixth floor of the Broadway building, moved to the tenth floor of that building and now occupies that floor.

Zukor and Committee Take Up Hartford Case

Working Hard to Reach Settlement; A. S. Black Expected at Next Conference This Week

TWO more conferences between Adolph Zukor and the M. P. T. O. of A. Committee have been held since going to press last week. The first of these took place on Thursday, August 18th, at the Famous Players-Lasky headquarters, and the second on Monday, August 22nd, at the same place. Both meetings were taken up mainly with the discussion of the complaint lodged against A. S. Black and Famous Players-Lasky by W. R. Hartford, an exhibitor of Pawtucket, R. I.

Mr. Hartford, according to the evidence submitted, has been using and advertising Paramount service in Pawtucket for the past year. Recently, A. S. Black organized a theatrical company to build a competing house in Pawtucket. In this enterprise Mr. Black took in Mr. Spitz as an associate and also sold stock on the public market. Under a present contract with Famous Players-Lasky, Black's Pawtucket company will have exclusive right to Paramount service when the new house is opened. Mr. Hartford will thus be deprived of service from this source, although, according to the testimony presented, he has done much to advertise the Paramount pictures in Pawtucket.

At the Thursday meeting, Mr. Zukor declared he had been in touch with Mr. Black on the Hartford case and that Mr. Black had expressed his willingness to accept a compromise in Mr. Hartford's favor provided Mr. Zukor could win over Mr. Spitz and the public stockholders in the theatre organization to the arrangement of providing Mr. Hartford with Paramount service in Pawtucket. Mr. Zukor pointed out that stock had been sold to the public with the presentation that Paramount service was to be used in the new theatre when opened. This fact adds to the complicated nature of the problem. Mr. Zukor expressed his own readiness to supply Mr. Hartford with Paramount service but pointed out the possibility of being enjoined from doing so by action on the part of Mr. Black's associates in the Pawtucket theatre company.

Mr. Zukor suggested an alternative plan. He said that if Mr. Hartford would use a source of film supply other than Paramount, he would make up to Mr. Hartford in a monetary way the difference between what Mr. Hartford would make by using such "outside" service and what he would have made by using Paramount service.

Early in the discussion Senator James Walker, counsel to the M. P. T. O. of A., sought to impress on the Famous Players-Lasky executives, Mr. Zukor and his counsel, E. J. Ludvigh, who is also the Famous Players-Lasky secretary, that while the M. P. T. O. of A. is anxious to see justice done to Mr. Hartford yet there is a broader issue at stake, namely, the prevention of the recurrence of such alleged abuses on independent exhibitors in the future. In reply, Mr. Zukor reiterated his promise to prevent to the fullest extent of his power the repetition of such situations in the future and to check any future extension of Black's activities to new places in New England where such activities were of detriment to the independent exhibitors.

Mr. Zukor further stated that he and his counsel, Mr. Ludvigh, had perused carefully the contract with the Black Enterprises and that it was his belief that by virtue of the contractual relations involved Famous Players-Lasky was empowered to restrain the extension of activities on the part of Black into any new location in New England in the future. "Moreover," declared Mr. Zukor, "Mr. Black is now fully aware of our intention to do right by the independent exhibitor, and I feel sure after my talk with Mr. Black that he will not do anything in the future along this line that is contrary to our wishes."

Mr. Hartford attended the Monday meeting in response to the conference's invitation. It developed that he has the First National franchise for Pawtucket. Mr. Hartford said he contracted for the First National franchise only after he had learned of the Black company's enterprise to build a competing house. Mr. Hartford also stated that he was ready to waive the First National franchise if he could get the Paramount service.

Senator Walker inquired of Mr. Zukor whether he would be willing to run the chance of a law-suit on the part of the stockholders in Black's Pawtucket Theatre Company by supplying Mr. Hartford with Paramount service. Mr. Zukor said he would be willing provided Mr. Black's consent could be secured to the same proposition.

It was decided that Mr. Zukor get in touch with Mr. Black and ask him to attend the next conference to be held late this week in all probability.

(*Continued on page* 1197)

Censors Approve of "Foolish Wives" and Enjoy Studioland

Guests of Universal Discuss Various Plans for Co-operation

THE party of official censors from various sections of the United States and Canada which made the trip to Los Angeles, as the guests of Carl Laemmle, president of Universal Film Manufacturing Co., came to an end on Sunday, August 29th, when the censors departed after giving their official approval of "Foolish Wives," the big Universal special, which was hurriedly cut and titled and shown to them in twenty-four reels. The censors were sincere in their praise and but a few minor changes were suggested.

This final showing was under the personal direction of Eric von Stroheim, and specially composed music had been adapted by the leader of the orchestra which provides emotional atmosphere for Universal dramas, under Mr. von Stroheim's supervision. No one but the censors, their immediate party, those who worked on the picture, and District Manager Irving Thalberg were admitted to the showing.

"The consensus of our opinion," said Harry Knapp, who acted as chairman of the censors in their convention, and who is also chairman of the Pennsylvania State Board of Censors, "is that the picture will prove a highly interesting entertainment when it is finally whipped into the more contracted shape required for public exhibition."

While various projects were discussed for co-operation between producer and censor, nothing definite can be said to have been accomplished. A meeting held at the invitation of the Brotherhood of Emanuel Presbyterian Church on Monday evening elicited some interesting remarks from the censors, laymen, clergy and the professionals of the screen.

Bert Lytell maintained that but three per cent of the pictures today were objectionable and as a result the honest producer with good intentions was therefore under a great handicap.

Benjamin B. Hampton gave a very thorough analysis of the motion picture field as respecting censorship and brought emphatically to the attention of the gathering that the cry for censorship of films did not come from the theatregoer but from people who really knew nothing definite about what was being shown on the screen. He gave the keynote of the meeting when he said "Here tonight in this church we are trying to find a method, system or plan by which the church, the oldest and most useful instrument of civilization can work effectively with motion pictures, the newest and most penetrating instrument of civilization. I believe we are privileged to attend a meeting that will set in motion a movement that will promptly spread from one end of America to the other.

William D. Taylor, Will Rogers and George Beban were other speakers.

The second meeting of the censors with the film people was at a luncheon given Tuesday by the members of the Producers' Association at which there was an informal discussion of what should not go into films. General Manager Irving Thalberg, of Universal City, acted as chairman of the meeting and the censors and producers asked and answered pertinent questions.

On Wednesday afternoon another informal meeting was held at which Harry L. Knapp acted as chairman and the producers and other representatives present asked the censors to make statements of what was not wanted in films.

The remarks of the various censors brought out that scenes showing exaggerated sex appeal, those based on commercial vice, illicit love affairs, which show vice attractive and virtue odious, bedroom and bath scenes, unnecessary prolongation of passionate love and others which teach methods of crime are not desired and are to be tabooed by censors. The censors also pointed out that stories which ridicule public officers, army, navy or governmental authority are not wanted.

J. Parker Reid offered a suggestion that an advisory committee be formed to clarify the situation by passing on continuity before the pictures are produced. Such a board he pointed out would make it possible to get the approval of scenes and plot before production, thus proving a method of saving for the conscientious producer.

The entertainment features of the trip included a barbecue at the famous Malibu Ranch at Santa Monica Beach, where a real old-fashioned California feast was provided by the manager of the Beverly Hills Hotel, Stanly Anderson; a trip to Harry Carey's ranch in the San Francisquito Canyon, where elaborate moving pictures of the entire party were made; a dance at the famous Sunset Inn where Priscilla Dean was the hostess, and Eddie Polo, the famous strong man of the films, won the dancing cup awarded by the censors; and a trip to Catalina Islands, where they were the guests of William Wrigley, Jr.

The list of delegates of censors is as follows: Harry L. Knapp, J. A. Barrier, Penn.; Dr. George Heller, Md.; Mrs. J. M. Miller, Mrs. K. L. Short, Kans.; A. S. Hamilton, Miss Velma Hamill, Ontario; Walter Hepburn, James A. Smith, B. C.; Mrs. I. G. Burbeck, Alberta; Mrs. P. H. Eggert, Texas. Following local boards: Henry Goldman, Kansas City; John M. Casey, Boston; W. T. Willis, Chicago. National Board of Review; W. D. McGuire. The following were also in the party, but not censors: Mrs. Harry L. Knapp, Mrs. George Heller, Miss Miller, daughter of Kansas delegate; V. R. Gardick, Philadelphia mgr.; Mrs. Henry Goldman, Mr. and Mrs. H. M. Berman and son.

New Theatres Raise Admission Tax Figures?

Myrtle Theatre,
Detroit, Mich.,
August 20, 1921.

Mr. William A. Johnston,
Motion Picture News,
New York City.
Dear Sir:

Replying to your editorial in the issue of August 13th on "Where's the Slump?" Acording to your figures (and those figures are undoubtedly correct) this hullabaloo about a slump is all nonsense. But if you will take into consideration some of the things behind these figures, the slump assumes a more definite form.

During the last twelve months many new theatres of large seating capacity have been completed. For instance, the Capitol in New York. If the receipts of the Capitol are $20,000 a week, the admission tax from this one theatre alone would be over $100,000 a year. If you will consider the tremendous amount in admission taxes being paid by the new palatial theatres which have been opened during the past year, the slump becomes readily apparent, for the admission tax was paid by a vastly greater number of theatres, which have a large seating capacity, charging high admission prices.

The cost of operating these new theatres requires vast sums of money, so it may be true that the sum total of admissions were greater up to May, 1921, than ever before, and at the same time most of these theatres may have operated at a loss.

Some producers and distributors after reading your editorial may come to the conclusion that there is no need of adjusting film rentals—that exhibitors can pay what they paid during the peak of 1920 for film rentals.

Please give my conclusions on this matter the publicity they deserve.

Sincerely yours,
(Signed) J. E. Stocker.

Georgia Escapes Added Tax as Proposed Bill Fails

In a most dramatic rally, and by an extremely narrow margin, the five per cent amusement tax passed by the Georgia State Senate by a vote of 30 to 13, on August 8th, failed to pass in the general session August 11th, the house and Senate adopting the report of the conference committee, striking out the five per cent amusement tax, and passing the tax of $2,500 on Atlanta's annual week of Grand Opera.

A somewhat similar bill introduced in the Texas Legislature last week by Representative Melson calls for an additional tax on the box-office of amusements. A quarterly occupation tax of one per cent would be levied on each admission ticket to motion picture theatres, opera, concerts, circuses, ball games and practically all other forms of amusement.

COOKING UP AN AD CAMPAIGN

MET Tony Sarg few weeks ago. Started discussing the Fall advertising campaign on Tony Sarg's Almanac. "I don't know what to advertise," he said with a laugh. "Picture is sold for all the territory; leading exhibitors in every key city have booked it, and already they are writing us letters telling how pleased they are. Men like Reisenfeld, Saenger, Partington, Buhler——"

"Say," we countered, "There's an advertising campaign right there. Remember your London Sketch caricatures of famous personages that gained international notice? Y'know, the kind of study you get five hundred and a thousand dollars for from the Saturday Evening Post and other magazines?

"Why not do something like that for the picture business? Bring the smaller exhibitors face to face with the big key city fellows who like the Almanac so much. Lots of picture folk would like to see what these prominent exhibitors really look like—not the way they appear in the stilted, cut and dried half-tone cuts. Give us a series of cartoon studies of Reisenfeld, Partington and the rest. C'mon be a good fellow!"

Sure enough—he's going to do it. Herbert M. Dawley and Tony Sarg, creators of the Almanac, journeyed right off to Nantucket, summer home of the artist, and the photographer snapped them as they read The News for inspiration, got to work on the preliminary sketches, and then down to real labor.

Next week the series starts in The News. It's advertising—but it isn't. Of course, it's exclusive in The News—and, of course, you'll watch for it. Because a Tony Sarg cartoon series isn't an every day event.

No. Ohio Exhibitors Hold Annual Meeting

The Northern Ohio Exhibitors League held its annual election of officers last week at the League headquarters in Cleveland, with the following results: H. H. Lustig was reappointed president for the third consecutive term. Abe Kramer, vice-president; G. Brown, secretary; B. Z. Lavine, treasurer. The executive board membership, in addition to the unexpired terms of W. J. Slimm, D. Schumann, Walter Horsey and Moe Horwitz, also includes the newly appointed members, C. W. Masterman, manager of the Heights theatre, Cleveland; Frank Gross, Cleveland exhibitor, and Mr. Smith, Toledo exhibitor. The new officers of the League assume their duties at the next regular monthly meeting.

Jacobs Severs Association with Max Hart

Arthur H. Jacobs announces that he will sever his association with Max Hart on September 1st. Mr. Jacobs has not announced his plans for the future, but will probably re-enter the producing end of the business.

Trade Magazine Moves

The Internationale Filmschau, the European trade paper, announces that its New York office has moved to 220 West 42nd street, New York City, room number 1603.

Vacation Days at Realart

These are vacations days at Realart. Dario L. Faralla, assistant treasurer is combining business with pleasure and will hold a conference in Chicago with all the traveling auditors. The pleasure part of the vacation will follow. Jay A. Grove, assistant general manager, is traveling all the way to northern Canada with sinister designs upon muscallonge and bass.

Unique Ceremonies to Open Loew's State Theatre

Over one hundred motion picture and stage stars will be the guests of Marcus Loew at the opening of Loew's State theatre, Broadway and 45th Street, Monday evening, August 29. Ceremonies, unique to Broadway will mark the opening. Stars from other productions now playing in New York will attend the opening after the closing of their performances, as it is expected that the festivities will last until after midnight.

Clemmer Has New House

James Q. Clemmer, well-known Seattle theatrical man, and former manager of the Clemmer theatre, last week took over the management of the Winter Garden theatre of Seattle. Mr. Clemmer is one of the pioneer motion picture theatre men of Seattle. The Winter Garden is one of Seattle's newest first-class houses.

Charles Christie on Business Tour of Europe

Charles H. Christie, general manager of the Christie Film Company of Los Angeles, sailed last week on the Olympic from New York for London, England, his business being primarily the affairs of the Christie London and continental offices. Christie Film Sales, Ltd., an English corporation managed by John H. Taylor, which controls Continental Europe and certain other countries, was recently incorporated.

Mr. Christie was accompanied to London by E. W. Hammons, head of Educational Film Exchanges, Inc., which handle the Christie pictures in this country.

Arthur S. Kane Returns from Vacation

Arthur S. Kane, head of Arthur S. Kane, Pictures Corp., and chairman of the board of directors of Associated Exhibitors, Inc., returned to his desk in New York this week after a 1700-mile motor trip which lasted twenty-seven days.

Lower Newspaper Ad Rates Sought by Exhibitors

A movement of the theatrical managers to demand lower advertising rates of the three Indianapolis daily newspapers is in the making. The picture men hold that with prices of many other commodities falling the newspapers should take their share of the general cut.

A. M. P. A. to Wage Free Screen War

"WE have been dragged against our wishes into politics, and now by the eternal gods we will fight our way out."

In this way, J. W. O'Mahoney, advertising director for Educational Films, announced to representatives of the press on Wednesday afternoon the launching of a campaign by the A. M. P. A. to secure the repeal of the censorship law in the state of New York. A "Freedom of the Screen Committee," of which Mr. O'Mahoney is the chairman, has been formed to lead in the fight. This committee is composed of the trade-paper editors and A. M. P. A. members associated with leading producer, distributor, and exhibitor organizations in the industry.

An executive-committeeman will take charge of the local campaign in every Assembly district of the state. Speakers, slides, posters, press notices, stories—all directed towards the task of winning a repeal of the state censorship law—will be placed at the service of the industry and every department in it.

"As citizens and taxpayers," declared Mr. O'Mahoney, "we will address questionnaires to every candidate for the New York Assembly this fall and will ask each one, irrespective of his political affiliation, to state plainly his stand on censorship. To those who declare in favor of a repeal of the censorship statute we will lend every lawful support irrespective of the candidate's political ties. With regards to those who declare for state censorship, we will use every legitimate means in our power to bring about their defeat.

"The A. M. P. A.," declared Mr. O'Mahoney, "is a strictly neutral organization, not associated financially with any other association in the industry and yet representative in its membership of every element in the industry. The A. M. P. A. represents the greatest aggregation of advertising and publicity experts and public speakers in the country. We are at the service of the entire industry and only await the call of whoever wishes to make use of our services in combatting this un-American censorship.. This industry has studiously avoided politics up to the present. The politicians have foisted censorship on us, and I sincerely believe their real motive was to throttle the screen and make it a vehicle of political propaganda. We have been dragged against our wishes into politics and now by the eternal gods we will fight our way out."

Charles O'Reilly, president of the M. P. T. O. of New York State, in a letter to Mr. O'Mahoney, expressed his hearty approval of the A. M. P. A.'s campaign and said the matter would be shortly submitted for the endorsement of the executive committee of his organization. A letter from the National Association's headquarters warmly commended the plan also.

Mr. O'Mahoney said the Committee was a permanent one and that later the fight against censorship and similar movements would be extended to other states besides New York.

FREEDOM FOR THE SCREEN COMMITTEE.

J. W. O'Mahoney, Educational Film Exchanges, Inc., Chairman; Samuel Palmer, Famous Players-Lasky Corporation, Secretary; Thomas Wiley, Photo Repro. Co., Financial Secretary.

MEMBERS.

Horace Judge, Associated First National Exhibitors; P. A. Parsons, Pathe; Arthur Brilant, Associated Producers; Arthur James, Moving Picture World; Thomas Hamlin, Motion Picture Journal; Joseph Dannenburg, Wid's Daily; C. L. Yearsley, Associated First National Exhibitors; G. McL. Baynes, Kinograms News Weekly; Paul Gulick, Universal; Victor Shapiro, Pathe; W. A. Johnston, Motion Picture News; Martin Quigley, Exhibitors' Herald; Charles Burell, Associated Motion Picture Advertisers; Paul Lazarus, United Artists; Nat. Grandlund, Marcus Loew, Inc.; Vivian Moses, Fox Film Corporation; Larry Boynton, Trade Review, elected, but acceptance not yet received, as he has been out of town.

Referendum on Censorship in Massachusetts

Petitions signed by twenty-five thousand certified voters of Massachusetts were filed with the Secretary of State in Boston, Tuesday, August 23, requesting a referendum on the question of film censorship in that state. This automatically nullifies the Massachusetts censorship law until the voters at the November election in 1922 decide whether or not they want screen censorship. Otherwise the film censorship law would have become operative in Massachusetts January 1, 1922. Under the Massachusetts law, fifteen thousand signatures to the referendum would have insured the question of screen censorship being passed upon by ballot.

It is the first time in the history of the picture industry that the voters of any state have been given the opportunity to pass upon the question of legalized screen control.

The petitions were gathered under the direction of Judge J. Albert Brackett of Boston, representing the National Association of the Motion Picture Industry. The film exchange managers of Boston aided Judge Brackett in this work. The Allied Theatres of Massachusetts also cooperated with the National Association in securing the signatures of voters.

Zuckor Hearings Continue

(*Continued from page* 1194)

W. A. True, committeeman from Hartford, Conn., next presented two cases for Mr. Zukor's immediate attention. The first concerns Maurice Pouzzner, operator of the Gem Theatre at Willimantic, Conn., who has been a steady customer of Paramount. Last year, according to Mr. True, Black took over the Loomer Opera House in Willimantic. To date, however, Mr. Black has not used this house, declared Mr. True. Black's lease on the Opera House expires November 15th, added Mr. True, and now Pouzzner fears that Black may renew his lease and eventually deprive him of the Paramount service.

The second case presented by Mr. True involves Mr. Zukermann of Norwich, Conn. Mr. Zukermann runs the Breed Theatre and the Majestic Roof Garden in that town. He also has been using Paramount service for some time. At the present time, declared Mr. True, the Strand Theatre in Norwich, owned by Mr. Davison, is open for sale, and Mr. Black recently began negotiations for the taking over of this house. In the event of Black securing control of the Strand, continued Mr. True, Mr. Zuckermann expects that he will be deprived of the Paramount service.

Mr. Zukor promised immediate action in both cases.

Missouri-Kansas Exhibitors to Meet Sept. 12

The date for the joint convention of the exhibitors of Kansas and Missouri has been set for September 12 and 13. It will be held at the Hotel Baltimore in Kansas City, Mo. Governor Henry J. Allen, of Kansas; Governor Arthur M. Hyde, of Missouri; Attorney General Hopkins of Kansas; Senators Capper and Curtis of Kansas, and Senator Reed of Missouri will be guests at the convention, and each is expected to talk on blue laws and the proposed taxation.

The committee consisting of R. G. Liggett, R. R. Biechele and M. Van Praag, of Kansas; and A. M. Eisner, C. H. Burkey and L. Goldman, of Missouri, have arranged an elaborate entertainment program. This is the first time the exhibitors of these two states have met jointly.

Rickard's Fight Pictures Prohibited in Chicago

Chief of Police Fitzmorris, of Chicago, who also is ex-officio head of the city's moving picture board, has announced that any attempt on the part of Tex Rickard or any other person to show the moving pictures of the Dempsy-Carpentier bout at a public exhibition in Chicago will be stopped by the police.

Mr. Rickard brought the Dempsey-Carpentier fight film to Chicago last week and showed it to disabled soldiers at some of the local hospitals, for which he was held to the United States Grand Jury under ten thousand dollar bonds.

"Our policy is not to permit the showing of pictures which depict unlawful acts," said the Chief. The Dempsey-Carpentier fight would have been unlawful in Illinois. Consequently no permit for these pictures will be issued by the censorship board.

In Canada the fight pictures were shown at Fort William, Ontario, despite the fact that they had been condemned by the Ontario Board of Censors. It was explained by the Board to the reformers that the extreme sections of the province were allowed to be governed by the rulings of the Manitoba Board of Censors, because of their great distance from Toronto. The Manitoba Board had passed the feature. The picture was also approved by the Quebec Board and was shown in Hull, Quebec.

Music and The Theatre

"Fall and Winter Music Questions"

By Charles D. Isaacson

THE main question I could propound is this:

Are you ready for your big year —ready in a musical way?

Just what does this mean? Just what does this cover?

Let me survey the situation with the manager or the musical director.

First of all, in the case of the manager —*Have you the right musical director?*

Do you believe implicitly in him? Do you feel that confidence which permits you to go about your other business with satisfaction?

(If you are not satisfied with your musical director, settle the question at once. Either permit the man to prove his worth, remove your prejudices, perhaps you're wrong, perhaps you're doing him, yourself and your public an injustice. But if you cannot be satisfied, well, get a man you believe to be good. The musical director is the starting point, the pivotal centre of your music. Whether it's a one-man orchestra or a huge organization and ensemble, it's exactly the same principle. In selecting a musical director get a real musician—a man who can play the best music—opera, good solos—a man who knows the finest things of the standards of all time. Don't just pick a jazz-ragtime-vaudeville man. For, while the musical director must be able to perform the popular hits and catch the jazz spirit at times, *nevertheless, it is impossible to succeed with a man whose level of attainment is cheap stuff. Where will he be when it comes to performing what is essential in your show where good art is demanded?* Your musical director, then, must be a good musician who has no false dignity concerning what he must play. He must be quick to see the need for familiar music at the right occasion. He must be adaptable and he must have a sense of humor. Principally, he must be aware of the "alphabet of musical meanings"—knowing how to pick his own music to a picture by its plain, unmistakable descriptive meanings.)

If you have an orchestra, is it too ambitious in its number of members (size of personnel is a thing so many yearn for, to "put on airs," and in many that I have seen I have made up my mind that I could clip one-third of the men and be nearer to the number justified by other conditions. On the other hand, have you enough musicians? Are you saving on musicians through losing good will among your customers? That is one of the biggest mistakes I have observed in all this musical discussion. So many managers think it is just as good to have one lonely player, or three or six, when the addition of others to the ensemble would exert a vital change in the whole atmosphere of the show. Please do not imagine that I believe the one-man orchestra doesn't belong! Indeed, there are some houses where one good organist or pianist is better fitted than other places with their five-piece bands. The point is to know whether you're right in having a large or small group and whether you have all good, loyal, intelligent, artistic players, with your interests at heart.

Question: Have you put your organ in good shape? Does it "speak" promptly enough, or is it too slow in answering the keyboard?

Is there anything wrong in the acoustics of your house and can anything be done to improve that without too much expense?

Is your musical library sufficiently stocked? Have you the standard works covering all ideas, moods, stories? Are you fixed for the late popular hits? Is your library well indexed according to its descriptive, emotional mood aspects? Is it easy to get at? Are you acquainted with it so you can pick just the best part for every scene?

Question: Are you paying the music tax? If not, have you made sure you're not going to fall into the trap of using some of this taxable music and so being heavily fined?

Have you joined the Association of Motion Picture Musical Interests and so added your name to this important force for better picture music and conditions?

Have you looked into local union conditions and prevented in advance any mid-season upsets?

(In case of trouble with arbitrary union chiefs, investigate what happened to the powerful New York City local—which was fired from the national federation because of its high-handed methods. The union cannot be unfair with you, and most of the executives in the musical federation do mean, I honestly believe, to do the right thing.)

Are you looking into the new type of music cue sheets? Have you investigated the synchronized music idea?

What have you done to line up cooperation among your local music teachers, schools, conservatories, etc.? Have you planned any special music events for prestige?

Are you going to use solos, duets, trios, etc.? Have you spoken with the better known agencies now booking and routing this sort of necessity? Have you investigated the folks who are winning popularity in this growing field of usefulness? Isn't there some valuable local talent waiting for the asking?

Can you use some ballet numbers?

What are you doing to satisfy the growing craving for opera selections, very fine, popular classics?

What are you planning in the way of special publicity for the newspaper music critics? Are you getting your share? What are you doing to take advantage of the call for music news in the picture houses.

. . . . . .

If I succeed through the questions indicated above in making my readers do some thinking which will put new life into the music of the coming season, I will be well pleased.

Now—if you have any questions to fire at me, do not forget that that is what I am here for—to be of service to you in any musical matter.

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters

Suite 402, 729 7th Avenue, New York City

Accepted
.....

I.....

Address .....

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
B—Those of the music industry and musical profession seeking to widen their scope thru the film.
C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals **$10.00 for corporations and companies.**

EXHIBITORS' BOX OFFICE REPORTS
Will Appear in the NEXT ISSUE

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

So rapidly is the Chicago theatre being pushed to completion that Balaban & Katz were able to move their office from the State-Lake Building to their new palatial house last week and from now on their headquarters will be on State street over the foyer of "The Chicago." The lower of the two floors above the foyer will be occupied by the executive branch of Balaban & Katz's corporation and the top floor will be used for the purpose of shaping presentation numbers and arranging programs for all the B. & K. theatres including the Chicago, Tivoli, Riviera and Central Park.

W. W. Brumberg, First National salesman, carries a Dempsey wallop in his right hand as a couple of hold-ups found one night last week when they attempted to drag him into a dark doorway on Wabash avenue between Harrison and Seventh. One of the crooks seized him by the collar and tie from the front and the other grasped him from behind, but left Brumberg's right arm loose and the film man swung on the jaw of the man in front, knocking out that individual. His other assailant took to his heels, running north on Wabash as Mr. Brumberg sprinted rapidly south in search of a policeman. Brumberg has been kept busy receiving congratulations of film row on his helping to reduce crime in Chicago.

Manager I. L. Lesserman, of Universal, has sold his home at 6020 Vernon avenue, in which he has lived for the past ten years, and purchased a handsome house at 5626 South Park avenue, which he will occupy with his family in the future.

Henry Ellman has left for California on a three weeks' trip during which he will combine business and pleasure.

John Allen has sold his Lyric Theatre to Sam Klamka, who will run the house on the same policies which made it a paying proposition for Mr. Allen.

Manager Silverman, of Select Pictures Corporation's Chicago branch, announces that Lee Woodyatt, a veteran of the local organization, has been promoted to the position of sales manager. Mr. Woodyatt has been connected with Select's Chicago organization since its inception. Prior to that he was a popular motion picture exhibitor at Rock Island. He has one of the widest acquaintances of any picture man and enjoys a great popularity among exhibitors of Illinois who will be glad to hear of his advancement. C. H. Miller has been added to Select's Chicago sales staff and will cover the northside territory.

Edith Roberts, appearing in the new Universal picture, "Open Shutters"

C. A. Barber, of the Barber-Sturn Studios, producers of a special news weekly for the Circle and other Indianapolis theatres, was a visitor to Chicago this week.

Douglas D. Rothacker is spending two weeks in Missouri in the interests of the Rothacker practical picture division. Capt. Walter Wanderwell, who is on the last lap of his "seven times around the world" journey, came to Chicago last week and was at the Rothacker Chicago laboratory with pictures which he has taken along the way. He and his party are making the trip by auto and steamship and are making appearances at motion picture and vaudeville houses in connection with the films he has taken.

District Manager Stern, of Universal, is back at the Chicago headquarters after a vacation spent at Detroit and Mt. Clemens, Michigan.

Country Sales Manager Eichenlaub, of First National, has added four men to his staff within the last few days. They are E. I. Saiter, recently connected with Metro, who will cover the southwest part of Illinois; J. M. Howland, another salesman well known in the Chicago territory, who recently covered city territory for Favorite Players, who will work the central part of the state for First National; H. W. Fisher, who has been associated with the Lynch Enterprises for some time, who will cover Illinois; and S. Andrews, who comes from St. Louis, where he was connected with Associated Producers, to travel the southern Illinois territory. W. H. Tracy, another of Mr Eichenlaub's salesmen, is back from a three weeks' vacation, and the entire force is busy on the campaign for Fall pictures.

Three Australian exhibitors were in Chicago this week and made Universal's local exchange their headquarters, as they are both users of Universal pictures. The visitors were Messrs. Quaile of Sydney and Thorp and Chislow. They report that Mary Miles Minter is Australia's favorite film actress, although many other of the American stars are well liked. Hobart Henley, a veteran Universal director, was another visitor at the Chicago exchange this week. Mr. Henley is on his way to take charge of one of Universal companies.

O. F. Spahr, of the Enterprise Optical Manufacturing Company, is taking a weeks' vacation fishing in northern Wisconsin and Michigan and expects to land some muskelonges before returning, Mr. Spahr is looking forward to excellent business this Fall and Winter and is getting himself in first-class physical condition for the big selling campaign he plans to put on.

H. W. Given has been appointed district manager for Famous Players-Lasky Corporation at Chicago, to fill the vacancy caused by the death of Joseph Gilday, and it is said has the distinction of being the youngest district manager in the country. Mr. Given, who has arrived from Pittsburgh, where he was manager of that branch, to take up his new duties, although a young man, has been connected with the industry for thirteen years, gaining his first film experience in Philadelphia with Lubin. He became a member of the Paramount organization last year in Cleveland and was promoted from a salesman there to manager at Pittsburgh. His fine personality and ability will make him a valued member of the Chicago film colony.

"The Affair of Anatol," which opened at Ascher's Roosevelt, in the heart of the Chicago loop, last week, has proven the greatest box office success of any picture ever shown at that house, sixty-six thousand paid admissions being the record for the first week's run, although the house is not of great seating capacity, with the prospect that the second week will equal and possibly surpass the first. In the opinion of Ascher Brothers this feature with its brilliant array of popular stars lives up to everything that the Paramount organization said in praise of it, and it is a sure fire box office attraction.

A number of managers associated with Ascher Brothers organization recently have been shifted. The location of some of the managers is as follows: Ralph Wettstein, who is looking after the Merrill at Milwaukee; John Quigley, manager of the Capitol, Cincinnati; Dave Rice, who will take charge of the West Englewood; Joe Koppel, manager of the Kenwood; Nat Rottenberg going to the Rosewood; Harry Swan, the Peerless; Howard Donaldson, the Kalo, and Ed Mikoden, the Forest Park.

The first week of "The Golem" at Orchestra Hall showed the picture such a strong box office attraction that it will be retained at Orchestra Hall for two weeks more. According to Max Goldstine the best business of the Orchestra Hall season was done with "The Golem" and on Saturday night even this big hall was not large enough to hold the crowds anxious to see this feature and there was a big hold out.

Joe Hopp reports that the remodeling of the Majestic at Rock Island is progressing rapidly, and that the house will be ready to reopen on September 4th. A new policy is to be inaugurated this Fall and Winter. A two hour show will be given at the Majestic, one hour of pictures and one hour of tabloid musical act, a contract for Hyatt Time having been signed up.

Eddie Quinlan, formerly with Pathe, has joined the sales staff of Vitagraph's Chicago exchange and will cover northern Illinois. A new member of Manager Brimer's office staff will be Frank Williams, who will take charge of the booking department for Vitagraph.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Crazy to Marry—
Roscoe Arbuckle scored once more in this feature which appealed to our patrons and did excellent business. (Middle West.)

This picture should never have escaped beyond the limits of two reels. Business not good. (East.)

The Conquest of Canaan—
Just fair, where Meighan ought to be big. (West.)

Very good feature, with excellent receipts. (East.)

The Whistle—
Good story, but they want "blood and powder" with Bill Hart. (West.)

This Bill Hart picture well liked by patrons and excellent business recorded at box office. (East.)

The Bronze Bell—
The old double role turns up once more, and is not handled any better than usual. Picture has some good settings, and a fair plot. An average picture and box office attraction. (South.)

"Why did they 'star' Doris May in this? She was merely a supporting lead, and not much of that. Courtenay Foote did some good work. Business, fair." (South.)

Proxies—
A good live production which went over well, aided by Harold Lloyd in "Move On." (Middle West.)

The Hell Diggers—
Went over big to better than usual crowds. (West.)

Wealth—
Miss Clayton always draws good houses for me. This no exception. The Women liked it. (South.)

The Wild Goose—
Only a fair picture—and did only fair business. (East.)

The Affairs of Anatol—
A combination of splendid array of stars, happy story, fine settings and splendid photography make this a great box office attraction. Played to record business during the first week of run at this house. (Middle West.)

One a Minute—
Mediocre picture—only fair business. (East.)

FIRST NATIONAL

Scrap Iron—
Average picture both as to drawing powers and entertainment. (West.)

This Ray picture entirely satisfactory and drew well. (West.)

Wedding Bells—
Clever and amusing. Business excellent. (South.)

The Devil's Garden—
Morbid, sensual and unpleasant. Business poor and comment unfavorable. (South.)

The Midnight Bell—
Very well liked. From comments of patrons it appeared that it was generally considered as Charles Ray's very best picture. (Middle West.)

The Golden Snare—
Scored nicely. Receipts pleasing. (East.)

Nobody—
An ordinary production, as far as dramatic plot is concerned, but the settings, gowns worn by the principals, and the oddness of the title, aided the picture in doing a good week's business. (Middle West.)

Jim, the Penman—
Lionel Barrymore in a picture which is above the average. It will be enjoyed by the discriminating. (South.)

Stranger Than Fiction—
"Started a little slow, but picked up on Tuesday and finished a splendid week of excellent business. Good picture. (South.)

REALART

Little Italy—
Alice Brady has a steady following which always makes business good. She won many new friends in this picture, which did a good week's business. (Middle West.)

Played on a bill with "Message from Mars," making combination that did very good business. (East.)

Her Sturdy Oak—
Good little picture that got by all right. (West.)

Disappointing. Not up to standard. Business poor. (South.)

A Heart to Let—
Went across poorly. (East.)

The Snob—
A refreshing, humorous picture, which, along with the personal appearance of Douglas MacLean, did a good business for a week's run. (Middle West.)

One Wild Week—
"Bebe sure delivers the goods. Great business on this one, though it wasn't as good as 'Ducks and Drakes'." (South.)

A light, inconsequential farce, well done, and good for summer entertainment. Bebe Daniels does well in the leading role, and always draws crowds here. (South.)

ASSOCIATED PRODUCERS

Mother o' Mine—
Picture with splendid heart interest which went over very well at this theatre. (Middle West.)

I Am Guilty—
Fair picture and drew fairly well. Not a sensation though. (South.)

HODKINSON

The Journey's End—
Very well balanced picture. Absence of subcaptions well received, concensus being audiences appreciated trend not being broken. Receipts dandy. (East.)

A novelty, and a great picture. No sub-titles are used, and they are not missed. Plot rather trite, but artistically developed. Drew well. (South.)

Keeping Up With Lizzie—
Clean, amusing little picture. Business fair. (South.)

Lavender and Old Lace—
"This one surprised me. Afraid it lacked punch and action, booked it for three days, had a 'hold-out' audience at two o'clock Monday afternoon, so held it over for a week. Fine business." (South.)

The Truant Husband—
"This played to an excellent week, and is a fine, clean little picture, with an unexpected punch. My patrons liked it." (South.)

GOLDWYN

Wet Gold—
Good melodrama. Exploitation comes easy for this picture and in our case the exploitation paid, did fine business. (East.)

Made in Heaven—
My patrons liked this and it drew good business. (West.)

Don't Neglect Your Wife—
This picture in a tie-up with Harold Lloyd's comedy "I Do," made last week a very good business week for our house. (East.)

METRO

The Man Who—
Good picture that played to satisfactory audiences. (West.)

Message From Mars—
In conjunction with "Little Italy," very satisfactory. (East.)

The Four Horsemen of the Apocalypse—
Although the top price was $1.50 this production attracted capacity audiences each afternoon and evening. Engagement extended two weeks. (East.)

Home Stuff—
Only fair picture with business the same. (West.)

Life's Darn Funny—
An A. 1. title and the picture justifies the curiosity it creates. A good week's run despite rather warm weather. (Middle West.)

The Conquering Power—
Pleased our audiences and drew good patronage. (West.)

FOX

The Big Town Roundup—
Mark-Strand—The usual Mix stunt picture. Business fair. (East.)

The Mother Heart—
An exceptionally good picture. One of the sweetest, finest films we ever saw. (Middle West.)

The White Moll—
A bit better than the Pearl White serials, and the serial fans will be pleased with it. Lot of thrills. Fair picture and fair box office attraction. (South.)

UNIVERSAL

Reputation—
A good picture which drew good patronage. (Middle West.)

Short Skirts—
Just fair in our house, both as to business and pleasing patrons. (West.)

STATE RIGHTS

Miracles of the Jungle, Book 3—
Went good here and business was fine. (West.)

Standing 'Em Up—
Standing 'em up. Surprise to us and competitors. (West.)

Opened to tremendous business. Running six reels on each program. (West.)

Straight From Paris—
Excellent Clara Kimball Young picture which pleased our audiences and proved a good box office attraction. (Middle West.)

Headin' Home—
Appeared to be a good man's picture, but even the fame of Babe Ruth failed to put it over and business was very poor. (Middle West.)

The Birth of a Nation—
Didn't go over any too well here. (West.)

PROGRAMS FOR THE WEEK OF AUG. 27TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

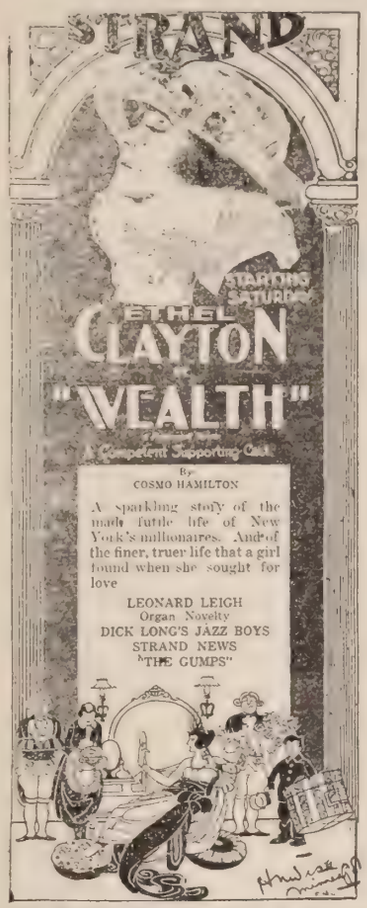
NEW YORK

Capitol Theatre—
Unit 1—"Anvil Chorus" from "Il Trovatore," by the Capitol chorus.
"Meditation" from "Thais," rendered by David Mendoza.
"Mirror Song" from "Thais," sung by Mlle. Fanny Rezia.
"Zitti" from "Rigoletto," by the Capitol chorus.
"Evening Star" from "Tannhauser," by Erik Bye.
"The Pilgrims Chorus" from "Tannhauser," by the Capitol chorus.
Current Events — Capitol News compiled from all releases.
Feature—"The Old Nest"—Goldwyn.
Presented with a prologue with special stage setting and transparency drop in which Lawrence Grant recited "Old Mother."

Rialto Theatre—
Instrumental—"Moment Musical," rendered as a violin solo by Grace Fisher.
Current Events—Rialto Magazine. compiled from all releases.
Vocal—A Sea Song.
Baritone solo by George Richardson assisted by the Rialto Male Chorus.
Feature—"Cappy Ricks"—Thomas Meighan.
Ballet—"Valse Brillante."
Presented by Lillian Powell.
Comedy—Hard Knocks and Love Taps—Mack Sennett.

Rivoli Theatre—
Opening — Selections from "Il Trovatore."
Presented with the following soloists, Susan Ida Clough; as "Leonora" and Riccardo Galetti as "Manrico" and assisted by the Rivoli Chorus.
Scenic—Scenic Splendors.
Ballet—Gavotte from "Mignon."
Presented with Grace Eastman, May Belle and Paul Oscard with the Rivoli Chorus singing the composition accompanied by a pianist.
Current Events—Rivoli Pictorial.
Vocal—Aria from "Dinorah" rendered by Marcel Salesco.
Feature — "The Hell Diggers" — Wallace Reid.
Instrumental—"Humoresque" and "Souvenir" rendered by Willy Stahl, solo violinist.
Comedy—Sneakers—Educational.

Mark Strand Theatre—
Prelude—America's youthful concert pianist, Huston Ray in selections.
Current Events—From all releases.
Vocal—Lillian Poli, soprano singing "The Firefly."
Scenic—On the Trek—Prizma.
Presented to music by the Imperial Marimba Band.


STRAND
STARRING SATURDAY
ETHEL CLAYTON
"WEALTH"
A Competent Supporting Cast
By
COSMO HAMILTON
A sparkling story of the mad futile life of New York's millionaires. And of the finer, truer life that a girl found when she sought for love
LEONARD LEIGH
Organ Novelty
DICK LONG'S JAZZ BOYS
STRAND NEWS
"THE GUMPS"
This display on "Wealth" is by the ... Strand theatre, Minneapolis.

ing "Giannina Mia" from
Feature—"Disraeli"—George Arliss.
Preceded by a scenic prologue with Judson House tenor as the soloist.
Comedy—Name the Day—Pathe.
Next Week—"Bits of Life."

Criterion Theatre—
Tenth Week of "The Golem."

Park Theatre—
"Perjury" in an indefinite engagement.

Central Theatre—
Indefinite engagement of "Thunderclap."

Lyric Theatre—
"Shame" continued.

LOS ANGELES

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Andy Helps at Home, Gump.
Comedy—Torchy release, Educational.
Feature—Miracles of the Jungle, Book 3, Federated.
Next week—Without Benefit of Clergy.

Tally's Theatre—
Overture—Orpheus.
Current Events—Fox News.
Comedy—Dog Gone Kids, Century.
Feature—Wealth, Ethel Clayton.

Superba Theatre—
Overture—Lucia.
Current Events — International News.
Vocal—Your Eyes Have Told Me So. Soprano Solo.
Comedy—Alfalfa, Century.
Instrumental — Maria Antoinette. Violin solo.
Feature—A Daughter of the Law, Universal.
Next week—Luring Lips.

Clune's Broadway Theatre—
Educational—Ford Weekly No. 33.
Special—A local baby in songs and dances.
Novelty—Movie Chats No. 31.
Vocal—Soprano solo.
Feature—One Wild Week, Bebe Daniels.
Next—Girl from God's Country.

Kinema Theatre—
Overture—Hungarian Rhapsody.
Current Events—From Kinograms and International and local film showing contestants who are to play with Keaton in "Funny Face Contest."
Special—A child playing in the feature makes personal appearance.
Comedy—Robinson Crusoe, Ltd., Educational.
Feature—Mother O' Mine, Associated Producers. Presented with a prologue in which a local tenor sings "Mother O' Mine" with special stage setting showing a rural scene.
Next week—The Sign on the Door.

Grauman's Theatre—
Overture—Popular medley.
Current Events—Pathe Weekly.
Organ—Medley of airs with parody words on slides.
Novelty—Slow motion views of "Deadly Headlock," from the Pathe Review.
Scenic—An Afternoon in Algeria, Pathe.
Special—Forty people company in exceptional Chinese costumes and with Chinese stage setting present a number in which a quartette, soprano soloist and acrobatic child dancer are features.
Feature—The End of the World, Betty Compson.

California Theatre—
Overture—Selections from "Faust."
Current Events—Fox news and Kinograms.
Vocal—Baritone solo, "A Dream."
Novelty—Topics of the Day, Pathe.
Special—Playette titled "The Retake," with stage setting showing a scene in a studio.
Katherine Kirkham, short subjects showing all kinds of dogs; produced by Grantland Rice.
Feature—For Those We Love, Goldwyn.

LOIS WEBER
Tomorrow
Producer of
"HYPOCRITES" "SHOES"
"TO PLEASE ONE WOMAN"
"THE PRICE OF A GOOD TIME"
"TOO WISE WIVES," etc.
Presents—The Story of a Mighty Problem of the Home
The Story of 10 Million American Mothers
The Blot
The tremendous screen drama of one of the world's greatest directors, containing
A Sigh or Two—A Cry or Two—A Smile or Two—and Tears without Shame
Last times today—Zane Grey's "The Man of the Forest"
BARBEE LOOP THEATER
Monroe and Dearborn Sts.
New Display on "The Blot," used for the Barbee Loop theatre showing

Next Week—"Beating the Game."

Alhambra Theatre—
Current Events—From Kinograms.
Cartoon—Mutt and Jeff release—Fox.
Feature—"When Dawn Came."

Mission Theatre—
Third week of "The Conquering Power."

Grauman's Rialto Theatre—
Third week of "The Great Moment."

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Debutante."
Current Events—From Pathe and Kinograms.
Cartoon—Bud and Susie.
Extra—The Northern Trail—Educational.
Vocal — Arthur Lemar Singing, "Why Dear."
Feature—One A Minute—Douglas MacLean.
Next Week—The Sign on the Door.

Clemmer Theatre—
Overture—Selections from "Sari."
Current Events — International News.
Educational — Universal Screen Magazine.
Comedy—In Again—Century.
Musical—Stolen Kisses.
Feature—Luring Lips—Universal.
Next Week—A Daughter of the Law.

Blue Mouse Theatre—
Overture—La Paloma.
Current Events—Fox News.

Hand drawn display on "Without Benefit of Clergy" by the Terminal theatre, Newark, N. J.

Educational—Pathe Review.

Winter Garden Theatre—
Current Events — International News.
Educational—Ford Weekly.
Novelty — Topics of the Day — Pathe.
Feature—Over the Wire—Metro.
Next Week — Lavender and Old Lace.

Liberty Theatre—
Current Events—Selznick News.
Extra — The Policeman and the Baby—Educational.
Feature — Crazy to Marry — Arbuckle.
Next Week—The Midnight Bell.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"Your Eyes Have Told Me so."
Woodlawn Screen Travel—"Spanish Holidays."
Woodlawn Pictorial Review.
Comedy—"In Again."
Overture—Selections from "Madame Blanche."
Feature—Thomas Meighan in "The Conquest of Canaan."
Intermission—"The Wang, Wang Blues."
Coming Feature—Roscoe Arbuckle in "Crazy to Marry."

Roosevelt Theatre—
Roosevelt News Revue.
Color Pictures.
Literary Digest.
Specialty"—The Enchanted Isle," by Roosevelt Quintet.
Feature—"The Affairs of Anatol."
Specialty—"Pierrot and Pierrette Serenade," by Harry T. Kogen, concert violinist, and Miss Marie Sweet, soprano.
Coming Feature—Tom Moore in "Beating the Game."

Tivoli Theatre—
Overture—"La Forda Del Destino," by Verdi.
Tivoli Topical Events.
Specialty — Madame D'arlys, soprano, singing the Bell Song from "Lakme."
Literary Digest.
Organ Solo — "Souvenir," Jessie Crawford.
Vocal—Old songs and new sung by Rebecco Scheibel and Walter Pontius.
Feature—"Stranger Than Fiction."
Comedy—"The Sneakers."
Coming Feature—Dorothy Phillips in "Man, Woman and Marriage."

Barbee's Theatre—
Pathe Weekly.
Aesop's Fables.
Comedy — Harold Lloyd in "The Flirt."
Specialty—Harmon The Great, violinist. Popular and classical selections.
Feature—"The Blot."
Coming Feature—"Without Benefit of Clergy."

Randolph Theatre—
Comedy—"Runaway Train."
Feature—"The Ten Dollar Raise."
Coming Feature — Douglas Fairbanks in "The Three Musketeers."

Ziegfeld Theatre—
"Dream Street," 8th week.

ST. LOUIS

Missouri Theatre—
Overture—My Sunshine.
News Events—From leading strips.
Topics of the Day—Local Reel of St. Louis and Missouri Events.
Paramount Magazine.
Presentation—Memories of Caruso elaborately arranged by Chas. Dahl under supervision of Director William Goldman. Will consist of eight scenes for which famous tenor was best known in grand opera.
Feature—William Hart in "The Whistles."

New Grand Central—
Overture—Gene Rodemich.
News Events—From Pathe and Selznick.
Topics of the day.
Organ Solo—Yost.
Comedy—Oh! Buddy.
Feature—Stranger than Fiction. Katherine MacDonald.

West End Lyric Theatre—
Overture—Dave Silverman.
News and Views—Lyric Special.
Scenic—Chester Outing.
Feature—Carnival.
Comedy—Christy's "Oh, Buddy."

William Fox Liberty—
Overture—Popular Melodies.
Fox Events.
Mutt and Jeff Cartoon Comedy.
Feature—Over the Hill.

BROOKLYN

Mark Strand—
Greeting number, "In Bohemia." Vestoff Serova's Dancers and operatic group in snatches from "The Bohemian Girl."
(a) "Gypsy Maids" (Grossman), by Russian dancers.
(b) "Then You'll Remember Me," by William Robyn, tenor.
(c) "I Dreamt I Dwelt in Marble Halls," by Dorothy Bell, soprano.
(d) "The Heart Bow'd Down," by Walter Smith, basso.
(e) "Through the World," by trio.
Scene was mountainous country showing prairie schooner and gypsies. Singers were in costume.
Mark Strand Topical Review.
Violin Solo with Ballet. Irma Williams, violinist, playing "Meditation" from "Thais." Vestoff Serova ballet in rose petalled skirts in dance. Black "cyke" drop.
Outdoor film—"The Fox," from series, "The Adventures of Bill and Bob."
Prologue to Feature.
Reproduction of homecoming scene of "Youth." "Youth" meets "Love" in front of her cottage home in rural valley. Set shows apple tree in blossom with lighting effects emphasizing color of blossoms. Dorothy Bell, soprano and William Robyn, tenor, sing "When You Come Home."
Feature—"Experience," Paramount.
Quartette — from "Rigoletto" (Verdi), sung by George Dale, tenor; Miss Bell, soprano; Kathryn James, contralto; Jackson Kinsey, baritone.
Comedy — "What a Whopper," Pathe.
Next week—Wallace Reid in "The Hell Diggers."

Ten inch five column display on "Scrap Iron" by the Kinema theatre, Los Angeles.

KANSAS CITY

Liberty Theatre—
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Devotion," with Hazel Dawn and E. K. Lincoln.
Next week—"I Do," with Harold Lloyd.

Doric Theatre—
News—International.
Comedy—"Edgar Detective," Tarkington Comedy.
Organ selections—P. E. Stevens, organist.
Feature—"An Unwilling Hero," with Will Rogers.

One of the displays used to advertise "Thunderclap" during the current showing at the Central theatre, New York.

Next week—"The Man Who," with Bert Lytell.

Newman Theatre—
Newman News and Views.
Comedy—"The Skippers Flirtation," Toonerville Trolly Comedy.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Special numbers—Craven Twins and their jazz band.
Feature—"The Hell Diggers," with Wallace Reid.
Next week—"Wedding Bells," with Constance Talmadge.

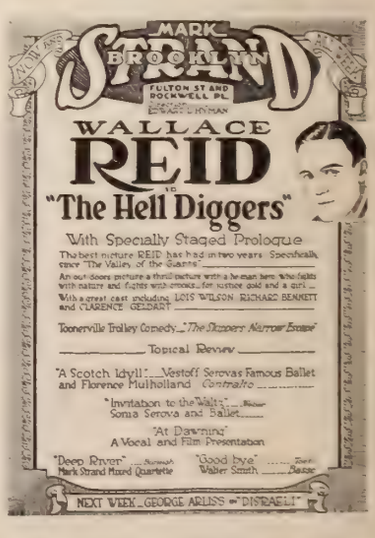
Royal Theatre—
News—Royal Screen Magazine.
Comedy—Pathe.
Organ selections—Milo T. Harte, organist.
Feature—"Stranger Than Fiction," with Katherine MacDonald and Wesley Barry.
Next week—"Sacred and Profane Love," with Elsie Ferguson.

Twelfth Street Theatre—
News—Screen Magazine.
Comedy — "Man vs. Woman," Christie Comedy.
Feature—"A Wise Fool," with James Kirkwood and Ann Forrest.
Next week—"The Idol of the North," with Dorothy Dalton.

BALTIMORE

Rivoli—
Overture—"The Prince of Pilsen," by Lauders.
Current Events—Rivoli News of the World.
Symphonic Prelude—Specially arranged by Felice Iula.
Feature—Salvation Nell—Pauline Starke.
Comedy—Red Hot Love—Christie.
Rivoli Grand Opera — Paul C. Bailey and John Eltermann, players.
Next Week—The Midnight Bell—Charles Ray.

Century—
Overture—"Beautiful Galatea," by Suppe.
Current Events—Kinograms and Pathe as Century News.
Feature—The Hell Diggers—Wallace Reid.
Special—(a) Rodin Gritz and Jean Chappelle of the Metropolitan Opera Company in a dance especially arranged for the Century Theatre from the Opera of "Aida."



Edward L. Hyman's display for "The Hell Diggers" when this picture played the Brooklyn Mark Strand theatre

(b) Aida duet by Hazel Eden and Sol Nunziato of the Chicago Opera Company.
Comedy—We'll Get You Yet.

Parkway—
Overture—Operatic Selections.
Current Events—Parkway News and Special Review.
Feature — Life's Darn Funny — Viola Dana.

Wizard—
Overture—Classic.
Current Events—Pathe News and Paramount Magazine.
Feature—A Kiss in Time—Wanda Hawley.
Comedy—The Sailor—Clyde Cook.

INDIANAPOLIS

Circle Theatre—
Current Events — Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Song Novelty—"Dearest One."
Comedy—"Why They Love Cave Men," Tony Sarg Cartoons.
Soloist—Tom Waterall.
Feature—"The Midnight Bell."
Next Week—"Playthings of Destiny."

Loew's State Theatre—
Overture—"Orpheus."
Current Events—Pathe News.
Educational—"Something to Worry About"—Scenic.
Comedy—"Robinson Crusoe Ltd." Lloyd Hamilton.
Cornetist—Charles G. Thompson.
Feature—"The Mother Heart."
Next Week—"The White Moll."

Colonial Theatre—
Current Events—Selznick News.
Comedy—Aesop Fable.
Feature—"Mid-Channel."
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Remorseless love."

Ohio Theatre—
Current Events — International News.
Novelty—Literary Digest Topics.
Comedy—"The Fable of Napoleon and the Bumps," George Ade.
Feature—"Reputation."
Next Week—"The Courtship of Miles Standish" and repeat of "I Do."

BUFFALO

Shea's Hippodrome—
Overture — "Mlle. Modiste" — Herbert.
Vocal—"Kiss Me Again."
Sung by Eldora Stanford.
Feature — "The Conquest of Canaan"—Thomas Meighan.
Comedy—"I Do"—Harold Lloyd.
Current Events—Hippodrome Review, made up of excerpts from the leading news weeklies, Topics of the Day and Scenic subjects.
Next Week—"The Great Moment"—Gloria Swanson.

Shea's Criterion—
Feature—"The Four Horsemen of the Apocalypse."
Continuing for the second week this production.

Mark-Strand—
Overture—"Sally."
Current Events — Latest Pathe News.
Feature—"Playthings of Destiny"—Anita Stewart.

GRAUMAN'S
MILLION DOLLAR THEATER
BROADWAY AT THIRD
THE PLAYHOUSE OF ORIGINALITY
GRIT
The best picture "Wally" has had in years. An out-doors picture, a thrill picture, with a he-man hero who fights with nature and fights with crooks—
WALLACE REID
in "THE HELL DIGGERS"
Story and Scenario by Byron Morgan. Directed by Frank Urson.
Presented by Jesse L. Lasky with SPECIAL CAST INCLUDING LOIS WILSON, RICHARD BENNETT and OTHER STARS
Another Big Double Program Beginning Today, 1:15 P. M.
As an additional feature on this gigantic program —A Merry Matrimonial Mix-up gladdened with giggles—
HAROLD LLOYD
IN
"I DO"
Two reels of the greatest comedy
HAROLD LLOYD
ever produced
Nine other presentations.
GRAUMAN'S SYMPHONY ORCHESTRA
MISCHA GUTERSON CONDUCTOR
HENRY MURTAGH AT THE WURLITZER

One of Sid Grauman's display ads on "The Hell Diggers," playing recently at Grauman's theatre, Los Angeles.

Comedy—"Ready to Serve"—Chester.
Next Week — "Nobody" — Jewel Carmen.

Palace—
Feature—"The Magnificent Brute"—Frank Mayo.

Olympic—
Feature—"Just Out of College"—Jack Pickford.

Shea's North Park—
Feature—"The Conquest of Canaan.
Comedy—"I Do"—Harold Lloyd.

PITTSBURG

Olympic—
Current Events—Kinograms.
Novelty—Donkey in Lions Skin.
Specialty—Pictorial Review.
Feature—Princess of New York and "My Cousin."
Next Week—Crazy to Marry.

Grand—
Current Events — Grand News Weekly.
Scenic — Ride on a Runaway Train.
Novelty—Topics of the Day.
Feature—Unseen Forces.
Comedy—A Game Lady.
Next Week—Woman in his House and "I Do."

Cameraphone—
Current Events—Selznick News.
Features—One Wild Week.
Comedy—Stones Quarry Romance.
Next Week—Little Italy and "I Do."

Liberty—
Current Events — International News.
Feature—The Journeys End.
Comedy—The Game Lady.
Next Week—The Woman in his House.

Regent—
Current Events—Fox News.
Features—Lavender and Old Lace.
Comedy—Crowning Torchy.
Next Week—Crazy to Marry.

Savoy—
Current Events—Fox News.
Feature—Man of the Forest.
Comedy—Crowning Torchy.
Next Week—After your own heart.

Blackstone—
Current Events—International News.
Novelty—Tony Sarg Almanac.
Scenic—Post Paramount.
Feature—One Wild Week.
Comedy—Stop Kidding.

Minerva—
Double Bill—Home Stuff and Silver Lining.
Next Week—Passion Fruit.

CINCINNATI

Capitol—
Overture—Invitation to the Dance—Capital Symphony, Buel R. Risinger, conducting.
Capital News Events Novelty—Selected.
Comedy song presentation—Bring Back Those Wonderful Days—Organ.
Topics of the Day—Literary Digest.
Vocal solo—Selected—Clara Taylor, soprano.
Comedy—Golfing—Century.
Feature—For Those We Love.
Next Week—The Whistle.

Quarter page ad on "The Great Moment," by the new Lyric theatre, Minneapolis.

Walnut—
Current Events—Pathe 67.
Topics of the Day—Literary Digest.
Scenic—Lovely Maoril and Chester Outing.
Novelty—Aesop's Fables—Pathe.
Feature—The Lost Romance.
Next Week—The Oath.

Gifts—
Current Events—Fox 49.
Feature—The Right Way.
Added feature—Personal appearance of Thos. Mott Osborne, producer and actor, who gives short talk on prison experiences.
Next Week—Godless Men.

Grand—
Current Events—Kinograms.
Comedy—The High Sign—Buster Keaton.
Feature—Sky Pilot.
Next Week—The Golden Snare.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Girl in the Taxi.

WASHINGTON

Palace—
Overture—Faust Selections.
Current News—Pathe News.
Comedy—Aint Love Grand.
Feature—Wealth, Paramount.
Next Week—Disraeli.

Metropolitan—
Overture—Girl from Brazil.
Current Events—Pathe News—Topics of the Day.
Comedy—The Skipper Strikes it Rich, First National.
Feature—Stranger Than Fiction, First National.
Next Week—Salvation Nell, First National.

Rialto—
Overture—Orpheus.
Current Events—Fox News.
Educational—Hagopian the Rug Maker, Prizma.
Comedy—Sunless Sunday, Mermaid.
Feature—Ten Dollar Raise, Associated Producers.
Next Week—One Wild Week, Realart.

CLEVELAND

State—
Overture—"Finlandia."
Current Events—Pathe News—Topics of the Day.
Scenic—"Crater of Mt. Katmai."
Sport—"Play Ball."
Specialty—Russian Cathedral Four, vocalists, direct from New York.
Feature—"The Great Moment," with Gloria Swanson.
Next Week—Johnny Hines in "Burn 'Em Up Barnes."

Allen—
Overture—"Under the Lindens," by Massenet, cello and English horn with orchestra accompaniment.
Current Events—Selznick, Pathe, Kinogram extracts, selected by Managing Director S. Barrett McCormick.
Comedy—Ben Turpin in "Love's Outcast."
Vocal—George Trabert and Maude Grey, musical comedy stars, in extracts and scenes from "Naughty Marietta," with

SUPERBA
Starting Tomorrow
Carl Laemmle Presents
GLADYS WALTON
in the peppery picture of a lovable little spitfire with grown-up ideas
SHORT SKIRTS
From the Saturday Evening Post Story By Alice Tidesley - See The Evolution of the modern "flapper"
SPECIAL ADDED FEATURES
"HOOT" GIBSON
in a daring-western drama
"BEATING THE GAME"
HARRY SWEET
in a sensational Century Comedy
"In Again"
International News and other features

Double column twelve inch display on "Short Skirts" by the Superba theatre, Los Angeles.

special stage settings and lighting effects.
Prologue Attraction — Making a two-reel motion picture on the stage of the Allen, with try-out for leading parts made in full public view of the audience. Samuel R. Bradley, director of the film thus made.
Feature—"Snow Blind."
Next Week—"Dangerous Toys."

Euclid—
Overture—"Hebraic."
Current Events—Pathe News.
Comedy—"Lloyd Hamilton in "Robinson Crusoe, Jr."
Feature—"The Golem" (second week).
Next Week—"The Golem"—continued.

Stillman—
Overture—Battle Hymn; arranged by H. L. Spitoelny.
Feature—Four Horsemen of the Apocalypse.
Solos — Marseillaise and "Lead Kindly Light."
Next week—Continued.

Park—
Overture — Popular Review arranged by Homer Walters.
Theme—"Oh Me! Oh My!"
Current Events—Pathe News—Topics of the Day.
Scenic—Roughing It on the Alps.
Comedy—"Golfing."
Feature—"One Wild Week" with Bebe Daniels.
Next Week—"A Trip to Paradise" with Bert Lytell.

Standard—
Current Events — International News.
Comedy—"Roman Romeos."
Feature—"A Daughter of the Law."
Next Week—"Opened Shutters."

ATLANTA

Howard Theatre—
Overture—Selections from "The Night Boat."
Howard News and Views.
Harp Solo—"Ave Maria," played by Arthur Croccia.
Screen Snapshots.
Organ Solo — "March of the Priests," by Edwin Sawtelle.
Feature—Betty Compson in "At the End of the World."

Metropolitan Theatre—
Kinograms.
Kineto Review.
Comedy—Mutt & Jeff Animated Cartoon.
Feature—Norma Talmadge in "The Sign on the Door."

Criterion Theatre—
Mammoth Feature (Old Fashioned Movie Show)—Mary Pickford and Owen Moore in one-reel Biograph drama "Shadows of Doubt."
Comedy—"The Runaway Leopard."
Present-Day Feature — Bryant Washburn in "The Road to London."

Forsyth Theatre—
Overture.
Burton Holmes Travelogue.
Selznick News Weekly.
Feature—David Powell in "Appearances."

PHILADELPHIA

Stanley Theatre—
Overture — "La Boheme" (Puccini)—Joseph Sheehan, tenor, singing the "Narrative."
Feature—"The Great Moment"—Gloria Swanson.

State Theatre
PALMA AND HIS BAND SUPREME
COMMENCING SUNDAY
TOM MOORE in "Beating the Game"
Lucille Ricksen
"Johnny Jones' Sweetheart"
in
Personal Appearances
Miss Ricksen will positively appear in person at every De Luxe Performance Daily.
She will present "Stories from Studioland" and will sing "Just A'Wearyin' for You" "An Old Fashioned Garden"
Also "HAGOPTIAN, THE RUG MAKER"
A Prizma Color Study
USUAL EXCELLENT ADDED FEATURES.

NOW PLAYING KATHERINE MacDONALD in "Stranger Than Fiction"

This display on "Beating the Game" was used by the State theatre, Minneapolis.

Here is a double column by twelve inch display on "Man Trackers" used by the Superba theatre, Los Angeles.

Current Events—Pathe News and Fox News.
Topics of the Day—Literary Digest—Pathe.
Scenic—"In Bonnie Briar Country"—Electro.
Comedy—Aesop Fable Cartoon—Pathe.
Next Week—"The Old Nest"—Goldwyn.

Arcadia Theatre—
Current Events—Pathe News.
Scenic—Burton Holmes—Pathe.
Comedy — "Edgar's Country Cousin"—Goldwyn.
Feature — "One Wild Week" — Bebe Daniels.
Next Week—"The Snob"—Wanda Hawley.

Garrick Theatre—
Feature—"The Four Horsemen of the Apocalypse"—Metro.
Next Week—

Victoria Theatre—
Snapshots—Screen Snapshots No. 7
Current Events—Pathe News, Review No. 117.
Comedy—"I Do" Harold Lloyd.
Feature — "After Your Own Heart"—Tom Mix.
Next Week — "Tale of Two Worlds"—Goldwyn.

Palace Theatre—
Comedy—"I Do"—Harold Lloyd.
Topics of the Day—Literary Digest—Pathe.
Current Events—Pathe News.
Feature—"Conquest of Canaan"—Thomas Meighan.
Next Week—"Charge It"—Masterpiece.

Capitol Theatre—
Comedy—"Ain't Love Grand"—Fox.
Scenic — "Old Moose Trails" — Electro.
Current Events—Kinogram—Electro.
Feature—"Life"—Wm. A. Brady Production.
Next Week—"Made in Heaven"—Goldwyn.

Regent Theatre—
Snapshots—Screen Snapshots No. 7.
Comedy—"Spot Cash"—Pathe.
Feature — "The Little Clown" — Realart.
Next Week — "Sheltered Daughters"—Realart.

NEW ORLEANS

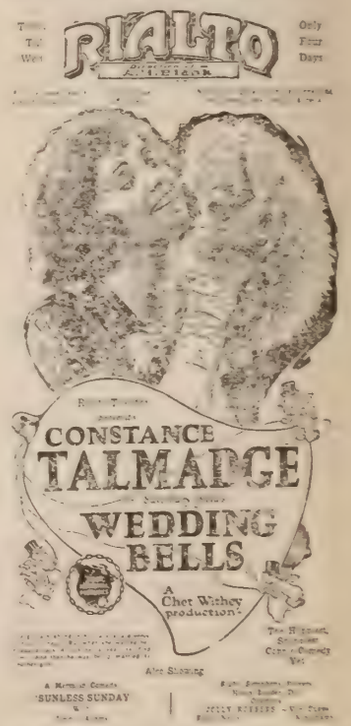
Strand Theatre—
Too Wise Wives—Lois Weber.
Pathe News.
Feathers—Creole—Prizma.
Next Week—The Great Moment—Gloria Swanson.

Liberty Theatre—
O'Malley of the Mounted—William S. Hart.
Educational Comedy — Sneakers — Neal Burns.
Pathe Review.
Next Week—Old Swimming Hole.

Trianon Theatre—
King, Queen, Joker—All Star.
Pathe Review.
Comedy—Name the Day.
Next Week—Boys Will be Boys—Will Rogers.

Globe Theatre—
Behind Masks—Dorothy Dalton.
Comedy—The Donkey in the Lion's Skin.
Pathe News.
Next Week—The Miracle of Manhattan—Elaine Hammerstein.

Tudor Theatre—
Drama—Play Fair—Edna Murphy and Johnnie Walker.
Comedy—Hall Room Voice.
Next Week—Not announced.



Twelve inch by three column display on "Wedding Bells," sponsored by the Rialto theatre, Omaha.

Illustrating Another of McCormick's Art Prologues

S. Barret McCormick's prologue stage setting for "Wet Gold"—Mr. McCormick is managing Director of the Allen, Cleveland, O.

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Exhibitors' Service Bureau

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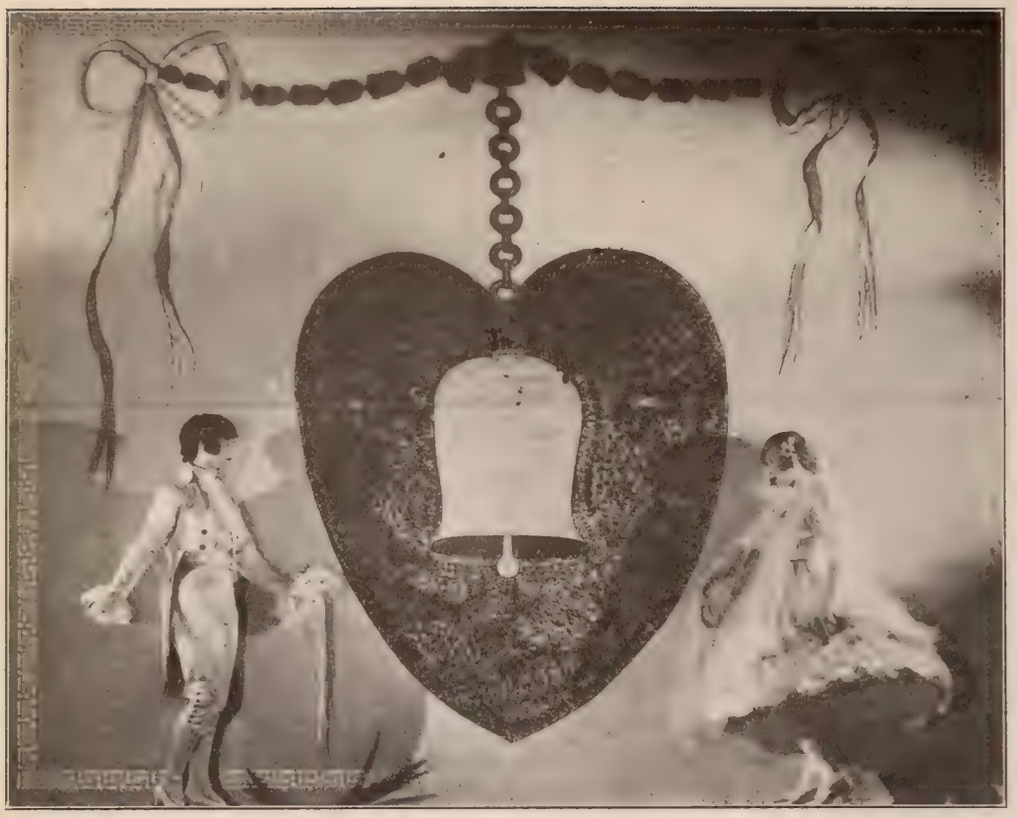
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



This cut shows the stage setting and characters appearing in a prologue for "Wedding Bells" presented by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre

Artistic Prologue Number Staged at Brooklyn Strand

Things romantic, artistic and conventional in the matter of weddings was made into a composite stage effect by Managing Director Edward L. Hyman and his aides of the Brooklyn Mark Strand theatre in planning the prologue presented for "Wedding Bells."

Mr. Hyman sought to produce the effect of a modern delicately done wedding invitation. Much silver and white and pink was utilized both in scenic set and in the dressing of the singing and dancing principals, for soloists and dancers participated in the prologue.

Of course there was a pretty bride, a groom in silken knickerbockers, powdered wig and buckled slippers. When the curtains parted one imagined as the principals posed that there was before them a huge and delicately contrived engraved wedding bid. Suddenly there appeared a wedding bell veiled with orange blossom sprigs. Edgar Kiefer, baritone, sang "The Yeoman's Wedding" for this scene. The curtains lifted and revealed two tiny dancers, they might have been baby bridesmaids. These dancers interpreted "Gavotte Piquante" and "Polka."

Hamrick Secures Newspaper Cooperation at Seattle

John Hamrick, manager of the Blue Mouse theatre, Seattle, secured newspaper co-operation in his exploitation of "The Ten Dollar Raise," that was productive of excellent results.

The theatre offered prizes aggregating $50 for a competition confined exclusively to married women. "What I Would Do If My Husband Got a Ten Dollar Raise" was the basis of letters invited by newspaper. For the best letter a grand prize of $25 was offered, together with a second prize of $10, a third of $5, a fourth and fifth of $2.50 each and five of $1.00 each.

Titleless Picture Essays on "Old Swimmin' Hole"

As a means of attracting extra attention to "The Old Swimmin' Hole," Manager J. W. Goodspeed of the Isis theatre, Grand Rapids, Mich., offered several cash prizes and theatre tickets to the person who wrote the best essays on why or why not title-less pictures are best.

This gave Goodspeed an opportunity to advertise that "The Old Swimmin' Hole" marked a radical departure from the old school of motion picture making and put it up to his patrons' pride to tell just why the picture was different.

The essays attracted considerable attention, all of the prize-winning offerings being printed in one of the newspapers.

Robson Advertises in Italian Newspaper for "My Cousin"

Bill Robson, Pittsburgh Paramount exploiter, secured two pages of tie-up ads, as exploitation for "My Cousin," booked recently at the Olympic theatre, Pittsburgh, for an edition of the principal Italian newspaper in the Pittsburgh territory.

In addition to the newspaper ads, Robson secured three important downtown window displays on the picture and other advertising tie-ups.

The result of the exploitation on the Caruso picture was highly satisfactory.

Here is a lobby display on "The Heart of Maryland" used by the Royal theatre, New York

Lobby display for "Jim the Penman" by Frank Lacey, manager of the Majestic theatre, Portland, Ore.

Giant Fountain Pen Used in Lobby Display

A huge fountain pen—six feet in length—and a large cut-out of a man's hand grasping a pen and being grasped by another guiding hand were novel features of the lobby designed by Frank Lacey, manager of the Majestic theatre, Portland, Ore., for the showing of "Jim, the Penman."

The great pen and the hand cut-out were suspended from either side of the Majestic marquee with no background other than provided by the ticket window and entrance doors, some 20 feet beyond. In other words, they were so conspicuous that while the usual cased-in-art cards and three-sheets were in evidence, the first glance at the lobby was on these two eccentric features. Both features were leads as to the play, yet each was a teaser in its own line and without telling the nature of the plot, invoked curiosity.

The expense of this lobby was practically nil. The huge pen was borrowed from a stationery company advertising a certain brand of fountain pen. The cut-out was made from 24-sheet. Yet the entire front was chuck full of personality, pep and suitability. It cost little money but it brought in much.

Creamer Builds Another Lobby Display Novelty

For "Through the Back Door," playing recently at the Orpheum theatre, Atchison, Kansas, John W. Creamer, projectionist and exploitation man for the Orpheum, arranged an attractive lobby display from mounted cut-outs. From a six sheet Mr. Creamer obtained a large head of Mary. Dark green paint with a brush wrought an effect that resembled a lily. Lettering on beaver board was set out from the picture about a foot. Behind the lettering, a number of red lights and a five hundred watt nitrogen flasher was located. The effect was a red flood on the picture of Miss Pickford which was killed by the brilliant white of the nitrogen light when the flasher was on.

Eden Musee in Lobby Wins for Dean Film

O. L. Meister of the Whitehouse theatre, Milwaukee, Wis., gained a novel effect for his lobby display on "Outside the Law" recently by transforming his front into a sort of Eden Musee. He used four wax figures.

Two of them he dressed as policemen and stood them up at the edge of the pavement with traffic standards calling attention to "Outside the Law."

Another of the dummies was dressed as a Chinaman and mounted over the entrance, surrounded by Chinese lanterns, to carry the Chinatown atmosphere of the picture. Grotesque Chinese masks also were used.

The other wax dummy was dressed in convict garb and put in a cage at one side of the lobby.

The lobby also was well decorated with oil paintings, lobby display cards and posters. The combined effect attracted widespread attention, reports Meister, who admits unusual business during the hot weather run of the picture.

Atlantic City Exploitation Campaign Gets Results

For the premiere showing of "Why Girls Leave Home" at the Bijou theatre, Atlantic City, a most thorough exploitation campaign was executed. Jitneys in town carried a painted banner with the caption, "Why Do Girls Leave Home?" buttons with the title of the picture on one side were distributed to waiters in hotels and restaurants of the city; twenty-five boys gave out circus heralds; a tie-up was made for a window display with a lingerie shop; the homes were canvassed and milk drivers and delivery boys hung teaser cards on door knobs.

Here is the lobby display for "Why Girls Leave Home" used during the premiere showing at the Bijou theatre, Atlantic City, N. J.

Concerning the engagement of "Bucking the Tiger" at Ralph Winsor's Star theatre, Portland, Ore. Top—The lobby display arranged. Bottom—View of the prologue number presented

Harris Borrows Idea from County Fair History

Will D. Harris, manager of the Grand theatre, Columbus, O., borrowed a page from the exploitation book of the secretaries of fairs when he mailed reading notices on "Over the Hill," booked for the Grand for the same week as that scheduled for the annual Ohio State Fair, to the several hundred editors of newspapers located in the territory from which the fair draws, together with a letter inclosing passes for the show and a nicely worded request for publication for his notice.

The letter told the editors about the booking for fair week, stated that the picture had enjoyed a long run in New York and further impressed the readers that it was an unusual attraction.

Eisner Adapts "Wax Figure Man" Idea

Business had been slow in Kansas City, so A. M. Eisner, owner of the Palace theatre, and secretary of the M. P. T. O. of Missouri, decided that something had to be done to bring the public out of its apparent stupor.

He finally hit upon a plan. A home talent actor and impersonator "extraordinaire" was obtained. His duties for the week were to imitate a wax figure, "automatically" walking about in front of the theatre, stepping directly in front of crowds and otherwise forcing attraction upon himself. Simple as the scheme was, it worked, and worked well.

Cooperative Advertising Helps "Deception" at El Paso

J. M. Edgar, manager of the Palace theatre, El Paso, Texas, secured a page of co-operative advertising from the merchants of El Paso to exploit "Deception" when it played the Palace.

Each merchant's allotment of space was captioned: "There is no Deception in the policy of business with the public."

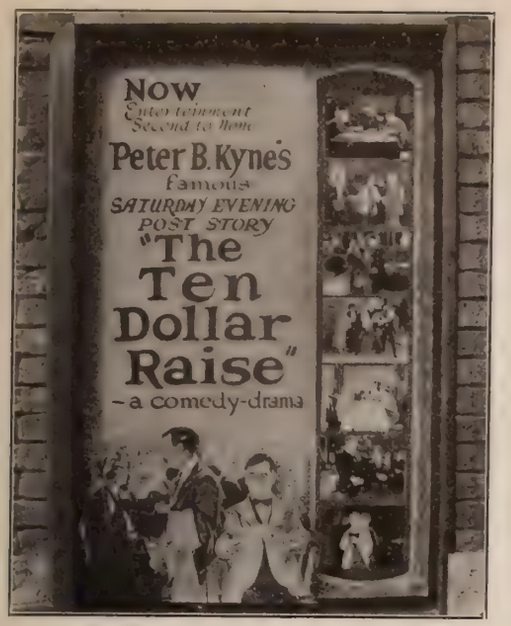
Goldman Produces Another Novelty Film

The Missouri State Fair celebrating the centennial of Missouri's entrance into the United States has attracted state-wide attention and is a subject of discussion among all residents of the commonwealth. The fact that this event is of such importance gave Managing Director William Goldman of the Missouri theatre the idea of privately filming the various pageants and occurrences of interest and displaying them on his own screen for the delectation of St. Louisans who were unable to get away even for a day to make the trip to Sedalia where the Fair is in progress.

With the aid of the Missouri photographers a journey was made to the Fair grounds for three days when all the opening ceremonies and pageantry celebrations took place. More than 2,000 feet of film was exposed resulting in a memorial picture. The finished picture was shown at the Missouri theatre next day attracting the largest crowds in the history of the summer months.

This was in addition to the regular program which consisted of presentations, comedy, weekly events, and the feature—Wealth.

Lobby display for "Bob Hampton of Placer" which G. F. McCormick, manager of the Greenwood theatre, Greenwood, Miss., originated for his showing of this picture



Original window display which John Hamrick, manager of the Rex theatre, Seattle, designed for his showing of "The Ten Dollar Raise"

Big Publicity Secured for Few Free Tickets

One hundred and forty free tickets, good only on the first day of the showing, gained two full pages of advertising for the Signa theatre, of Lima, Ohio, on its showing of "I Am Guilty."

The advertising manager of the Lima News and Times-Democrat was interested in the proposition of soliciting advertising based upon the title of the picture from the merchants of the city. Each advertisement was to contain a misspelled word and the theatre offered free tickets for the readers of the paper who first brought a list of the corrected spellings to the office of the newspaper.

Two full pages were run on the Sunday preceding the opening of the picture. Publicity stills were used in nearly each one of the advertisements as illustrations. Readers of the paper were notified that the first twenty who appeared at the newspaper office on Monday morning, with a copy of the advertisement on which each of the misspelled words were marked would receive two tickets to the Sigma. The next one hundred would each receive one ticket.

Ferriss Puts New Trimmings on Old Exploitation Stunt

An old stunt built on 1921 lines proved an excellent business-getter for the New Palace theatre of St. Paul. The stunt was a baby show which coupled with a new idea set a record in publicity circles.

The New Palace theatre was on the front page of the St. Paul Daily News for twenty consecutive days as a result of tying up the baby show with the newspaper. In addition to this publicity which could not be purchased on the front page the newspaper gave the theatre two large Sunday layouts and two pages of advertising.

Careful investigation showed that six out of every ten local pictures brought to the newspaper for publication are of babies. It was decided that a movie test would prove most popular on the theory that a mother always wants to get her child in pictures and especially in the "movies."

Arrangements were made with a local film company to shoot the first 100 babies that entered. One hour after the doors of the theatre opened more than 1,000 mothers and babies were crowded into the lobby.

A hurried consultation between the theatre manager, the newspaper editor and Finkelstein and Ruben, publicity men, resulted in the announcements that 250 babies would be photographed.

The lobby of the New Palace theatre was turned into a motion picture studio. Thousands blocked the traffic on Seventh street watching the camera man at work.

The following week the complete reel of babies was shown on the screen at the New Palace theatre.

The test brought out 33,187 votes in the week during which the pictures showed.

B. C. Ferriss, publicity director of the St. Paul houses of Finkelstein and Ruben, worked out the idea of a baby show with Howard Kahn, editor of the Daily News.

Window display on "The Ten Dollar Raise" by John Hamrick, manager of the Rex theatre, Seattle, in which original window card and a cut-out are artistically combined

Robson Using Dolls as Exploitation Mediums

Wm. N. Robson, exploitation representative for Famous Players-Lasky Corp. at Pittsburgh, has been using a stunt with dolls which is comparatively inexpensive and very practical in so far as its exploitation value is concerned.

For twenty dollars he states he secures a dozen dolls from a novelty dealer. The kind that are used at bazaars and carnivals. They are very attractive, have silk dresses, human hair wigs with hair nets, and all the trimmings which catch the feminine eye of all ages.

The dolls are arranged attractively in the lobby for several days before the event and are a never failing source of attraction for people who pass the theatre.

Then he gets a gross of gas balloons and enough cards printed to attach one card to each balloon.

The card states that it is good for admission for a certain performance. The cards are good for admission to the theatre. A number of dolls used in the display are also given away.

Stage setting for a prologue number staged for "Man- Woman-Marriage" by the Kinema theatre, Los Angeles

Here is the lobby display for "Reputation" which P. F. Schwie, manager of the New Lyric theatre, Duluth, originated

A Novel Publicity Campaign

Branford Theatre, Newark, Ties Up With Dempsey-Carpentier Bout for "Scrap Iron"

THE Branford theatre, Newark, pulled one of the cleverest bits of showmanship that has been done in years for the week of July 2nd. With the entire world fight mad over the Carpentier-Dempsey bout and Newark being within three miles of the actual scene of the fight, D. J. Shepherd, Managing Director, booked "Scrap Iron" for the week. Then a novel exploitation campaign was planned. Three hundred cards 30 x 42 made up from reproductions of a still showing a fight scene from the picture, a picture of Carpentier, the letter which the latter sent to Ray congratulating him on the feature, and an English translation of same, were placed in the most conspicious windows of Newark.

A smaller and more dignified card was made up with a pose of Ray and Carpentier and the letter in the center with the reading "Charles Ray was appearing in Scrap Iron," and in one of the corners in small letters "Courtesy of the Branford theatre." These were placed in all the large department stores and in other places where it has never been possible to get anything in their windows. Sets of boxing gloves were placed with each card—and were announced as the official size glove to be used in the Carpentier-Dempsey bout. To further this exploitation a copy from the above card was made and 100,000 throw-aways were printed and at 2:30 p. m., on the day of the fight an airplane left Newark with these copies. While flying directly over the fight arena they were released. Several of the New York special editions mentioned it in their fight notes which was an unlimited publicity at a low cost. No matter where these one sheet cards were placed they attracted large crowds at all times during the day. Several laughs were added to the feature by the manner of presentation.

In reviewing the picture, Production Manager A. Gordon Reid noticed that in the second round the crowd at the fight all stood up thereby hiding a view from the audience of the ring action so one of the ushers were planted in the center of the house, and as this scene was flashed on the screen with no music played during the fighting scene, the usher yelled "Sit down, Sit down will you?" In the climax where Ray knocks out Battling Burke, as the referee is tolling off the fatal ten, the drummer used a canary whistle. The answer of this campaign, although an expensive one, brought the desired results to the Branford and the capacity business for the week was enjoyed.

Mis-spelled Word Stunt Used at Marion

An ingenious adaptation of the mis-spelled word test to moving picture exploitation is afforded by the stunt recently put over by Verner Hicks, of the Family theatre, Marion, Ill., in his exploitation of "Reputation."

Hicks bought four full pages from the Marion Daily Republican and then divided the space among the merchants of the town. He had no trouble in getting them to come in with him on the plan.

On each day for the four days immediately preceding the showing of "Reputation," he used a page ad made up of merchant ads built around the word REPUTATION. His own ad on the page was a description of the test. In some of the ads words had been intentionally misspelled. Each reader who sent in the correct word received a pass to the showing.

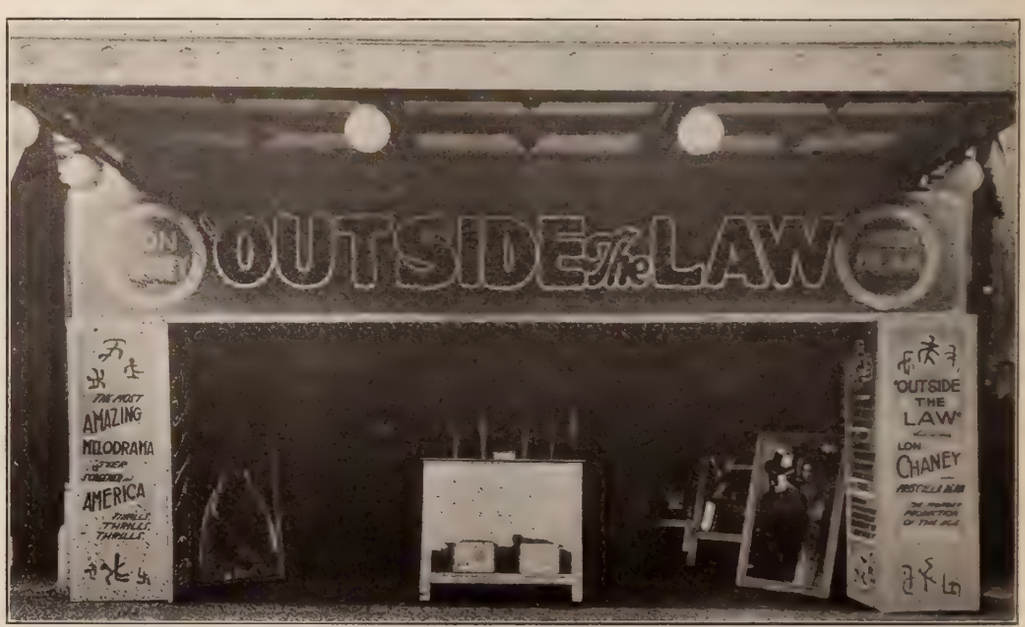
The newspaper co-operated wholeheartedly with Hicks in putting this stunt over. Front page spread stories were used during the four days and much publicity given to the prize winners and to the picture.

This stunt was put over by Hicks without any cost to himself, except the time involved. The advertising space leased to the various merchants paid for the space devoted in the ad pages to Hicks' own ad concerning "Reputation."

Teaser Signs Advertising Picture Made Permanent

The city fathers of Robinson, Ill., thought so much of teaser "What's Your Hurry?" signs which J. C. Hewitt, manager of the Strand theatre, Robinson, had induced them to allow to be placed on boulevard light bases that they requested him to allow the advertising to remain after the showing was over.

The signs now serve as an admonition to motorists to go slow when in the city.



"Outside the Law" lobby display by the Hippodrome theatre, Joplin, Mo.

San Diego Theatre Presents Atmospheric Prologue

"Dream Street" was presented at the Plaza theatre, Santa Diego, Cal., with a prologue that found marked favor with the theatre's audience. The number was staged under the direction of Russell H. Rogers, manager, and Charles W. Crouch, of the Plaza staff.

The scene for the prologue was a street in London's famous Limehouse district. At one side of the stage beneath a picturesque old lamp post sat an aged Chinese merchant who puffed at a long pipe. On the opposite side of the stage was the street fiddler who drew forth his message of evil from his old violin.

In the midst of the musical score a local dancer impersonating "Gypsy Fair" of the picture entered, carrying a basket of flowers and attired as Carol Dempster in the feature.

At the close of the dance the lights were dimmed and the titles screened.

Showing the stage setting and the characters suggested by the picture which the Plaza theatre, San Diego, used in presenting a prologue for "Dream Street"

This shows an original "Too Much Speed" lobby ballyhoo used by William N. Robson, Paramount exploiter, at Oswego, N. Y.

Ottawa Theatre Produces Home Talent Picture

Loew's Ottawa theatre has been busy with a moving picture producing stunt which has been engineered by Manager W. F. Brooker. The picture was taken on the stage and in the lobby of the theatre and the members of the cast were patrons of the house, having been selected from a great crowd of applicants. After the completion of the scenes, the audience was given a further chance to name the title for the picture.

Manager Brooker advertised the stunt extensively in the newspapers, in store windows, on the street cars and on the billboards. It was also described in the printed program of the house and announcements were displayed in a window of a store which is a part of the Loew building. It had the effect of arousing wide interest and of stimulating attendance.

Uses Dog-Catcher's Wagon as Street Ballyhoo

Of all the myriad exploitation that has blossomed around "Peck's Bad Boy," Stan Brown's contributions during the run of the picture at the New Palace, Superior, Wis., comes pretty near winning the blue ribbon.

Stan opened his campaign by making special window displays, in every store in the block where his house is located. These included cutouts of Jackie, with topical verse applying to the store where the display appeared, giving the appearance of a special ad gotten up by the store itself. For instance, in a bakery, he used this one:

Peck's Bad Boy was a regular pest;
To eat Ma's doughnuts he tried his best.
But they made him sick and that made him mind—
They weren't the ——— Bakery kind.

The opening day of his three-day run he used a street ballyhoo, made up of a mule and wagon, with banners and six sheets mounted on the latter. A bunch of carrots dangling from a long pole out of Maud's reach got a laugh. Each day he altered the material on the banners and says he had the natives standing around watching for the parade every day.

On the last day of his run he pulled the pippin of his repertoire, discarding the mule and wagon in favor of the local dog catcher's van. This, filled with mutts, had banners on the cage reading:

"See Jackie Coogan turn the dogs loose in 'Peck's Bad Boy.'"

Stan's lobby display consisted of a cutout from the six sheet showing Jackie teasing the woman of the grocery store by snitching her purse, the cutouts being mounted and set against a grocery background.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Advance Publicity Aids for "Tarzan"

Three valuable aids in the way of advance exploitation by use in the various motion picture theatres will be a feature of the service afforded by the various independent distributors handling the latest serial based on the most popular of Edgar Rice Burrough's novels, "The Return of Tarzan." The new chapter play, "Adventures of Tarzan" will be heralded in advance to photoplay audiences by means of a special "stunt" reel, a series of announcement film trailers and by a novelty in the way of film animation.

Following the showing of this stunt reel, exhibitors will also be provided with announcement film trailers to be run in advance of the showing of each episode. The third help prepared to inform the public of the coming of "Adventures of Tarzan" will be in the form of a pocket size card containing scenes on film of the production.

Riesenfeld Books Series of Post Nature Films

Under a contract signed last week by Hugo Riesenfeld with the F. B. Warren Corporation, the entire 1921-1922 series of the Post Nature Pictures will have their Broadway first run presentation for the next twelve months in the Criterion, Rivoli and Rialto theatres, owned and operated by the Paramount company, announces a statement from the Warren headquarters.

"My Barefoot Boy," the first of the Post Nature Pictures to be released on September 4 through the Warren office, has already played a five weeks engagement at the Criterion theatre.

Sunnywest Films, Inc., Reports Sales

Sunnywest Films, Inc., who are handling "Judge Her Not" and "Wolves Of The Range" the first two of a series of Western Features produced by The Harmony Film Co. featuring Jack Livingston and Pauline Curley report sales of these features to the Fine Arts Films for West Missouri and Southern Ill.

Jans Sells for N. Y.

Herman F. Jans, president of the Jans Productions, Inc., announces that he has sold his two productions "Man and Woman" and "The Amazing Lovers" to Warner Brothers exchange in New York City. This exchange is a member of the Federated Film Exchange of America.

Arrow to Release Four Society Dramas

W. E. SHELLENBERGER, president of Arrow Film Corporation, announces for release a series of four sensational society dramas featuring Grace Devison, with Ralph Kellard and Julia Swayne Gordon. The first of these dramas will be "Love, Hate and a Woman," to be announced next week to the trade.

"Love, Hate and a Woman" was directed by Charles T. Horan, and produced by J. G. Pictures Corporation.

Announcement of this forthcoming series is another indication of the greatly enlarged scope of Arrow activities, and but one of a list of coming announcements which, it is said, will stir the trade. Arrow plans are already far advanced on a number of other attractive features which will be unfolded in due time.

A special advertising campaign based on the increased activities of Arrow Film Corporation is being conducted in this and other trade papers. Response to the first announcement has been almost without precedent, and Dr. Shallenberger's large office force has been taxed with the correspondence from independent exchange men and exhibitors.

Two Reel "Real Romances"

Thornton Baston to Screen Episodes of Real People of the East

AMONG the newest things in films is the idea behind the present activities of J. Thornton Baston, player-director, popularly familiar through his successes in the current Pearl White Picture, "Virgin Paradise," also in "The Tiger's Cub," "The White Moll," "The Mountain Woman" and other productions.

The novelty of the Baston departure, according to its exploiter, is divided between the idea behind his material and the new manner of his products' marketing.

Simply, the Baston plan, now in work, aims at offering exhibitors throughout the country two reel romances based upon actual occurrences and involving real people, principally of the past, with the locales in each case the actual places that figured in the actual life dramas.

The picturesque periods in the lives of noted men and women of early America are thus reduced to film material, and the particular parts of the country, and for that matter locations in cities, are capitalized inasmuch as the subjects chosen for the first 52 of the Baston "Real Romances" have particular interest for certain neighborhoods or communities of the country. The Baston plan is cashing this interest of communities by specially exploiting in the included sections the "Romances" related to that particular section, city or state.

The love affair of Abraham Lincoln and Ann Rutledge, for instance, is located in the very section in Illinois where this period of Lincoln's young manhood was passed.

Boston, Chicago, St. Louis, Cincinnati, San Francisco and New Orleans are among cities whose still standing picturesque locations will figure in "Real Romances" of their regions, and be exploited by Mr. Baston in the same lively manner.

The studio work related to the different subjects will be confined to screen workshops most contiguous to the localities being screened.

Mr. Baston's present workshop is the Biograph, where the Poe "Real Romance" will be staged in its interiors.

Another Foreign Sale on "Tarzan" Serial

All records for quick disposal of foreign rights in connection with serial productions have been broken thus far in the sale of "Adventures of Tarzan," the new chapter play starring Elmo Lincoln, announces the Adventures of Tarzan Serial Sales Corporation.

The company reports this week the disposal of Germany and Austria-Hungary for "Adventures of Tarzan." This block of foreign territory has been secured by the Heminger Film Company, with headquarters in Berlin, Germany. The negotiations for the sale were handled by Louies Weiss, acting in behalf of the Tarzan organization.

Results from Screen-in-August Campaign

Even the originator of the "Screen in August" campaign is surprised at the manner in the private showing of pictures to exchange men and exhibitors throughout the country has stimulated business, according to Franklyn E. Backer who urged the campaign as an adjunct to "Independent's Month."

"The result of taking advantage of the month of August to acquaint as many as possible of the people interested in independent productions with the high class of pictures now available in both exchanges and exhibitors is not only surprisingly good in my own case," said Mr. Backer, "but independent exchange men from many parts of the country have informed me that, as a result of keeping their projection rooms busy, they look for exceptionally good business, not only for the month of September, but also for many weeks thereafter."

Strong Supporting Cast in "School Days"

When "School Days," made by Warner Bros. with Wesley Barry in the leading role, is released for exhibition there will be found a supporting cast of an unusually high calibre. Jerome Patrick who plays a prominent role in "School Days" is now rehearsing for the leading role in "The Nightcap," a new play which opens in New York during the month of August. Jack Gailsworthy, who plays the juvenile lead in "School Days," is to star in "Honey Dew," a musical play which opens in New York next season.

Frank Conlon, who portrays an important role in "School Days," has already made his mark as a comedian in numerous legitimate attractions. Other members of the cast are, Margaret Seddon, George Lesse, Frank Gilmore, Arlene Blackburn, Arnold Lucy, Jack Chapin and Mabel Sherman.

First Graf Production Under Way on Coast

Max Graf and J. H. R. Jacoby, the two operating heads of Graf Productions, in San Francisco, did not let much time slip by after the announcement that their productions are to be distributed throughout the world by the F. B. Warren Corporation.

Production started at the Pacific Studios in San Mateo last week on "White Hands," a story by C. Gardner Sullivan, directed by Lambert Hillyer, and starring Hobart Bosworth surrounded by a talented cast.

Warner to Give Trade Showing of Feature

A SPECIAL trade showing of the screen version of the famous stage success, "Why Girls Leave Home," featuring Anna Q. Nillson, will be given by Warner Brothers at Keith's Palace theatre, New York, on August 30th, at 10:30 A. M. Invitations to the showing are being mailed to the trade from the Warner offices. The production was made under the direct supervision of Harry Rapf, and directed by William Nigh.

This trade showing is the forerunner of the opening engagement at B. S. Moss' Broadway theatre, New York, for an indefinite run beginning September 11th. Mr. Moss, of the United Booking Office, has booked the production for presentation throughout his entire chain of houses in Greater New York, and it will be shown for week runs at the Keith theatres in Albany, Schenectady, Utica, Troy and Amsterdam.

Texas Guinan Series Is Sold to Merit Film

The Texas Guinan Productions announces that a contract was closed with I. E. Chadwick, representing the Merit Film Company of New York and the Merit Film Company of Baltimore, whereby the first series of twelve Texas Guinan Two-reel Western and Northwestern productions were acquired for the territory of Greater New York and New York State, Northern New Jersey, Delaware, Maryland, District of Columbia and Virginia. Mr. Chadwick, for the District of Columbia territory, acted on behalf of James Willis, the manager of the Baltimore office.

Advance Bookings for "Tarzan" Serial

According to Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, the various territorial distributors of "Adventures of Tarzan" are making rapid progress in the matter of advance bookings. Samuel Zierler, President of Commonwealth Film Corporation, controlling this serial for Greater New York and Northern New Jersey, reports the signing up of one hundred photoplav houses in New York and Brooklyn.

Aywon Reports Sales of Two Series

S. J. Hankin, general manager of the Fine Art Pictures Corporation of St. Louis, Mo., has signed contracts with Aywon Film Corporation for the Eastern Missouri and Southern Illinois rights to the Snowy Baker and Big Boy Williams Series.

Nathan Hirsh, president of Aywon also announces the disposal of all foreign rights to Reginald Warde to the Big Boy Williams series.

Independent Special Announced

"Heart of the North" for September, States Joe Brandt

AS a big special feature for Independence Month, "The Heart of the North," the super-special production of the Canadian Northwest produced by George H. Davis and Joe Brandt, in conjunction with Harry Revier, directed the production, is to be released in the State Right Market for Independence Month. The announcement of the decision to State Right this feature for September, comes from the New York offices of Joe Brandt at No. 1600 Broadway, following numerous conference by telephone and wire between Mr. Brandt in New York and Dr. Davis in San Francisco. As a result, full speed has been put on the final editing of the feature, and it is announced as complete and ready for booking.

The announcement is of special interest in that "Heart of the North" is the first big special feature production of Quality Film Productions, Inc., the new company formed with Joe Brandt as President and George H. Davis as Treasurer, for the making of a limited number of big productions, and is said to be a proof of big things to be expected from this company.

It is the opinion of Mr. Brandt and Mr. Davis that "The Heart of the North" will prove an even greater box-office attraction than "Isobel" which was released by Mr. Davis and has been cleaning up for exhibitors in exclusive first-run houses throughout the country.

Roy Stewart and Louise Lovely appearing in "The Heart of the North," produced by Joe Brandt and George H. Davis for States Rights distribution

Roy Stewart is the featured player, playing a dual role that of "Bad" Maupome, outlaw of the Canadian Northwest, and John Whitley of the Canadian Northwest Royal Mounted. The roles are said to require the finest shadings of differentiation, both parts being played by Mr. Stewart in many scenes in identical costumes, and each being made distinct by acting and power of expression alone.

Louise Lovely is the girl.

Harry Revier, who directed the production, is himself a French Canadian who has lived in the places where the locale of "The Heart of the North" is laid, and Mr. Brandt announces that he has, for that reason, been able to give the picture an especially fine picturization. This is Mr. Revier's first production since "The Son of Tarzan," which has been such a tremendous success everywhere. The story is by Edward V. Dowling, responsible for the scenarios of many successful features.

"While we intended to hold this picture for later release," says Joe Brandt, "we have decided to cancel our former plans and release it at once because we believe that now, with everyone giving of his best to make Independence Month a huge success, we could not, in all fairness, hold back this picture, and we believe that now is the right time for its release, while exhibitors everywhere can cash in on it."

Proof of the wisdom of this decision comes by wire from San Francisco that without a single line of advertising or exploitation, purely on the merits of the picture itself, the feature was taken over for that territory by All Star Feature Distributors, Inc., of San Francisco. A telegram of congratulation has been received by Mr. Brandt from Louis Hyman, General Manager of All Star.

Announce Equity Purchasers

Corrects Error in Regard to "Black Panther's Cub"

THRU error, it was announced in a recent issue of the film trade publications that "The Black Panther's Cub" would be handled in several far western states thru the Federated Film Exchanges. The facts in the case are these: The states of Washington, Oregon, Utah, Montana, Idaho, Colorado, Wyoming and New Mexico have been purchased and will be released as follows:

In the states of Washington, Oregon, Montana and Idaho, exhibitors will be able to secure bookings on "The Black Panther's Cub" thru the Greater Features, Inc., of Seattle. In the state of Utah, exhibitors will be able to book thru the Greater Features, Inc., of Salt Lake City. In Colorado, Wyoming and New Mexico, "The Black Panther's Cub" will be handled by the Lannon-Sheffield Exchanges of Denver.

J. T. Sheffield, who negotiated the deal for "The Black Panther's Cub" for these various territories, is now convinced that exhibitors throughout the country read the film trade papers, for altho no announcement was made of the purchase and distribution arrangements other than thru the nationally circulating film trade papers, the replies and requests for bookings on "The Black Panther's Cub" proved to him and to his associates beyond the shadow of a doubt that exhibitors leave no line unread in these publications.

Reports from the various cities now booking "The Black Panther's Cub" prove that the worst part of the depression is over and that business is looking up again to the huge satisfaction of exchangemen and especially exhibitors, many of whom have learned the very valuable lesson of going after business that heretofore has just naturally come by itself.

"This past hard spot," says Mr. Sheffield, "has proven a blessing in disguise to many theatre owners, for it has shown them that exploitation gets business irrespective of conditions and that with the prosperous era we are coming to more exhibitors will do better and bigger exploitation with splendid results to themselves and to the general improvement of the whole industry.

"It has also taught producers that the public wants better pictures, bigger pictures, produced more economically so that all hands down the line can make their legitimate profits without cutting down their show or jeopardizing their regular patronage on which the majority of the houses throughout the country depend.

"In my selection of Equity's 'Black Panther's Cub' we are starting our exhibitors off with a bang for the Autumn season, for here is a picture that contains every element that an experienced showman recognizes as a sterling box office winner, carrying a brilliant cast as it does headed by the ever popular Florence Reed and supported by such Broadway talent as Norman Trevor, Tyrone Power, Henry Stephenson, Earl Foxe, Philip Bartholomae, Mlle Dazie, Paula Shay and many others."

Bookings Piling Up for Reelcraft Product

R. C. Cropper's declaration in the trade press that Reelcraft Pictures Corporation, of which he is president, would be well represented on the screens of the country during "Independence Month," is borne out this week in the record number of bookings which the company has obtained since the announcement of its intensive sales drive for bookings for the tenth calendar month was made public almost a fortnight ago.

The company's thirty-two exchanges, scattered in almost every important exchange center in the country, have been exceedingly busy on the sales drive which was begun under Mr. Cropper's personal supervision three weeks ago. Bookings on the series of Mirth, Aladdin and Sun-Lite Comedies have been piling up so thick and fast that in many instances additional prints of the subjects in question have been forwarded to branch offices.

Reelcraft's large sales force have for three solid weeks combed almost every exhibiting section of the country. Exhibitors who never before booked the Reelcraft product are now listed among the company's accounts.

Goldwyn is releasing "The Grim Comedian," a Frank Lloyd production in which Jack Holt has a principal role

Young Picture Under Way

Equity Star Completes First Half of Elaborate Production

WORD comes through Equity Pictures Corporation from the Facific coast studios of Harry Garson that the picture now in process of production will be Clara Kimball Young's best to date. The first two reels and a half have been completed, cut and assembled.

Rather than risk the big court room scenes being spoiled by lighting effects so difficult to secure in public buildings, Harry Garson built the entire court room intact, an exact replica of one of the finest court rooms in America. On this set some of the biggest scenes of the story occur and the lavishness of the set will not be considered extravagant when the beauty of the set is seen on the screen.

Big scenes have also occured in a newspaper office and the offices of the Los Angeles Examiner will furnish the background, with all the speed and excitement of the metropolitan dailies.

Supporting Miss Young are such brilliant performers as Lowell Sherman, whose work as the heavy in D. W. Griffith's "Way Down East" was of the finest the screen had seen in many months. As the featured player opposite Miss Young, Mr. Sherman will have splendid opportunities to do some excellent acting.

With William D. Carleton, Edward Kimball, and other chosen players including little Jean Carpenter whose work in Mary Pickford's "Through the Back Door" elicited such high praise from critics, press and public, the cast of this new picture is above the average. The story from the pen of Sada Cowan deals with the rise and fall of a brilliant young attorney, badly handicapped by a scapegoat wife.

Urban Prepares Catalogue

200 Urban Popular Classics, Excluding Movie Chats, Are Listed

CHARLES URBAN is now preparing a new catalogue listing 200 of the Urban Popular Classics, exclusive of the Charles Urban's Movie Chats. These catalogues will be ready for circulation among the exhibitors in about two weeks. They illustrate excellently the wide diversification of material in the Urban collection.

In the list are included Kineto Reviews, The Animal Kingdom Series, the Urban Science Series, The La Fontaine Fables, The Four Seasons, The Great American Authors, The "Roving Thomas" Series, and many other groups. All of the 200 subjects listed are in one-reel, averaging 950 feet.

Every reel devotes itself to consideration of a single subject, thus differing from the Movie Chats which treat of anywhere from three to twenty subjects in the reel. These 200 Urban Popular Classics mark the first completed round of "The Living Book of Knowledge," which is to be the World's Encyclopedia. The Encyclopedia will contain at a minimum 1,000 reels.

The catalogue will need a good deal of study to reveal all the striking material it contains. There are groups within groups that are gems in themselves. For instance in the list of travel subjects there are five complete devoted to the City of London; a complete visualization of the social and commercial life of the great city. Other world-cities are similarly pictured.

The United States Navy is the subject of five reels also; a complete story of the navy.

All of the subjects already listed and ready for exhibition are complete in themselves and designed for separate release with one exception. This exception is "The Four Seasons."

Tilford Widens Activities

Will Undertake Handling of Every Detail Requisite in Making of Film

SIMULTANEOUSLY with the news of the incorporation for $250,000 of the Tilford Cinema Corporation comes the announcement from the offices of the concern at No. 165 West 31st street, New York, that the organization, under its expanded programme, will undertake the handling of everything that goes into the making of a picture.

"Having passed the experimental stage by proving to producers that we can provide the sets, furnishings and properties for the making of better pictures at a saving of fully 30 per cent my associates and myself have determined to widen the scope of our endeavors," was the statement made by Walter Ford Tilford, president of the new corporation. If the picture producer so desires we will not only furnish sets, locations, decorations and properties but will also provide casts, direction and camera work."

Mr. Tilford's associates in the new enterprise are experts in their respective lines. Mr. Tilford himself broke into the game early as an operator and later became an exhibitor. On the production end he has been associated in the past with Vitagraph and the Famous Players-Lasky organizations. He had charge of the decorations in such pictures as "Dr. Jekyll and Mr. Hyde," "On with the Dance," and "The Amateur Wife."

Thomas Wilson Switzler, treasurer and general manager of the new corporation, is another of the staff who was formerly connected with the Famous Players-Lasky studios as purchasing agent. An architect by profession Wiard B. Ihnen, the secretary, has had a world of experience in the designing of sets for motion pictures. Thurston H. Holmdale, an artist of note, heads the department of art and scenic effects.

In charge of construction for the Tilford Organization is Thomas B. Sherman, who has had an extensive experience as a supervising carpenter in the majority of the Eastern Studios.

Stephen Seymour, who supervises decorations and properties, was for many years in the service of Metro, Goldwyn and Famous Players, both at the Eastern and Coast studios. Others of the Tilford organization are Walter E. Keller, an architectural draftsman of long experience, who works as assistant to Mr. Ihnen in the creation of sets; Edward J. Tasker, purchasing agent; and John T. Lascha, in charge of transportation.

Warner Sees Bright Future

Pioneer Independent Producer Says the Pendulum is Swinging

HARRY M. WARNER, one of the pioneers of the industry, as an independent producer and distributor, is keenly optimistic of the forthcoming season, despite the constant wail of business depression, and feels that the month of September—Independent Month—will bring to light the many meritorious offerings that are available for exhibitors in the independent field.

"The constant flow of cries bemoaning the ruinous condition and the ultimate extinction of our industry, coming as they do from people who swallow hearsay by the mouthful, have proven a bane not only to motion pictures but also to other commercial enterprises. These cries of course are unfounded, and it is up to the independents to turn the trend of present conditions the other way. While it is true that most of the producers have curtailed expenses by eliminating the waste in their personnel and producing fewer and better productions, the month of September, delegated as 'Independent Month' by the convention of the M. P. T. O. A. in Minneapolis, will prove beyond a doubt that the independent market is full of the best offerings that have ever been placed before exhibitors and through them to the public. Furthermore, the business pendulum is swinging toward the optimistic viewpoint, and the forthcoming season will prove to be the best season the industry has known in several years.

"This opinion is based on the current news expressed by the voluminous advertising and publicity now gaining full sway not only in the motion picture trade journals, but in every publication and newspaper throughout the country. As far as our organization is concerned, we have now under way twelve big productions, five of which have already been completed, and we are negotiating to handle scores of other meritorious offerings suitable for the independent market. 'Why Girls Leave Home' within a very short period has proven to be one of the biggest and best bets that has yet been thrown on the independent market.

"'Give the public better pictures' has never been more realized than at the present time. Independent Month will reveal the harvest that is in store for exhibitors who are catering to the public by offering clean, wholesome, entertaining productions. Let's all put our shoulder to the wheel and keep swinging the pendulum toward the era of success, happiness, and prosperity!"

Iris Pictures Has New Producing Unit

Jack Goulde, Business Manager of the Iris Features Company, announces that his company will add an additional producing unit to make a series of five special productions. This addition will in no way interfere with the making of the six June Keith star series which are at present being made under the direction of Walter Steiner.

"The Atheist" Held Over at Cumberland, Md.

"The Atheist," the initial release of the United States Moving Pictures Corporation, which had its premiere at the Maryland theatre, Cumberland, Md., on Wednesday and Thursday, August 17 and 18, respectively created so much enthusiasm among the photoplaygoers of Cumberland that the picture was played the two succeeding days, and has been booked for a return date early in September.

No picture that has ever played in Cumberland before has created as much enthusiasm or received a warmer reception than did "The Atheist," according to Fred Mellinger, of Mellinger Bros., who own the Maryland theatre.

Exceptional Publicity for Bible Picture

Great newspaper publicity is being received by "The Bible in Motion Pictures," announces Sacred Films, Inc., of Burbank, California, which is producing these pictures. Newspaper editors have commented editorially upon the proportions of the undertaking, and the great body of Sunday School children have taken the news of the coming of the pictures into their homes.

The first four stories are "Creation of Adam and Eve," "Cain and Abel," "Noah and the Ark," and "The Deluge." They are to be offered to State right buyers in September.

Bradley Feature Film Resumes Operations

The Bradley Feature Film Company, of Cleveland, O., announces that it has resumed operations with Samuel R. Bradley as president and picture director; Jacques Bergh as vice president and general manager; Samuel Robinson as treasurer; Nat Barsky as second vice president; William A. Keogh as secretary and advertising manager, and Don Canady as cinematographer.

Big Boy Williams Subjects Announced

According to announcement from the Aywon Film Corporation the first two subjects of the Big Boy Williams series of six are "The Jack Rider" and "The Vengeance Trail."

Exchangemen's Convention Postponed

SAMUEL ZIERLER, president of the Commonwealth Film Corporation, announced this week that the convention of Independent Exchangemen, planned for the latter part of this month, had been postponed until late in September. It will be held Sept. 26, 27, 28.

Several prominent exchangemen had written in requesting the postponement, principally on account of two other national conventions being held at the same time this one was originally planned for.

"Snapshots" Wins Booking

Federated Screen Snapshots Are Booked for Three Weeks on B'way

WHAT is considered a great achievement for the short reel release, independently produced, is in the fact that one issue of Federated Screen Snapshots—release No. 6—has been booked solid for three consecutive weeks on Broadway, beginning Sunday August 6th, through the weeks of the 6th, 13th, and 20th. This booking is made even greater in importance by reason of the fact that the reel is playing a "repeat" booking at the Rivoli theatre during the current week, continuing for a second week on the program with "Experience," and, for the coming week will, in all probability be booked by Hugo Riesenfeld, managing director of this theatre, at either the Rialto or the Criterion theatres.

Special scenes taken exclusively for Federated Screen Snapshots No. 6, showing Sigrid Holmquist, "the Swedish Mary Pickford," in an aeroplane, and later playing with her pets, were included on the Rivoli program the week of August 6th. The reel contains a choice of many other "snapshots" of interest, among them such head-liners as Mae Murray and her husband-director Robert Z. Leonard; Ralph Graves, of Griffith's "Dream Street"; J. Warren Kerrigan; Betty Blythe, Billy Quirk, Wesley Barry, and Mary Miles Minter. For the third week of its booking the reel will probably be transferred to the Rialto or the Criterion theatres.

Jack Cohn, of the C. B. C. Film Sales Corporation, who, with Louis Lewyn is producing this single reel "fan news reel," says that while he is especially delighted with this booking from a personal point of view, it is of even greater importance in that it is another step forward for the short independent subject. Mr. Cohn is of the opinion that such bookings for independent releases will not be considered phenomenal in the near future, since all signs point to the coming power of the Independent field.

Arrow Reports Busy Days

Buyers Continue to Flood N. Y. Offices, as Business Livens Up

THE bustling activity and the flood of film buyers from all over the country that can be seen at the Arrow Film Corporation offices these days, should be a sign not only to the independent market, but to the industry at large, that the big boom is on.

The report from W. E. Shallenberger, president of Arrow, this week, shows two big record buys for the independent field. One is the closing of a contract with the Standard Film exchange of Pittsburgh through A. A. and W. J. Weiland, for distribution rights on the following features for Western Pennsylvania and West Virginia: "Bachelor Apartments"; "The Daughter of the Don; "The Man Who Trifled"; "Love's Protege"; "Luxury"; "The Way Women Love"; "The Deceiver"; "The Stranger in Canyon Valley"; "The Star Reporter"; "Headin' North"; the Ann Little serial, "The Blue Fox" and Jack Hoxie's four latest Western feature productions: "Cupid's Brand"; "Devil Dog Dawson"; "The Broken Spur" and "Hills of Hate." The other is a big Canadian purchase through George W. Graham, of the Graham Productions, Ltd. of Winnipeg, Canada. This deal includes such features as "The Golden Trail"; the Hank Mann Comedies and the first series of Sport Pictorials which will be distributed in Western Canada by the Graham Productions.

Among the State rights buyers visiting Arrow during the past week were Tony Luchese of the De Luxe Film Co. of Philadelphia, who closed one of the biggest comedy deals ever made in the East, contracting for the 52 comedies which Arrow is announcing; Joe Fox of the Phoenix Film Corporation, Kansas City; Herman Rifkin of Boston; E. C. Garner of the Reliance exchange, Washington, D. C.; Bob Lynch of the Metro exchange, Philadelphia; M. Lessy of Screen-Art Pictures, Philadelphia, and A. J. Sherman of the Square Deal exchange, Philadelphia.

The alterations now being made at the Arrow offices will serve to enlarge the quarters of the advertising and publicity department and the accounting and executive offices. These improvements are being made to provide more room and facilities for meeting the demand of increased business.

Arrow Film Announces First Comedies

THE Arrow Film Corporation, following close on the announcement last week of their plans for a 52-comedy program for the independent market, name the first four releases for September as follows: "His Hansom Butler," the first of the 14 Broadway Comedies featuring Eddie Barry, Harry Cribben, and Helen Darling; "The Trouble Doctor," opening the series of Arrow Speed Comedies, featuring Neely Edwards; "Uneasy Terms," the first of the Cruelywed Comedy series, and "Idle Workers," of the Arrow Mirthquake Comedies, featuring Bobby Dunn.

A scene from "Gleam O' Dawn," a Fox presentation with John Gilbert and Barbara Bedford. Miss Bedford has been promoted to stardom as a reward for the particularly excellent work she has done in recent Fox releases and will henceforth be seen in Twentieth Century Pictures, release dates of which will be shortly announced

Novelties to Publicize "Tarzan" Serial

In addition to a number of regulation advertising suppplies which has been prepared to assist the buyers and exhibitors in exploiting "Adventures of Tarzan," the new serial starring Elmo Lincoln, several novelties have also been made up for this purpose. A unique series of animal drawings, one for each episode, has been executed. These drawings consist of a series of numbered dots, which when traced out by pencil, reveal one of the big scenes in each of the chapters of the serial.

A complete novelette entitled "Adventures of Tarzan," has also been written by Bert Ennis. This novelette gives the story of the serial in brief fiction and is illustrated with star poses of Elmo Lincoln and Louise Lorraine. It will be printed in two colors and made up for distribution by the exhibitor to his patrons during the showing of the concluding chapter of the serial. A variety of miniature animals of the jungle, made up in rubber and carrying a "squeek" when pressed, will also be available.

"Girl from God's Country" at Clune's

WILLIAM H. CLUNE'S Broadway theatre, Los Angeles, announces a new policy of extended runs beginning Saturday, September 3, when it will hold the world premiere presentation of Nell Shipman in "The Girl From God's Country," which will play a minimum engagement of four weeks. Miss Shipman is the author, star and director of this romantic melodrama of the great outdoors, the direction being in association with Bert Van Tuyle.

"The Girl From God's Country" is released throughout the world by the F. B. Warren Corporation and Mr. Clune and his General Manager, Theodore Newman, have signed a contract for the exclusive first run for extended engagements on all of the productions to be released during the coming season through the Warren organization.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Pathe to Release French Film, "The Orderly"

PATHE announces that it will distribute in this country a French picturization of the de Maupassant story, "The Orderly," K. Kolas plays, the part of Colonel de Limousin. The role of Jeanne is played by the celebrated Russian actress, Mme. Nathalie Kovanko. Paul Hubert is seen as the Colonel's orderly. All three of these principals are said to have established a reputation for clever acting in the best theatres of the French capital. The release date will be announced by Pathe shortly.

Fred C. Quimby (left) and Tex Rickard, distributors of the Dempsey-Carpentier fight pictures

Charles Rosenzweig Now Sales Head for "U"

M. CHARLES ROSENZWEIG, heretofore sales manager of Jewel and features in the Big "U" (New York) branch exchange of the Universal Film Exchanges, Inc., has been made general sales manager for the Big "U" and hereafter will have complete charge of the Universal sales force in the New York territory. In line with his new position, he has taken over the sale of all Universal short subjects, including Century Comedies, two-reel Western dramas, serials, Star Comedies and International News reels.

Teaser-Poster Display for "Molly O"

Teaser exploitation on Mack Sennett's "Molly O" with Mabel Normand was started this week by Associated Producers, Inc., with the sending out of 10,000 one sheet posters to the various exchanges of the distributing organization. The posters will be used on all the obtainable stands in the key cities in the respective territories and in many other exhibiting territories through arrangements with exhibitors who have already booked the production.

Pauline Frederick Supporting Cast Named

Director Colin Campbell has announced the cast for "The Lure of Jade," starring Pauline Frederick, the second of her starring vehicles for this year in R-C Pictures, as follows:

Sara Vincent, by Pauline Frederick; Captain Louis Corey by Thomas Holding; Allan Corey, son of Capt. Corey, by Arthur Rankin; Stuart Beresford, to be played by Paul Nicholson; Commodore Vincent, Sara's father, to be played by Hardy Kirkland; Captain Willing to be played by Leon Barry and Aldins Corey. Louis Corey's wife, to be played by Clarissa Selwynne.

Colin Campbell is the director. The story is by Marion Orth.

Jim and Eddie Carrier Manage Koplar Chain

Word has been received from St. Louis, Mo., to the effect that Jimme and Eddie Carrier have been appointed as the general-managers of the City Wide Amusement Company in that city. This company embraces the twenty-four theatres recently turned back to Harry Koplar by the Famous Players-Lasky organization.

Increase in Pathe Bookings

Home Office Reports Short Subjects and Serials to Be in Big Demand

PATHE reports that Independence Month is giving a strong additional impetus to bookings from its short-subject and serial list and that the list is so large and varied that several exhibitors in the same zone are able to enrich their programmes from it. As a matter of fact, there have been no restrictions on runs for some time on Pathe News, on Aesop's Film Fables, produced by Fables Pictures, Inc. and on Topics of the Day, produced by Timely Films, Inc.," declares the Pathe report. The advent of Independence Month has brought about an extra volume of orders for all of these subjects it is declared.

There are also considerable bookings for the Harold Lloyd one-reeler comedy re-issues, ten in number, being released weekly according to the statement. In this connection, there seems to be significance in the fact that the Gaylord Lloyd comedy series of one-reelers, made somewhat on the lines of these re-issues of his celebrated brother's highly effective short comedies, are being heavily booked throughout the country. The same good fortune is being shared by pictures in the Tom Santschi, "The Adventures of Bill and Bob," and the Holman Day series, says Pathe.

Right on the eve of Independence Month the Pathe announcement of the forthcoming release of a series of three Major Jack Allen Wild Animal Pictures, produced by Adventure Films, Inc., is bringing generous response from exhibitors, it is stated. The first of these, "Netting the Leopard," is scheduled for release on September 25th.

Celebrities See Ibanez Film

"Four Horsemen" Shown to Distinguished Audience at Washington

OFFICIAL and diplomantic Washington turned out for the special showing of Ibanez's "The Four Horsemen of the Apocalypse," the Rex Ingram production for Metro, when it was given Monday night as the feature of the Midsummer Night's party of the National Press Club Post, American Legion, at the Marine Barracks Parade Grounds. The guests included distinguished representatives of the Diplomatic Corps, Congress, the Army and Navy and Administration officialdom.

The Spanish Ambassador, Senor Don Juan Riano Gayangos, and his suits, were guests of honor. The guests were received by the Press Club committee that included Joseph M. Heller, Frank A. Connolly, W. A. Du Puy, Victor C. Kilberg and G. K. Shuler. Jack S. Connolly had arranged for the showing of "The Four Horsemen" through the courtesy of Metro Pictures Corporation.

Christie Comics Begun for Educational

Titles and casts for the next three Christie Comedies to be produced under the new contract with Educational have been announced. They are the sixth, seventh and eighth pictures of the new series, and will follow "Exit Quietly," which has just been completed.

The sixth picture will be "A Pair of Sexes," and will feature Neal Burns with Viora Daniel. The next picture will be "Pure and Simple," explained by the phrase, "She was pure, and he was simple." It will have as its featured player Bobby Vernon.

"Saving Sister Susie" is the title of the eighth picture, which will feature Dorothy Devore, with Earl Rodney, Katharine Lewis, Eugenie Forde and others.

"A Pair of Sexes" is directed by Frederic Sullivan; William Beaunine is filming "Pure and Simple," and "Saving Sister Susie" is being made under the direction of Scott Sidney.

Houdini Engaged on Features, Not Serials

The Houdini Picture Corporation calls attention to the fact that Houdini's current production activities are concerned with features and not serials. His first feature, which has just been completed, is titled "The Man from Beyond," while his second is temporarily called "Haldane of the Secret Service."

"Sting of the Lash" Is Scoring on Coast

"The Sting of the Lash," an R-C Picture starring Pauline Frederick, which turned the crowds away from the California Theater for a week at Los Angeles, is running its second week at the Miller Theater, Los Angeles, to capacity houses.

The FOUR HORSEMEN of the APOCALYPSE

by VICENTE BLASCO IBAÑEZ

A REX INGRAM PRODUCTION

Adapted by JUNE MATHIS

Photographed by JOHN F. SEITZ

—twenty million people

in every part of the world have thrilled to the powerful dramatic story unfolded in the internationally famous novel of the renowned Vicente Blasco Ibañez which is sweeping on to its two hundredth edition.

From this Internationally Famous Novel Metro's Pinnacle of Screen Excellence is Attained.

All the virile force and dramatic intensity of the noted story is preserved and heightened in the colossal screen version while the vast magnitude of the gigantic events recounted are pictured by the camera with a power beyond the description of mere words.

Over One Million Dollars was expended in transferring this famed work of fiction to the screen

More than 12,500 in the cast including 50 PRINCIPALS appear in this most gigantic undertaking of Motion Pictures

METRO
PICTURES CORPORATION

COMING

IT'S ALL CHAMPAGNE AND TEARS

Fresh Perversity, Fresh Credulity,
Fresh Passion, Fresh Pain

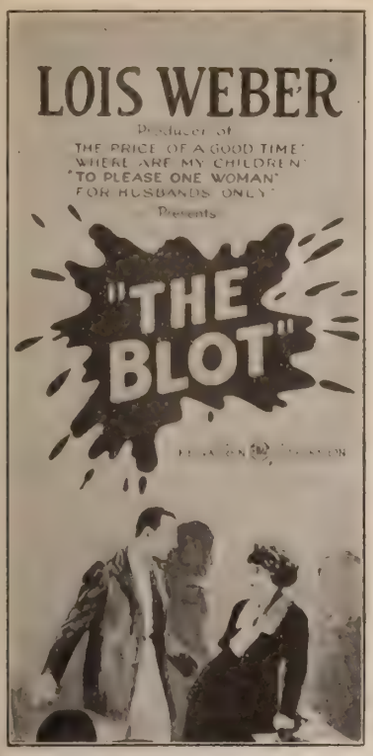
The woman, beautiful and notorious — ancient as the dawn of history, ever new as the beauty of a spring morning; the inscrutable, passion-swept woman who gives everything for the supreme love of her life, even to surrendering that love itself.

NAZIMOVA *in* CAMILLE

Her greatest picture

Adapted by JUNE MATHIS *from the* DUMAS *masterpiece. Directed by* RAY C. SMALLWOOD

METRO PICTURES CORPORATION



One of the three sheets put out by the F. B. Warren Corp. on "The Blot"

Hodkinson Acquires New Ralph Connor Film

So greatly impressed were the officials of the W. W. Hodkinson Corporation with the possibilities of "The Foreigner," retitled "God's Crucible," the distribution rights for which they recently acquired from Ernest Shipman, that they immediately entered into negotiations for "Cameron of the Royal Mounted," another Ralph Connor story also picturized under the direction of Henry McRae who wielded the megaphone for the first named production.

"Cameron of the Royal Mounted" is listed for release by Hodkinson on December 25th, and P. N. Brinch, General Sales Manager of the Hodkinson Corporation, has declared that he confidently expects it to prove a "clean-up."

Cosmopolitan Has Begun Filming of "Sisters"

Production has begun by Cosmopolitan Productions on "Sisters," the Kathleen Norris novel which E. Lloyd Sheldon adapted for the screen. Albert Capellani, who directed "The Inside of the Cup" and "The Wild Goose" for Cosmopolitan Productions, is directing.

Seena Owen plays the leading feminine role. Matt Moore has the leading male part. Gladys Leslie, Joe King, Robert Schable, Mildred Arden and Tom Guise also have prominent parts.

"Riding with Death" to Star Buck Jones

Jacques Jaccard, new Fox director, has begun work on a picture at Hollywood, starring Buck Jones. The working title is "Riding With Death." Jaccard is the author of the story and scenario. Betty Francisco plays the feminine lead.

"The Blot" Given Premiere

First Release of F. B. Warren Co. Opens at Barbee's Loop Theatre

TO William Barbee and Barbee's Loop theatre, Chicago, goes the prestige for giving premiere presentation for the Lois Weber production, "The Blot," which is the first picture released by the F. B. Warren Corporation, the new international distributors. "The Blot" opened at Barbee's Loop theatre, Sunday, August 21, with an aggressive advertising and exploitation campaign carried out by Mr. Barbee in person and abetted by members of the Warren organization in Chicago.

Two weeks time has been held open by Mr. Barbee for the initial engagement of this picture, and it then will be released on Sunday, September 4, for simultaneous showing over the entire Lubliner & Trinz circuit, the Ascher Bros. circuit, the Andrew Karzas circuit on the south side and the Schoenstadt circuit. This is an unparalleled representation for any picture in the city of Chicago obtained by Sidney J. Goldman, mid-western vice president of the Warren organization and his aides. These circuits have signed contracts for the entire output of production coming under Warren release for the new season.

"The Blot" next week has its Missouri pre-release in Frank L. Newman's Newman theatre, Kansas City, and will be nationally released September 4 in one hundred of the largest theatres in the country. It was booked on sight by the entire northwestern chain of theatres operated by Jensen & Von Herberg in Seattle, Portland, Butte, Great Falls, Tacoma, Bellingham, Bremerton and Yakima and plays their largest theatres on national release date. It has also been booked for an extended run at Clune's Broadway theatre, Los Angeles.

Issues Broadside to Exhibs

Robertson-Cole Makes New Effort for Independence Month Campaign

AN elaborate broadside to back up its campaign for Independent Pictures Month has been issued by R-C Pictures Corporation and has gone into the mail for every exhibitor of motion pictures in the United States. A statement from the R-C headquarters has the following to say about the broadside just issued:

"This broadside carries a list of timely bookings for quick returns to exhibitors in September-Independence Month; reproductions of the free accessories and advertising aids that are issued with bookings for "Book-A-Week" and Independence Month; reproductions of a number of comments on specific R-C Pictures by big and successful exhibitors; and synopsis and stories of a large number of R-C productions and releases.

"The broadside is illustrated with half-tones of the various stars and directors, and carries the message that R-C Pictures Corporation is independent because it is not an exhibitor; it owns no motion picture theater; it controls no motion picture theater; it has no stock in any exhibiting concern; and it competes with no exhibitor in any part of the world. There is also a list of the branch exchanges with the names of the executives in charge, and their addresses."

"Blind Hearts" Completed

Initial Production of Hobart Bosworth Co. to Be Released by A. P.

WORD was received at the New York office of Associated Producers, Inc., this week of the completion of the initial production of the Hobart Bosworth Productions, Inc. "Blind Hearts" is the title of the feature with which this new company will make its debut in the producing field, and Mr. Bosworth who is starred in it has pronounced it the most satisfactory picture, from all angles, in which he has ever appeared.

In the leading feminine role appears Madge Bellamy. Other well known players in the cast are Wade Boetler, Raymond McKee, William Conklin, Irene Blackwell, Lulu Warrenton, Henry Hebert and Colett Forbes.

The production includes scenes in the ice-fields of northwestern Alaska, a storm scene on the San Francisco Bay, the spectacular destruction of a steam yacht by fire, and the San Quentin penitentiary in California.

Rowland V. Lee, who has long experience as a director under the supervision of Thomas H. Ince, directed "Blind Hearts." It is from an original story by Emilie Johnson and the scenario is by Joseph Franklin Poland. J. O. Taylor, another graduate, presided at the camera.

Murphy-Walker Release Set for September

"What Love Will Do" is the title selected for the September Murphy-Walker release by Fox Film Corporation, which was made under the working title "The Drifter." The story provides the young co-stars, Edna Murphy and Johnnie Walker, with excellent opportunities to sustain the reputation they have made as "ideal lovers of the screen," says William Fox. William K. Howard directed.

Katherine Lewis, featured in Christie-Educational Comedies

Semon on Front Page of Coast Newspapers

Larry Semon, Vitagraph comedian, broke on to the first page of Pacific coast newspapers last week by turning out with his entire producing company and fighting a tremendous fire which is still reported to be sweeping parts of California forest land.

In an eight column head on its first page the Los Angeles Evening Herald of Friday, August 12th, calls attention to the exploit of Larry Semon and the other motion picture men, and goes on to say as follows:

"Headed by Larry Semon, Vitagraph comedy star, and his director, Norman Taurog, a company of 75 Los Angeles motion picture men and women abandoned their work and joined a contingent of 500 men to combat the worst fire in the history of the Sequoia National forest today after the first force of fire fighters had been driven back two miles by the fierce heat of the burning timber."

Additional Houses Sign Goldwyn Franchise

Goldwyn announces the addition of fifty-nine theatres, during the week ending August 13, to the number which had already contracted for the Goldwyn franchise by which the theatre obtains the first showing of all of the fifth year Goldwyn productions.

Embraced in the list is another group of theatres controlled by Southern Enterprises, this time in Texas and in Little Rock, Ark. This is an addition to the forty-six theatres of Southern Enterprises signed up for Goldwyn franchises by the Atlanta branch exchange chronicled last week.

Asher Back from Coast in Optimistic Mood

E. M. Asher, special representative for Mack Sennett, who has been in Los Angeles for the past two months, has returned to New York.

Mr. Asher reports that conditions on the Coast are beginning to show improvement. Mack Sennett is way ahead of his production schedule, and is now engaged in putting the finishing touches to "Molly O," which Associated Producers will release in October.

Scene from Constance Binney's latest starring vehicle for Realart, "Room and Board"

Selznick Units Very Busy

No Intermissions Between Productions for Tearle and O'Brien

HAVING declared that "Forty from Selznick" shall mean nothing less than complete fulfillment of a promise to exhibitors, Lewis J. Selznick is making advance preparation for the completion, in ample time, of all productions he has lately catalogued in his trade paper announcement. While Myron Selznick, Vice President in charge of production is away on a trans-continental trip with Sam E. Morris, vice president and general manager in charge of distribution, there is no cessation of studio for the present, Selznick attractions activities in Fort Lee, N. J., where, for the present Selznick attractions continue to be produced.

Owen Moore soon begins on his Henry A. Lehrman comedy; Elaine Hammerstein is taking a fortnight's vacation previous to pitching into her future activities, while Conway Tearle and Eugene O'Brien are busy with actual production. At least two companies are always busy.

On August 20 Conway Tearle finished "A Wide Open Town" (in which Faire Binney acted as his leading lady while giving all of the performances required of her in "The Teaser" at the Playhouse, New York) and started, on Monday, August 22, another Ralph Ince production with only one Sunday's rest between pictures.

"The Referee," based on a story recently concluded in the Red Book, is the new Tearle picture which Ralph Ince is directing. As its title indicates the prize ring will contribute a dominant element to the story.

Eugene O'Brien, under direction of Robert Ellis, finished the production of "Chivalrous Charley" on Tuesday, August 23, and at once began under direction of Alan Crosland, the screening of "A Prophet's Paradise." Elaine Hammerstein has her next work cut out for her in "Why Announce Your Marriage" production to begin as soon as Alan Crosland finishes the O'Brien picture and is at liberty to direct Miss Hammerstein.

Clifton Announces Plans

Elmer Clifton Starts Production of Story of New England Whalers

THE plans of Elmer Clifton, the motion picture director for nine years intimately associated with David W. Griffith, have reached the point of announcement. Mr. Clifton has started work upon a big film spectacle of the sea, revolving around the thrilling and adventurous career of the whaler.

Mr. Clifton has been at work for several weeks at New Bedford, Mass., with a staff of technical aids, preparing for the super-feature. The cast, which, it is said, will include some of the biggest names in the cinema world, is already largely selected. Mr. Clifton chose New Bedford as the picturesque background for his production because that New England seaport was the home of the old time whaling industry.

Mr. Clifton seems to be capturing his whaling romance just in time, for the number of whaling ships making New Bedford as a home port has dwindled from 126 to ten, the abundance of natural oil having gradually wiped out the industry.

Mr. Clifton is chartering a high power schooner, which will be under the command of Captain James A. Tilton, a veteran whaler, and manned by a picked crew of eighteen, enough to outfit three whale boats. A diligent search for whales will be made and the schooner will sweep the Atlantic as far south as Cape Hatteras. Three cameramen will record the thrills of the first cry of "There she blows!" the lowering of the whale boats, and the actual life and death combat with the leviathan of the deep.

"U" Leases B'way House

Central Theatre to Be Used for Universal's First-Run Showings

"NO WOMAN KNOWS," Tod Browning's Universal-Jewel production of Edna Ferber's famous novel "Fanny Herself," is to have a Broadway run, beginning September 4th, in the Central theatre, Broadway and Forty-ninth street. The Universal Film Manufacturing Company has leased the Central thereby assuring Universal super-production of a Broadway presentation.

Universal thus assures a Broadway run, not only for "No Woman Knows" but also for "Foolish Wives," the million-and-a-half-dollar von Stroheim production. It is expected that this picture will establish new records for picture success in New York. Until such time as "Foolish Wives" shall be ready for the screen, "No Woman Knows" will be the attraction at the Central.

In taking over the Central, Universal announces a unique and novel policy for the operation of that house. Besides being a Broadway first run house for Universal, the theatre also will be considered as a presentation example for all Universal exhibitors.

Each picture that plays the Broadway house will be supplied with exploitation and a presentation arranged and prepared by experts of the Universal Exploitation Department, so devised that the same effects can be adapted to the uses of every exhibitor who books the pictures.

The latest and most up-to-date moving picture theatre equipment is being installed in the Central and every possible move is being made to make the theatre a model of its kind. The pictures will be accompanied by appropriate orchestral and organ music, but there will be no attempt to feature the musical part of the program.

Fox's September Releases

Pearl White in "Virgin Paradise" and "Connecticut Yankee" on List

FOX FILM CORPORATION releases for September will consist of two more of the twelve big specials planned for launching on Broadway before going to exhibitors, two feature productions, two Twentieth Century pictures, one Clyde Cook special comedy, one Al St. John comedy, two Sunshine Comedies and four Mutt and Jeff animated cartoons.

The first of the specials among the September releases is "A Virgin Paradise," written by Hiram Percy Maxim, the famous inventor, and directed by J. Searle Dawley. The leading role is played by Pearl White. The other special for September release is "A Connecticut Yankee in King Arthur's Court," film version of the Mark Twain comedy classic.

"The Night Horsemen," starring Tom Mix, is a stirring tale of the West in which the wanderlust of the fast riding and hard fighting hero is dramatically set forth. The story is from Max Brand's novel "Wild Geese," and is a sequel of the great Mix success "The Untamed."

In "The Primal Law" Dustin Farnum is seen in the role of a most engaging character—a rancher, genial and kindly, but dangerous in a fight, especially where the interests of his little pal, Bobbie, are attacked. Bernard Durning directed the production.

"What Love Will Do" is the title of a picture in which Edna Murphy and Johnnie Walker are co-starred. The story is by Jack Strumwasser. William K. Howard is the director Eileen Percy stars in "Little Miss Hawkshaw," a romantic picture drama with prologue, on original lines. Carl Harbaugh directed.

Clyde Cook's special comedy for September is "The Toreador." The Al St. John comedy is "Small Town Stuff." "One Moment Please" and "The Book Agent" are the Sunshine comedies.

Mutt and Jeff will be presented in the following: "The Stampede," "The Tong Sandwich," "Shadowed" and "Turkish Bath."

Minter in "Ann Annington"

Gaston Glass, Fred Goodwins and Helen Durbar Appear in Support

WHEN Edgar Jepson wrote his now famous novel, "Ann Annington," he probably didn't realize that it would score a hit as a stage play. But Lechmere Worrall dramatized the story under the title of "Ann," and score a hit it did. Now Douglas Doty has again adapted it; for Realart as a picture for Mary Miles Minter and for the third time the public will be able to enjoy this comedy.

Doty has preserved every chance for Miss Minter to display her piquant manner in this delightful picture. In it she essays the role of Ann Annington, a special writer for a society journal, and the fiancee of a wealthy idler.

Joseph Henabery directed "Her Winning Way" and when it is shown that he also did "Don't Call Me Little Girl" and "Moonlight and Honeysuckle," theatre patrons will eagerly look for this.

A cast composed of Gaston Glass, Fred Goodwins, Helen Dunbar, Grace Morse, John Elliott, Omar Whitehead and Carrie Clark Ward make up the remainder of the fun-makers.

Richard L. Johnston assisted Mr. Henabery and Faxon Dean did the photography, all under the supervision of Elmer Harris.

Tony Sarg Will Design Paramount Posters

PARAMOUNT has secured the exclusive services of Tony Sarg, world-famaus illustrator and cartoonist to design posters of Paramount feature comedies. The arrangement with Mr. Sarg was made by J. A. Thorn, manager of the Poster department, who recently made a ten-strike in the field of outdoor advertising by signing up Henry Clive to make posters for Paramount dramatic productions.

The many-sided genius of Tony Sarg is perhaps best known to readers of American magazines through his delightfully humorous illustrations, magazine covers and political cartoons.

Mr. Sarg is well-known both in the legitimate theatre and on the screen as the creator of the artistic marionettes which have delighted the grown people as well as the children of New York for several seasons. More recently he has widely extended his audience with a series of shadowgraph comedies for the screen, entitled "Tony Sarg's Almanac."

Kinograms Claim Beat on Caruso Views

Through exceptionally efficient and speedy work, Educational's Kinograms news reel has again made what is claimed to be a big "beat," presenting to the American public pictures of the Caruso funeral days ahead of other news reels, it is stated.

By making every minute count as they worked on the pictures, Kinograms' representative in Italy managed to get prints of their pictures onto the President Wilson. The President Wilson reached New York twelve hours ahead of the vessel carrying prints for the other American news reels, according to Educational.

By rushing the prints to the Associated Screen News laboratory, and there doing some more speedy work, the producers of Kinograms were able to get the pictures into the next reel due for release.

Keaton on His Third for First Nat'l Release

Buster Keaton is one of the busiest motion picture stars in Hollywood. Only recently did the frozen-faced comedian complete "The Playhouse" for Joseph M. Schenck, to be released through Associated First National and now he has finished "The Village Blacksmith." Incidentally Keaton is hard at work on a new comedy for First National release.

"The Playhouse" has been previewed and acclaimed another Keaton "button-buster." "The Village Blacksmith" was written and directed by Buster Keaton and Mal St. Clair, who alternates with Eddie Cline in the handling of the megaphone for the star. Virginia Fox plays opposite Keaton.

Paramount in Publisher Tie-Up

WALTER P. LINDLAR, assistant director of exploitation for Famous Players-Lasky Corporation, has effected tie-ups with leading book publishers whereby their subjects put into pictures by Paramount may be more easily exploited in smaller towns. The chief feature of the arrangements is an agreement to ship books to small dealers on consignment, thereby decreasing the risks assumed by the bookseller in laying in a large supply.

The first tie-up was with Harper & Brothers, publishers of Gerald Du Maurier's "Peter Ibbetson," which Paramount will release outside of New York under the title "Forever." In New York, however, the original title will be maintained, and even in other localities "Peter Ibbetson" will appear in the billing almost as prominently as "Forever." Harper & Bros. have already agreed, it is stated, to co-operate with Fred V. Greene, Jr., the New York exploiteer for Paramount, when the picture appears at the Criterion, Rivoli, or Rialto Theatres.

The chief benefit will come to either the exploiteers or the exhibitors in other cities. Harper & Brothers, through Mr. Henry Hoynes, will consign books to dealers who will be able to return the unsold copies. Every available copy of Du Maurier's novel, issued for the first time some years ago, will be placed at the exhibitor's disposal, it is declared. Extra wrappers will also be prepared for window displays.

Mr. Lindlar's next step was to line-up Small, Maynard & Co., Boston, publishers of "The Sheik," one of the best sellers of the day. This picture is rapidly nearing completion and will be released by Paramount under the original title. The publishers have agreed to aid exploitation in out-of-town cities and in New York.

"This is in no sense a duplication of the Moving Picture Edition of books, such as some producers have been using," Mr. Lindlar said. "The Paramount Exploitation Department was merely trying to see how profitable they could make their tie-ups for the merchants who were game enough to venture their windows.

"We had great success with 'The Inside of the Cup,' which was issued many years before the picture. However, the surest proof of the possibilities is 'Sentimental Tommy.' Barrie is a classic and his books enjoy a certain steady sale but never have been part of everybody's conversation like the typical 'best seller.' Nearly every book-dealer has a stock of Barrie and welcomes the chance to 'break' a sale. He can't suddenly flood his windows with Barrie without an excuse. But he can boost his sales materially if he takes advantage of the run of the picture and makes an attractive window enhanced by stills from the picture.

"This is part of genuine exploitation service. Don't pull the wool over the other fellow's eyes. Come to him with a real business proposition. If he gets stuck he won't be antagonized against all further service to the theatre in particular and exploitation in general. The dealer ships the books back to the publisher and is out only a few dollars for transportation.

"The publishers I have met are extremely anxious for co-operative arrangements such as this. It costs them very little and the picture and the exploitation service really act as sales stimuli. We expect to follow The Shiek, Sentimental Tommy, Peter Ibbetson, with tie-ups with the publisher of Arthur Schnitzler's Anatol for The Affairs of Anatol, Get Rich Quick Wallingford, Cappy Ricks, and Miss Lulu Bett."

Wally Reid in a scene from "The Hell Diggers," the new Paramount picture adapted from the recent Saturday Evening Post story

First-Run Bookings for Pioneer

FIRST run bookings on the new Pioneer releases are coming in at a fast pace, according to advices received from the home office of the Pioneer Film Corporation. The Pioneer statement declares exchange managers and salesmen are experiencing little or no difficulty in placing the Pioneer features in the largest first run houses because of the strength of the productions themselves and the fact that an array of stars has been assembled in practically every production.

"For instance, 'Indiscretion' has Florence Reed in the leading role," explains the Pioneer statement, "and supporting her are two film favorites, either one capable of carrying the feature himself and guaranteeing a capacity audience to every exhibitor. They are Lionel Atwill and Gareth Hughes. The former will be remembered for his work on Broadway starring in David Belasco's production 'Deburau,' while Gareth Hughes is a recognized film star and a favorite of millions of people. So far as Florence Reed is concerned, her work in 'Indiscretion' is said to be the best of her brilliant screen career and the indications are that this feature will play more theatres throughout the country than any production yet distributed by Pioneer's national distribution forces. In scores of instances theatres which were closed for the summer are opening up with 'Indiscretion.'

"'Beyond the Crossroads,' which, under all probability, will follow 'Indiscretion,' has Ora Carew as its star and, in this instance, Pioneer scores another success through the distribution of this feature which is a tense drama and which has been given master presentation.

"More than usual interest is being centered on the scheduled release of 'Oh, Mary, Be Careful!' in which production Madge Kennedy stars. So far as Miss Kennedy is concerned nothing need be said other than the fact that she appears in a role which delightfully suits her highly artistic talents and those who have seen the private screenings of the picture regard 'Oh, Mary, Be Careful!' as Miss Kennedy's greatest laughing vehicle.

"Another feature which has all the ear-marks of being a sensational hit, is 'The Forgotten Woman,' in which Pauline Stark is featured. This photoplay is a Sargent production and was made at a cost exceeding $250,000. It is a gripping drama in six reels with action of the kind that will delight and hold the interest of every class of audience. Preceding the release of 'The Forgotten Woman,' will be 'A Millionaire For a Day,' produced by Guy Empey and in which production he appears. 'A Millionaire For a Day' is a comedy drama and has been characterized by critics as Guy Empey's best work.

"The release of this picture is being waited for by exhibitors with marked interest."

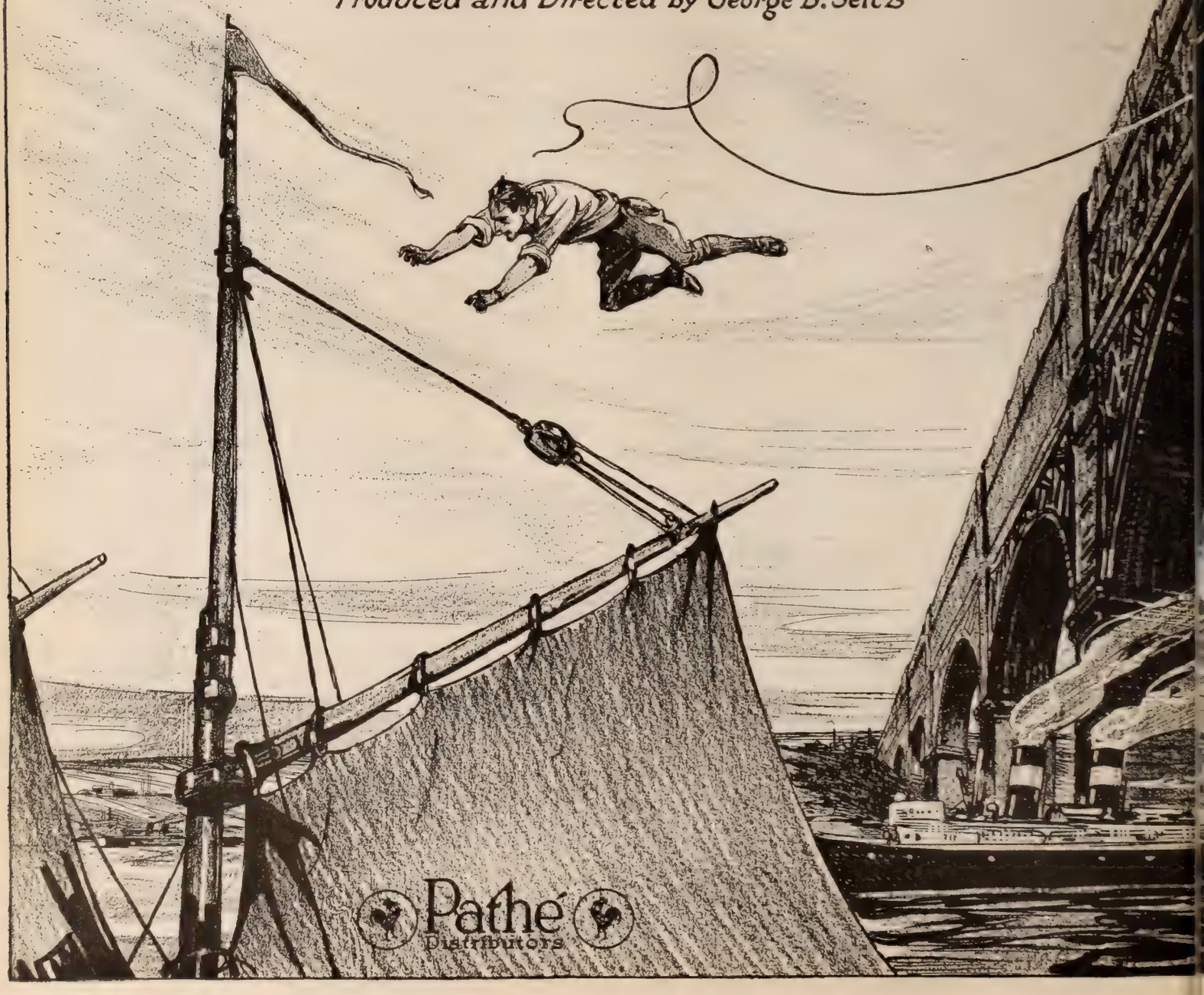
Charles Hutchison

The Thrill-A-Minute Stunt King in

HURRICANE HUTCH

with Warner Oland

Produced and Directed by George B. Seitz



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He dives into the rapids of Ausable Chasm;

He crosses the Chasm on a tight wire;

He leaps a thirty-foot gap in a broken bridge on a motorcycle, in front of a fast moving train;

He rides a motorcycle on an open railroad track thirty feet in front of a speeding train;

He rides a log down a lumber sluice;

He dives under a moving train, crossing the track;

He jumps from a 150-foot rope, hanging from the Poughkeepsie Bridge, to the mast of a schooner passing beneath;

He does a thousand and one impossible, d e a t h - defying things!

He will make your audiences stand and cheer!

Book it now, the greatest serial that was ever made!

Too Much Tinsel, Says Ince of Productions

PRODUCERS are providing too much tinsel and not enough truths in their productions, and authors are seeking after spectacular effects to clothe old themes instead of sticking to stories that arouse fundamental emotions; these, in the opinion of Thomas H. Ince, represent the gravest defects in the making of motion pictures at the present time. Mr. Ince gave expression to these thoughts during the course of a recent interview.

"The trouble with pictures," he said, "is too much elaboration, too much use of worn-out themes for stories, too much artificiality, too much extravagance, too much appeal to superficial emotions; and not enough simplicity, not enough truth, not enough sincerity, not enough recognition of the importance of simple things."

Mr. Ince also expressed the opinion that the present depression in production is merely temporary, but declared that the resumption of studio work will lead to different and less elaborate style of productions than heretofore.

Last of Present Kineto Series Released

"Let's See the Animals," one of the famous animal studies in the Kineto Review group of the Urban Popular Classics, released next week, marks the last release of the second series of Kineto Reviews. The third series follows immediately after.

Specimens of the wonderful collection in the Philadelphia Zoological Society are contained in this reel; its range is extraordinary. Pictures of one of the finest lions in America, of the Madagascar tree boa, the blue-tongued lizard, the coypu rat, the spoon-bill stork, the South African ostrich hens, the Zebu, which is of India's sacred cattle; the fallow deer, the American elk, the eagle, the bison, polar bears—these and many others.

Hodkinson Scents A Boom

Adds to Sales and Administrative Staffs, Preparing for Fall Rush

IN a statement issued during the week, W. W. Hodkinson declares that his organization despite the summer slump has experienced the biggest August business that it has ever known. This business followed in the wake of a 20 per cent increase in the sales forces of the Hodkinson organization. It is on the strength of the quick response to the sales-effort put forth that Mr. Hodkinson declares he bases his opinion that the summer slump is now passed and that the industry will find itself, within a fortnight, in the midst of one of the busiest autumn seasons it has ever experienced.

"Not only have we increased our sales force, but, in line with my declaration months ago, that the motion picture industry must attract bigger, better brains or else struggle along on an insecure foundation, I have added to the administrative end of our business two men who have been conspicuously successful in handling big executive problems in other fields of endeavor.

"One of them is our new vice-president and general manager, Mr. F. C. Munroe, an expert in corporate organization and a man with a record for getting things done. Mr. Munroe served for many years in an executive capacity with the New England Telephone Company, for which corporation he developed a very successful system of divisional organization.

"The other addition to our executive staff is Mr. Foster Gilroy who takes charge of our Promotion Department. Mr. Gilroy is a newspaper man of wide acquaintance, and brings to our already efficient advertising and publicity department a ripe experience in every avenue of exploitation. He was for some years promotion manager for the Frank A. Munsey Publications; handled the very successful promotion of the Old Colony Club; and was general manager and subsequently editor of "Puck," the oldest humorous journal in America.

"Out on the Coast, Mr. S. J. Vogel, one of the banner producers of the New York Life Insurance Company, and Mr. John H. Meehan formerly of the Paramount forces, have organized the firm of Vogel & Meehan to handle our product exclusively. Their progressive methods have firmly established our pictures in the Far West.

"The European distribution of Hodkinson releases is in the hands of Mr. Wm. C. Vogel, who established an international reputation in the handling of the Chaplin pictures abroad, Mr. Vogel is forming powerful contacts for our organization both in England and on the Continent."

"After Midnight" Set for September 20

Ralph Ince directed Conway Tearle in "After Midnight," and Zena Keefe is leading woman, thus making the latest offering in the Tearle series of Selznick pictures qualify, literally, as a three-star presentation. "After Midnight" will be released September 20th as the first offering in the series of six features starring Tearle in the promised "Forty from Selznick" during the ensuing year.

John Lynch furnished the story and scenario of "After Midnight," the feature being referred to in the first announcements as "Ye Shall Pay."

Complete Cast of "The Happy Ending"

Announcement from the West Coast is to the effect that with the securing of Kathleen Kirkham to play "the other woman," casting of "The Happy Ending," by Hector Turnbull has finally been completed. It is to be Realart's eleventh production of the current season.

May McAvoy is seen as the little drudge housekeeper of her two uncles, a carpenter and bootmaker, played by Charles Ogle and Guy Oliver respectively. These men are two of the cleverest and best-known character players in filmdom. Other players include Lincoln Stedman, Darrel Foss, Helen Dunbar and Josephine Crowell.

Releases for September 4th Named by Pathe

AMONG the releases announced by Pathe for the week of Sept. 4th is "The Wolver," the second subject of the new series of Tom Santschi Western dramas. "The Hare and the Frogs" is the title of the "Aesop's Film Fables" release. "Over the Fence" is the reissued Harold Lloyd one-reel comedy which presents Bebe Daniels opposite the star. "The Jail Bird" is the title of the new Hal Roach comedy featuring "Snub" Pollard.

"The Price of a Throne" is the twelfth episode of "The Yellow Arm," in which Juanita Hansen is starred with Warner Oland and Marguerite Courtot in prominent roles. Pathe Review No. 119 includes a Hy Mayer Travelaugh, "The Little City of Dreams;" a Novagraph subject, "Dancing Alias Hard Work;" views of Waldorf Astor harpooning a porpoise, under the title "The Sea-Pig Hunt;" and scenes of Altdorff, Switzerland, in Pathecolor.

Fight Film Doing Big New York Business

The Tex Rickard motion pictures of the Dempsey-Carpentier fight, while temporarily barred from the state of Illinois, are being shown throughout New York state to big business. Six theatres in Greater New York are playing the films continuously from 11 a. m. to 11 p. m., the engagement at the Forty-fourth Street theatre being augmented by simultaneous showings at the Shubert Riviera theatre, Broadway and 97th Street; the Bronx Opera House in East 149th Street; Thomashefsky's theatre on the lower East Side; the Lenox theatre in 111th Street, and two theatres in Brooklyn, Teller's Shubert and the Shubert Crescent.

At the Halsey Street theatre in Newark the films have reached their eighth week of showing to enormous crowds.

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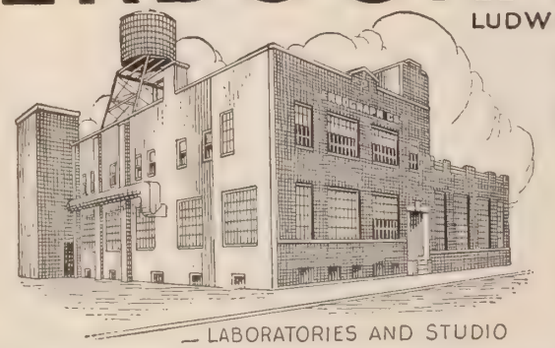
LUDWIG G B ERB PRESIDENT



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Left—Martin Johnson and Mrs. Johnson in front of their Borneo home during the filming of "Jungle Adventures" released by Exceptional Pictures Corp. Center—Charles (Chic) Sales, star of Exceptional Pictures Corporation productions. Right—A scene from "Jungle Adventures," Martin Johnson's new picture of life in Borneo

Paramount Specials in Record Openings

Sunday proved a record-breaking day for Paramount special productions in Chicago, where Cecil B. DeMille's "The Affairs of Anatol" opened at Ascher Bros. new Roosevelt Theatre, and "The Golem" at Orchestra Hall.

So great was the success scored by the twelve-star DeMille production at the Roosevelt that it prompted Max Asher to send the following wire to the home-office of Paramount:

"Heartiest congratulations and thanks for DeMille's wonderful picture, 'The Affairs of Aanatol.' Sunday opening at Roosevelt theatre exceeded all our expectations as theatre and lobby were crowded all day and evening. Consider this the greatest box-office attraction ever produced and cannot say too much in praise of it."

Following the opening of "The Golem" at Orchestra Hall, Manager Voegeli sent the following telegram:

"'The Golem' opened Sunday at Orchestra Hall to the biggest day this year. Exceeded only by 'Humoresque' last year. Indications point to a record run for this picture as crowds stood in line up to the last show."

Both productions are booked for indefinite engagements.

A. Beyfuss Announces Release

"Jungle Adventures" Scheduled for October

IN a recent interview Alexander Beyfuss stated, in connection with his new enterprise, "Exceptional is preparing to announce, not what it intends to do, but what it has already done."

That he meant this in every sense of the word is fully borne out by the statement now issued by the Exceptional Pictures Corporation from its headquarters at 1540 Broadway, New York City, which follows closely upon the recent announcement of the election of Mr. Beyfuss as Vice President and general manager of the organization.

Information is given out that two features are already completed, the first of which Martin Johnson's "Jungle Adventures" is scheduled for release in October. But what is even as important as the announcement of finished product is the fact that Martin Johnson's "Jungle Adventures" is booked for a pre-release showing at the Capitol Theatre, New York, where it will be the stellar attraction for the week commencing September 11th.

It will be recalled that Martin Johnson's "Jungle Adventures" was the feature which the Motion Picture Commission of New York State accorded the distinction of reviewing as their first official act, was in itself demonstrated that this new organization is clearly alive to every opportunity and prepared to avail itself of them.

The second feature announced as already completed is said to be a distinct novelty in the making of motion pictures and stars Charles "Chic" Sale, one of the youngest and foremost character actors on the American stage today, in his first effort before the camera. The title of this production is being withheld for the time being although it is stated that Mr. Sale plays seven distinct characters during the unfolding of the pictures, at no time using a double exposure with any two of the characters.

This unique offering will also have a pre-release showing in one of New York's big theatres, definite announcement of which is expected to be made within the next few weeks. The production is scheduled for general release in November.

In making this statement Mr. Beyfuss said: "It will be conceded that Exceptional Pictures Corporation has started auspiciously; it has delivered, in so doing, what it promised to do, because, instead of announcing the aims, desires and policies of what it intended to accomplish Exceptional very quietly did things, so that this statement becomes a question of facts and actual accomplishments.

"Two pictures are completed and ready for the market: the first Martin Johnson "Jungle Adventures" is to play at the world's largest theater, the Capitol; soon we will announce a similar accomplishment for the Chic Sale production.

"All this was done on merit alone, without even the aid of distribution affiliations. And, furthermore, no definite distributing arrangements are to be made until the productions have proven themselves real, exceptional box-office attractions. We are certain they will demonstrate their value before the public, just as certain as we were when their making was carefully planned that the first-run theatres would accept them as product of the calibre they require."

Ray Popular with Army and Navy Audiences

"What type of pictures do Uncle Sam's soldiers and sailors like best? Pictures that show life as it is really lived, that are virile, human, 'homey;' with a touch of adventure if it be not exaggerated; of mystery if the situations presented are logical; or comedy if the element of the ridiculous is not overdrawn. What is live, wholesome, probable, by its very nature carries an appeal to the healthy masculine man."

This conclusion has been reached by John C. Ragland, vice-president and general manager of Arthur S. Kane Pictures Corporation, after sifting a mass of information which he has been collecting recently. Mr. Ragland was assisted too, in arriving at this conclusion by the heavy and growing demands for Ray features for army and navy programs. Besides West Point, where the Ray pictures are ever popular, there have been repeated showings of this star's films in recent months, according to the Kane general manager, at Fort Crook, Neb.; Camp Eustis, Va.; Camp Meade, Md.; Fort Monroe, Va.; Fort Plattsburg, Va.; Fort Logan, Colo.; Camp Knox, Ky.; Fort McArthur, Cal.; and Camp Dix, N. J.

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Charles Urban, president of Kineto Co. (Photo copyright by Underwood and Underwood)

Eugene O'Brien Role a Marked Departure

"The new Eugene O'Brien release, set for distribution in October, will mark a decided departure from the current O'Brien offering, Is Life Worth Living?, and will, in fact, present this Selznick star in a style of photoplay entirely different from any in which he has heretofore appeared." This is the statement just issued from the Selznick headquarters. "Clay Dollars" is a rural comedy drama, written by Lewis Allen Browne, and directed by George Archainbaud.

Ruth Dwyer is the leading woman in "Clay Dolars." Florida Kingsley and Arthur Housman are also cast in important roles.

Wm. Nigh Works Rapidly on Warner Picture

William Nigh is breaking all previous time records in completing "Her Daughter-in-Law" which Warner Bros. are producing with Vera Gordon in the stellar role.

The picture has been in work at the Biograph studio for the past two weeks and aided by the cooperation of the Tilford Cinema Studios, who are executing the sets. Director Nigh has "Her Daughter-in-Law" more than two-thirds finished.

Paramount Films Begun

Wallace Reid, Thomas Meighan, and Jack Holt Vehicles Are Started

LAST week saw the start of several new Paramount pictures at the Lasky studio, and judging from present indications of production activities there will be at the high water mark for some time to come.

On Monday Wallace Reid began his new picture, "Rent Free," which Elmer Rice adapted from the story by Izola Forrester and Mann Page. This picture marks the first individual directorship of Howard Higgin, who for a long time was production manager for Cecil B. DeMille. Lila Lee is leading woman for Mr. Reid and the cast includes Henry Barrows, Gertrude Short, Lillian Leighton, Clarence Geldart, Claire McDowell and Lucien Littlefield. Frank E. Woods is supervising the production.

Jack Holt, Paramount's new star, also began Monday on "The Call of the North," by Stewart Edward White, the original novel being called "Conjuror's House." The book was dramatized under its present title and Robert Edeson appeared in it on the stage. Jack Cunningham has written the screen version, Joseph Henabery is directing and Rollin Sturgeon is supervising. The story deals with life in the Hudson Bay district and is filled with exciting action of the outdoor type which is so well suited to Holt's abilities.

Another to start work Monday was Thomas Meighan, who had just arrived in Hollywood from New York a day or two previously. His picture is George M. Cohan's romantic stage comedy, "A Prince There Was," the scenario being by Waldemar Young. Tom Foreman is again directing Mr. Meighan and Frank E. Woods is supervising the production. Lois Wilson is leading woman and the supporting cast includes Sylvia Ashton, Nigel Barrie, Charlotte Jackson, Arthur Hull, Guy Oliver and Fred Huntley.

New Scores for Fall Specials

Synchronized Music Scores Being Prepared for Coming Big Releases

WITH the announcement that D. W. Griffith's masterpiece "Way Down East" is to be released to exhibitor as a regular United Artists release, Synchronized Scenario Music Co. of Chicago announce that they will shortly have ready for distribution through their twenty-two branch exchanges synchronized music scores for this as well as many other big fall specials coming from other producers. Prominent among these will be scores for Paramount's "The Great Moment" Griffith's "Dream Street" and the fantastic importation "The Golem." "The Affairs of Anatol" another of Paramount's productions will be treated in especially fine style by the scoring staff of the Synchronized Company.

Synchronized Music Scores are rapidly taking their place on the programmes of many of the country's greatest motion picture theatres. It is, however, also gratifying to the company producing them to note that hundreds of the smaller theatres where only a piano or organ are employed to furnish the musical entertainment are likewise showing interest in these scores. A special piano or organ score is being made for every feature picture of worth being released by all the standard producers. From a musical standpoint, declares the Synchronized Co., this means a great deal to the small house that is without a musical library and therefore dependent upon the repertoire of a pianist or organist.

David Smith, who directed "The Courage of Marge O'Doone" and "Black Beauty" for Vitagraph; now directing James Oliver Curwood's "Flower of the North" for the same producers

Finish Cutting of New Marion Davies Film

Cutting and titling of "Enchantment," a forthcoming Cosmopolitan Production starring Marion Davies has been completed at the International Film Studios. "Enchantment" is an adaptation by Luther Reed of Frank R. Adams' story "Manhandling Ethel" that appeared in Cosmopolitan Magazine. Enchantment was directed by Robert G. Vignola. The supporting cast includes Forrest Stanley, leading man; Tom Lewis, famous for years as a stage comedian; Edith Shayne, Arthur Rankin, Corinne Barker and Maude Turner Gordon.

Sub-Titles for "Hurricane Hutch" Listed

Pathe submits a list of the subtitles of the new Charles Hutchinson serial, "Hurricane Hutch," which will be released beginning September 25th. The sub-titles, which follow, resemble closely the main title in the thrilling incidents that they imply. The sub-titles are: 1—"The Secret Cipher"; 2—"The Cycle Bullet"; 3—"The Millionth Chance"; 4—"Smashing Through"; 5—"One Against Many"; 6—"At Risk of His Neck"; 7—"Enemies of the Deep"; 8—"Double Crossed"; 9—"Overboard"; 10—"The Showdown"; 11—"Hare and Hounds"; 12—"Red Courage"; 13—"Neck and Neck"; 14—"The Secret in the Flame"; 15—"The Last Duel."

"The Sin Flood" Ready Soon; Has Fine Cast

Goldwyn announces the completion of the photography on another big production, "The Sin Flood," adapted by J. G. Hawks from Henning Berger's drama, "Syndafloden," acted on the speaking stage in almost every nation in the world. An adaptation of this play was produced in New York by Arthur Hopkins in 1917 under the name of "The Deluge." Director Frank Lloyd completed the photography on "The Sin Flood" this week and is now cutting and editing the film.

Helene Chadwick, Richard Dix, James Kirkwood, and Ralph Lewis appear in the cast.

Constance Talmadge Revival Due in Sept.

IN the pre-season announcement made by Lewis J. Selznick revivals of Norma and Constance Talmadge pictures (issued in the days when Selznick was making the Talmadge girls screen stars) are listed. There will be a dozen in all—six each for Norma and Constance—and the first of the series is "Scandal," set for distribution late in September.

This feature was made from Cosmos Hamilton's novel of the same title and was the first picture released by Selznick with Constance Talmadge the star. The original presentation has been edited and re-titled for the circulation of new prints.

Charles Giblyn directed the presentation. Harry C. Browne acted as Miss Talmadge's leading man and the support otherwise included J. Herbert Frank, Aimee Dalmores, Gladden James, William P. Carlton and Ida Darling.

Tenth Picture Starring "Brownie" Completed

The tenth picture featuring "Brownie," the Century wonder dog, has just been completed. The title is "Brownie's Little Venus." "Brownie" has appeared in comedies with Harry Sweet, Charles Dorety, Baby Peggy the talented little two-year-old comedienne, Bud Jamison, and many others. At present "Brownie" is working under the direction of Fred Fishback. All of the releases of the canine star are distributed by Universal Film.

The Century Comedies in which "Brownie" has been featured are as follows: "The Dog Doctor," "Fire Bugs," "His Puppy Love," "The Kid's Pal," "Playmates," "Pals," "Society Dogs," "Alfalfa Love," and "Golfing." Another player who has attracted favorable attention in these animal comedies is the versatile two-year-old comedienne, Baby Peggy Jean.

Busy Production Season Ahead

Every Camera at Universal City to Be Turning Soon

UNIVERSAL is starting the busiest production period in the company's career, reports from Universal City indicate. Irving G. Thalberg, general manager at the Universal studio plant has just outlined a schedule that will keep every outfit at Universal City busy.

Fifty-two special attractions and half a dozen super-features form the back bone of this production activity, it is stated.

Harry Carey will open the season with "Man to Man," a novel by Jackson Gregory, which is to be filmed as a Universal-Jewel. The continuity has been assigned to George O. Hull by Lucien Hubbard, scenario editor.

Simultaneously with the start of "Man to Man," Priscilla Dean will begin to work on "Wild Honey," a colorful drama of the African veldt from the famous novel by Cynthia Stockley. The story will be widely different in theme from "Reputation" and "Conflict," the star's recently completed Universal-Jewel productions, but it is expected to exceed in romantic appeal anything that the noted actress has done. Lucien Hubbard himself is writing the continuity.

Gladys Walton will begin the fall season with "The Guttersnipe" a story by Percival Wilde for which Wallace Clifton is writing the continuity. It is expected that Dallas Fitzgerald will direct it.

Miss du Pont's second starring vehicle will be "Ropes," to be filmed from Wilbur Daniel Steele's one-act play of that name, which appeared in Harper's Magazine. The star has just completed "The Rage of Paris," her first Universal starring vehicle, which is scheduled for early release.

After "Ropes" Miss du Pont will film "You Can't Live on Love," a clever comedy-drama by John B. Clymer for which George Hively is writing the screen version.

Frank Mayo has a vigorous sea story for his first post-vacation starring vehicle. It is called "Dr. Jim" and was written by Stuart Paton, the Universal director.

Following that he will probably star in "The Altar Stairs," a romance of the South Seas written by G. B Lancaster.

Marie Prevost will give the screen another speedy comedy-drama in "Kissed," a sparkling story by Arthur Sommers Roche which originally appeared in the Argosy Magazine, A. P. Younger is writing the screen version.

Herbert Rawlinson, who just finished his role in support of Priscilla Dean in "Conflict" will start his own Universal starring career with "The Black Bag" by Louis Joseph Vance. Then he will turn his attention to "The Substitute Millionaire," a story which was purchased from the estate of George Loane Tucker.

About that time Marie Prevost will be ready for another vehicle and she will begin work on "Princess Virtue," a delightful comedy-drama which Doris Schroeder is adapting to the screen. While filming is in progress on "Princess Virtue," Miss Schroeder will work on the continuity for "Sandman," a magazine story, which will be used by Gladys Walton for her forthcoming Universal release.

Hoot Gibson's recently completed story "Bransford of Rainbow Ridge" will be on the screen about the time he starts "Headin' West," an original story by Harmey Gates. Jack Ford, who directed the star in his recent successes, will probably continue in this capacity.

Optimism Growing In Mid-West

Ass'd Exhib Treasurer Sees Return to Normalcy on Way

MR. ROY CRAWFORD, who is treasurer of Associated Exhibitors, Inc., gives below his impression concerning the business aspect of the near future.

Mr. Crawford is a business man of long standing and has acquired an excellent knowledge of business conditions, especially in the Middle West. He is considered an authority on business in that section of the country and being known as exceedingly conservative in his statements, his impressions on the present business conditions are regarded as interesting and valuable.

"One of the outstanding facts apparent to anyone who is a close student of business conditions in that section of the country is the increased optimism and activity of business men," says Mr. Crawford, "which is conducive to certain return of normal conditions, and I wish to say that my observations are based on absolute facts and figures which are gleaned from certain banks and theatres in which I am interested.

"The depression in general business was felt not only in this country but all over the world, as any careful reader of newspapers will be ready to confirm, and other industries felt it much earlier and to a much greater extent than did the motion picture field.

"We all remember that motion picture theatres were crowded and exhibitors were making loads of money when other business men were complaining bitterly about what they called the 'buyers strike.' And many of them thought that bad times simply could not come into the moving picture business. But it came. And pretty strong at that, combined with premature and very hot weather. The result was inevitable. Many an exhibitor got nervous. And this nervousness communicated itself to the film salesman with the result that business was far from satisfactory.

"An excellent proof of the fact that in many cases it wasn't so much bad business conditions, but rather a form of psychosis which had fallen on the moving picture people, and with which the hot weather had a lot to do, is, that immediately the cool weather set in business took a tremendous jump. In fact, the change was surprising. As soon as the drop in temperature became universal in this country, activity increased to a very great extent.

"Associated Exhibitors, I am glad to say, did not suffer very much during the general depression, although the effects of the hot weather psychosis were noticeable to a certain degree. Yet our untiring Sales Force, combined with good product, withstood even bad business conditions, and our financial returns are the best proof of this assertion."

Mr. Crawford points out the adaptability of the current Associated Exhibitors' releases, including "The Rider of the King Log," Bryant Washburn's "The Road to London," and the Harold Lloyd comedies, to the summer season, and announces for the Fall and Winter schedule "Home Keeping Hearts," Lottie Pickford's "They Shall Pay," "The Family Closet," "Discontented Wives," and "Tropical Love."

Eugene O'Brien appearing in "Clay Dollars," a new Selznick picture

Prints of New Goldwyn Films at Home-Office

Prints of the Goldwyn releases for the fall are being rapidly shipped to the twenty-two Goldwyn branch exchanges. Two more prints have been received from the studios at the home office, making twenty-three of the twenty-six of Goldwyn's fifth year productions announced for autumn releases. These will be in the exchanges within a brief time.

The two latest prints received are "The Man from Lost River," a Frank Lloyd production, written directly for the screen by Katharine Newlin Burt, author of "The Branding Iron" and "Snowblind," and Will Rogers' new starring vehicle, "A Poor Relation," adapted from Edward E. Kidder's comedy in which the late Sol Smith Russell appeared for so many years.

Jessen's Studio News by Wire

METRO

Edward Connelly will play the role of the deacon in Rex Ingram's picturization of "Turn to the Right." Margaret Loomis has been added to the cast of this production.

Harry Lustig, the district manager of the Pacific Coast, has been called East to confer with the Metro heads concerning matters of distribution.

Bayard Veiller is now engaged with the editing of "Lady Fingers."

Viola Dana will next appear in "Glass Houses," an original screen photoplay written by Clara and Edith Kennedy. Harry Beaumont will direct Miss Dana in this subject.

Alice Lake will next star in Fred Jackson's story "The Hole in the Wall." Maxwell Karger will direct this production. June Mathis is preparing the continuity for this subject.

GOLDWYN

Virginia Valli will play the leading feminine role in "His Back to the Wall" opposite Raymond Hatton. The rest of the cast includes Gordon Russell, Shannon Day, Will Walling, Fred Kohler, Jack Curtis, and Raymond Cannon. Rowland Lee, who is directing this subject, is now filming the initial scenes of this production at Randsburgh.

Frank Lloyd is cutting "The Sin Flood."

Gouverneur Morris is writing a Chinese fantasy, entitled "What Ho the Cook." The continuity is being prepared by Ruth Wightman.

1st NATIONAL

"Man's Game," in which Catherine MacDonald is starred, has been changed in title to "The Woman's Side." Director J. A. Barry is now editing this production.

R. A. Walsh, accompanied by the cast appearing in "Kindred of the Dust," will go north this coming week to film exteriors for this subject.

Marshall Neilan is now selecting the members of the cast for "Penrod."

Director Wesley Ruggles is at present engaged in the cutting of Oliver Morosco's "Slippy McGee."

CHRISTIE

"Pure and Simple" is the title of the new Bobby Vernon comedy directed by William Beaudine. Josephine Hill appears opposite Mr. Vernon.

"Saving Sister Susie," with Dorothy Devore, Earl Rodney, and Catherine Lewis, is now being produced under the direction of Scott Sidney.

Construction work has been started on the new $10,000 concrete building which will house the cutting, projecting, and still-photography departments.

Charlie Christie has arrived in London.

LASKY

A screen adaptation of Sir Gilbert Parker's story, "The Lane that Had No Turning," has been prepared to serve as a starring vehicle for Agnes Ayers. Victor Fleming will direct this subject under the supervision of Rollin Sturgeon.

William DeMille has begun the filming of "Miss Lulu Betts," an adaptation of Zona Gale's novel and prize play. The continuity was prepared by Clara Beranger. Lois Wilson and Milton Sills are playing the leading roles in this production.

Roscoe Arbuckle's next screen vehicle, titled "The Melancholy Spirit," is based on an original story of a wild imaginative character. Director James Cruze is now selecting the members of the cast. Frank Woods will be the supervising director.

The Jack Holt company is filming "The Call of the North" under the direction of Joe Henaberry. Madge Bellamy appears opposite Jack Holt in this subject. The company has left for a mammoth mountain lake where exteriors will be filmed. Rollin Sturgeon is the supervising director.

Betty Compson has completed the filming of the Clyde Fitch play, "The Woman in the Case." The release title of this subject will be "The Better Woman." Penrhyn Stanlaws is the director under the supervision of Thompson Buchanan.

Tom Forman has begun production work on "A Prince There Was." Mildred Harris appears in the leading female role. Frank Woods is the supervising director.

In the filming of "Rent Free," in which Wallace Reil is starred, the tops of the studio buildings are being used as sets. Howard Higgin is directing this subject under the supervision of Frank Woods. Lila Lee plays the leading female role opposite Mr. Reid.

George Melford is filming "The Sheik," in which Agnes Ayers and Rudolph Valentino play the featured roles. The Robber City scenes are now being "Shot." Miss Ayers is recovering from her fight with four of the "slave" characters.

The Paramount three-sheet adapted from the painting of Henry Clive, who has been making portraits of the leading film stars

ROBERTSON-COLE

The Pauline Frederick company has returned to Los Angeles from San Diego where exteriors were taken at the United States Navy Yard for "The Lure of Jade" under the direction of Colin Campbell.

The closing scenes for "The Foolish Age," the Hunt Stromberg production in which Doris May is starred, are being taken this week under the direction of William Seiter.

An elaborate Chinese set is being built for Sessue Hayakawa's "The Street of the Flying Dragon." About forty candidates, all Chinese girls, have been given screen tests preliminary to the selection of the leading woman for this production.

Louis J. Gasnier's company is now en route to Los Angeles from the Sierras where exteriors were made on location in the mountains for "Ma'mselle Jo'." A big street set has been constructed for the Gasnier company.

HERE AND THERE

George Beban will produce "The Sign of the Rose" under the direction of Harry Garson at the Garson studio. The supporting cast will go later on a tour of personal appearances with Mr. Beban.

Clara Kimball Young has completed "No Man Knows" by Sada Cowan. The supporting cast includes Lowell Sherman, Dorothy Wallace, W. P. Carleton, Dorothy Cooper, Baby Jean Carpenter, E. M. Kimball, Ruth Hanford, and Helen Hunt.

REALART

Elmer Harris announces that Bebe Daniel's next vehicle will be "Spring Fever," an original story, the continuity for which was prepared by Douglas Doty. Chester Franklin will direct.

"The Heritage of Dedlaw Marsh," the Brete Hart story has been selected as Constance Binney's first Western made subject. Fred

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7510 North Ashland Avenue, Chicago

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QUALITY THE NAME OF "BURTON HOLMES" IS ITS GUARANTEE BACKED BY TWENTY-NINE YEARS OF POPULARITY
ECONOMY of TIME and MONEY SHIPPING FROM CENTRAL CHICAGO

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES
May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS
Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
MURIEL OSTRICHE COMEDIES
Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2
BLAZED TRAIL PRODUCTIONS
One every other week.....2
NORTHWOOD DRAMAS
The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
SPORT PICTORIALS
How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
SPOTLIGHT COMEDIES
Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
ARDATH-XLNT COMEDIES
His Wife Jimmy.....2
Her Husband's Flat.....2
SERIALS
Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6
HAROLD LLOYD COMEDIES
Among those Present.....3
Now or Never.....3

ASSOCIATED PHOTO-PLAYS

The Wolverine (Helen Gibson).....5000
Western Hearts (Special Cast).....4900
The Ghost City (Helen Holmes).....5000
Crossing Trails (Pete Morrison).....4950

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett)....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800
SENNETT TWO REELERS
May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett)...2

AYCIE PICTURES CORP.

FEATURES
False Women.....5000
Under Western Skies.....5000
SPUR SERIES
The Owner of the Double L Ranch.....2000
A Sister's Sacrifice.....2000
The Bandit's Gratitude.....2000
In the Tall Grass.....2000
The Two Sheriffs.....2000
The Puncher.....2000
Texas Ed.....2000
Mary and the Puncher.....2000
A Mountain Woman.....2000
Western Welcome.....2000
CHARLEY CARTOONS
Charley's African Quest.....1000
Charley on the Farm.....1000
Charley at the Circus.....1000
Charley's Reward.....1000
Charley at the Beach.....1000
Charley in Russia.....1000

C. B. C. FILM SALES CORP.

State Rights
The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6
HALL ROOM BOYS COMEDIES
Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2
SCREEN SNAPSHOTS
BI-MONTHLY NEWS REEL
Mar. 18.....No. 22
Mar. 4.....No. 21
STAR RANCH WESTERNS
One two-reeler every two weeks.
18—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2
PRIZMA
Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)
THE GUMPS
The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1
CELEBRATED COMEDIES
Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES
Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS
The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2
THE NEW WEDS
(12 one-reelers featuring Harry Myers and Rosemary Theby)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)
CHESTER COMEDIES
Snooky's Fresh Heir.....2
Snooky's Blue Monday.....2
Snooky's Wild Oats.....2
Sneakers.....2
Ready to Serve.....2
Just in Time.....2
CHRISTIE COMEDIES
Let Me Explain.....2
Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
HUDSON BAY TRAVEL SERIES
An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1
TORCHY COMEDIES
Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2
MERMAID COMEDIES
Sunless Sunday.....2
The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2
SPECIALS
Polo—Slow Motion.....1
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1
CHESTER-OUTING SCENICS
Jogging Across Sawtooth.....1
Hitting the Hot Spots.....1
One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1
ROBERT C. BRUCE SCENICS
The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
CHESTER SCREENICS
Old Moose Trails.....1
New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
VANITY COMEDIES
Spiking the Spooks.....1
It's Your Move.....1
Ninety Days or Life.....1
How She Lied.....1
Spooners.....1
Rocking the Boat.....1
GAYETY COMEDIES
Assault and Flattens.....1
Standing Pat.....1
Hero—Pro Tem.....1
A Handy Husband.....1
WORLD WANDERINGS
South Sea Magic.....1
In Dutch.....1
MISCELLANEOUS
Dixie.....1
Golf—Slow Motion.....1
Japanese Judo—Pedagogical.....1
KINOGRAMS
Sundays and Thursdays.....1
DRAMA
The Kick Back.....2
The Big Idea.....2

EQUITY PICTURES CORP.

Charge It (Clara Kimball Young).....
Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....6
Whispering Devils (Conway Tearle).....6

Release Information continued on page 1230

Advance Information on All Film Releases

(Continued from page 1229)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug. 28—Crazy to Marry (Roscoe Arbuckle)....4693
Aug. 21—Wealth (Ethel Clayton).....5141
Aug. 21—The Conquest of Canaan (Thos. Meighan).7015
Aug. 14—Passing Thru (Douglas MacLean-Ince Prod.)
Aug. 14—The Whistle (William S. Hart).....5359
Aug. 7—The Princess of New York (Donald Crisp-British Prod.) 6000
July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton).....4147
July 17—Life (Brady Prod.).....4838
July 10—The Mystery Road (Paul Powell-British Prod.)
July 10—Too Much Speed (Wallace Reid).....4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.).....6708
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean)....4510
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5104
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5804

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

Aug. 14—A Desert Hero.....2
July 17—The Sheriff 2
June 12—The Cook.....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 28—Toledo and Segovia.....1
Aug. 21—Solomon's Temple 1
Aug. 14—Spanish Holidays 1
Aug. 7—In Shanghai and Macao.....1
July 31—In Barcelona 1
July 24—Calling on the Sphinx.....1
July 17—The Road to the Pyramids.....1
July 10—In the Rice Fields of Japan.....1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem.....1
June 12—In New Madrid.....1
June 5—The City of Algiers.....1

PARAMOUNT MAGAZINE

Aug. 28—Bud and Susie (Cartoon by Frank Moser).1
Aug. 21—Bobby Bumps (Cartoon by Earl Hurd)....1
Aug. 14—The Hoots (Cartoon by Henry D. Bailey)..1
Aug. 7—School Days (Cartoon by Harry Leonard)..1
July 31—Bud and Susie—(Cartoon by Frank Moser).1
July 24—Hoots—(Cartoon by Henry D. Bailey)....1
July 17—Felix (Cartoon by Sullivan).....1
July 10—Bobby Bumps—(Cartoon by Earl Hurd)...1
July 3—Felix Out of Luck—(Cartoon by Sullivan).1
June 26—Bud and Susie (Cartoon by Frank Moser)..1
June 19—The Hoots (Cartoon by Henry D. Bailey)..1
June 12—Hootch and Mootch (Cartoon by E. Hurd).1
June 5—In Old Madrid (Cartoon by Leonard).....1
June 5—Felix Out of Luck (Cartoon by P. Sullivan).1
May 29—Bud and Susie—Cartoon by Frank Moser..1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love).....5
Good Bad Wife (Special Cast).....5
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Dangerous Toys (Special Cast).....7

MONTE BANKS' COMEDIES

In and Out.....2
Bride and Gloom.....2
His First Honeymoon.....2
Where Is My Wife.....2
His Dizzy Day 2

HALLROOM BOYS COMEDIES

Circus Heroes.....2
Their Dizzy Finish.....2
False Roomers 2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F .....
Snapshots No. 2-F .....

SERIAL

Miracles of the Jungle (Fifteen Episodes).....
Ford Weekly.....

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

A Midnight Bell (Chas. Ray).....
The Sign on the Door (Norma Talmadge).....
The Child Thou Gavest Me (Stahl Prod.).....
Nobody (Jewel Carmen).....
Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice.....6000
The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared 5

SHIRLEY MASON SERIES

The Mother Heart.....5000
The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Youth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret.....2000
The Janitors.....2000
Verse and Worse.....2000
The Simp.....2000
His Fiery Beat.....2000
Roaring Lions on Parade.....2000
His Unlucky Job.....2000
The Baby.....2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle .....
All Wrong .....
The Huntsman .....

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird.....1000
Flivvering 1000
A Crazy Idea.....1000
Factory to Consumer.....1000
The Ventriloquist.....1000
Doctor Killjoy.....1000
Gum Shoe Work.....1000
The Lion Hunters.....1000
The Glue Factory.....1000
Cold Tea.....1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand).....5
The Cabinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowblind (Special Cast).....5
The Song of the Soul (Vivian Martin) Mesmore Kendall Prod. .....
Godless Men (Special Cast).....6360
The Great Lover (Special Cast).....5200
Just Out of College (Jack Pickford).....4770
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5880

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5570
A Tale of Two Worlds (Gouverneur Morris).....5640
Earthbound (Basil King).....6770
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5650
The North Wind's Malice (Rex Beach).....6720
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....
Get Rich Quick Edgar.....
Edgar's Little Saw.....
Edgar Camps Out.....
Edgar's Sunday Courtship.....

Release Information continued on page 1231

Advance Information on All Film Releases

(Continued from page 1230)

CAPITOL COMEDIES
July 3—Take it Easy....2
June 19—Nothing to think About....2
June 5—Why Worry....2

GOLDWYN-BRAY COMICS
Hunting Big Game—Lampoons (Shenanigan Kids)....1
The Sponge Man (Judge Rummy) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
Cupid's Advance (Happy Hooligan) Lampoons....1

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES
Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Elinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....
The Green Flame (J. Warren Kerrigan)....
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS
The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....
The Transgressor....
The Burning Question....
Luring Shadows....7
Below the Deadline....

HALL ROOM BOYS COMEDIES
Cads and Caddies....

Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Man and Woman (Special Cast)....5
The Amazing Lovers (Special Cast)....5
Madonnas and Men....
Wings of Pride....
A Woman's Business....5
Love Without Question (Olive Tell)....5

KIPLING ENTERPRISES
The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT
(Released on States Rights Basis)
Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN
Handicap....6

HORSE-RACING PICTURE
Why Tell (Henry Miller)....6

CHAPLIN REISSUES
A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Life's Darn Funny (Viola Dana)....6
Over the Wire (Alice Lake)....6
The Man Who (Bert Lytell)....6
Fine Feathers (Special Cast)....6
Home Stuff (Viola Dana)....6
The Last Card (May Allison)....6
Coincidence (Special Cast)....6
Uncharted Seas (Alice Lake)....5803
A Message from Mars (Bert Lytell)....6198
Puppets of Fate (Viola Dana)....6000
Extravagance (May Allison)....6000
The Greater Claim (Alice Lake)....6000
The Off-Shore Pirate (Viola Dana)....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast)....6000
Cinderella's Twin (Viola Dana)....6000
Hearts Are Trumps (Special Cast)....6000
The Misleading Lady (Bert Lytell)....5624
The Fatal Hour (Special Cast)....4940
The Four Horsemen....

C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)....6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

NATIONAL EXCHANGES, INC.
Welcome Children (Special cast)....5
Shadows of the West (Hedda Nova)....5
The Lotus Blossom (Lady Tean Mei)....6

KING COLE COMEDIES
Nov.—Strikes to Spare (Bobby Burns)....
Oct.—Bars and Stripes (Bobby Burns)....
Sept.—Moonshiners (Bobby Burns)....

THE SUN COMEDIES
The Midnight Girl (Shipman-Junior)....2
Wanted a Girl (Shipman-Junior)....2

KINOTE REVIEW
Was Darwin Right?....1
Primitive Life in Tennessee....1
Combating the Elements....1
Bear Hunting in California....1
Holy City....1
Panama....1
Vegetarian....1
Water Babies....1
Beauty Spots....1
Acrobatic Spots....1
A Naturalist's Paradise....1
Let's See the Animals....1

SERIALS

THE GREAT REWARD
Fifth—The Madman....2
Fourth—The Duel....2
Third—In Bondage....2

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Vernon Dent) Twice Monthly....

PATHE EXCHANGES
July 31—The Money Maniac (Leonce Perret)....5
July 3—Without Benefit of Clergy (Kipling)....5
June 5—The Heart Line (Leah Baird)....6
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....6
Feb. 6—The Devil (George Arliss)....
Jan. 30—The Killer....
Jan. 23—The Sage Hen (Special Cast)....
Jan. 16—When We Were Twenty-one (H. B. Warner)....

THE YELLOW ARM
(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
Aug. 14—The Kingdom of Deceit....2
Aug. 7—Eighth, Smuggled Abroad....2
July 31—Seventh, In the Dead of Night....2
July 24—Sixth, A Nest of Knaves....2
July 17—Fifth, Danger Ahead....2
June 19—First, House of Alarms....

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
Aug. 7—Fifteenth, The Last Raid....2
July 31—Fourteenth, Liquid Fire....2
July 24—Thirteenth, At the Last Minute....2
July 17—Twelfth, The Whirling Menace....2
June 19—Eighth, Dropped from the Clouds....2
June 12—Seventh, Danger's Doorway....2
June 5—Sixth, The Crystal Prism....2
May 29—Fifth, Mid Air....2
May 22—Fourth, Desert Law....2
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....3

AESOP'S FABLES
Aug. 14—The Fox and the Crow....2/3
Aug. 7—The Cat and the Canary....2/3
July 31—The Country Mouse and City Mouse....1
July 24—Lioness and the Bugs....2/3
July 17—Cats at Law....2/3

BILL AND BOB SERIES
July 24—The American Badger....1
May 29—Outwitting the Timber Wolf....1
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS
May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

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Advance Information on All Film Releases

(Continued from page 1231)

THE AVENGING ARROW
(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert.....2
June 12—Fourteenth, Shifting Sands.....2
June 5—Thirteenth, On Perilous Grounds.....2
May 29—Twelfth, The House of Treachery.....2
May 22—Eleventh, Dangerous Waters.....2
May 15—Tenth, Outwitted 2
May 8—Ninth, The Auction Block.....2
May 1—Eighth, The Strange Pact.....2

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)

May 1—Fifteenth, The Wages of Crime.....2
Apr. 24—Fourteenth, The House in the Canyon.....2
Apr. 17—Thirteenth, By Air and Sea.....2
Apr. 10—Twelfth, Hazardous Heights.....2
Apr. 3—Eleventh, The Danger Ledge.....2

EDGAR JONES PRODUCTIONS

Aug. 14—The Black Ace.....2
Apr. 24—The Law of the Woods.....2
Apr. 10—A Forest Samson.....2
Mar. 27—The Timber Wolves.....2
Feb. 13—The Two-Fisted Judge.....2
Lochinvar o' the Line.....2

HAL ROACH COMEDIES

Spot Cash (Pollard).....1
The Tip (Lloyd) Reissue.....1
Rainbow Island (Lloyd Re-issue).....1
What a Whopper (Pollard).....1
All Aboard (Lloyd) re-issue.....2/3
The Flirt (Lloyd) Reissue.....1
No Stop-Over (Pollard).....1
Bliss (Lloyd) Reissue.....1
July 17—At the Ringside (Pollard).....2
June 12—Where's the Fire (Pollard).....1
Own Your Home (Pollard).....1
June 5—Blue Sunday (Pollard).....1
May 22—Big Game 1

NEWS REELS

Sundays—Topics of the Day.....½
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1

PINNACLE PRODUCTIONS

July 1—Kingfisher's Roost 5
May 1—Black Sheep 5
Reckless Wives 6
Mar. 15—God's Gold.....5
Jan. 1—Danger Valley.....5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis.....5

PINNACLE COMEDIES

Why Change Your Mother-in-Law.....
Shimmy Isle.....
The Ting Tong Man.....
Absent Without Leave.....
Betwixt and Between.....

ARTHUR GOODEN PRODUCTIONS

Go Get 'Em.....
Crooked Trails.....
Guardians of the North.....

TATTENHAM PRODUCTIONS, INC.

The Long, Long Trail.....4

PIONEER FILM CORPORATION

Oh! Mary be Careful (Madge Kennedy).....6000
The Forgotten Woman (Pauline Stark).....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Husbands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney).....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salisbury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Rubens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000
Place of Honeymoons (Emily Stevens).....5500
Where Is My Husband (Jose Collins).....5500
Beyond the Crossroads (Ora Carew).....6000

SERIAL

The Mystery Mind.....15 episodes

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.

His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

PRIZMA, INC.

Where Poppies Bloom.....½
If .....½
On the Trek.....½
Poor Butterfly .....½
Trouville .....½
The Message of a Flower.....½
Victory Parade .....½
Comedy Review .....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)..... 2

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)..... 5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

A Private Scandal (May McAvoy).....4363
Sheltered Daughters (Justine Johnstone).....4895
Little Italy (Alice Brady).....4875
Two Weeks with Pay (Bebe Daniels).....4136
A Kiss in Time (Wanda Hawley).....4351
The Land of Hope (Alice Brady).....4964
Such a Little Queen (Constance Binney).....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone).....5249
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214

REELCRAFT PICTURES CORP.

ALADDIN COMEDIES

A Headwaiter's Heart.....1
Tuning Up 1
Washed Out 1
Hot Cakes 1
Scream Street 1
Lion Liars 1
All Wet 1
Stuck Up 1
Rattling By 1
Hot Stuff 1
Spring Fever 1
High Fliers 1
Deep Stuff 1
Tough Luck 1
His Valet 1
Haunts 1

MIRTH COMEDIES

Here He Is.....2
Sweet Daddy 2
Chick Chick 2
Vacation 2
Speed 2
Wild 2
The Knockout 2
Milk-Made 2

SUN-LITE COMEDIES

Bride and Broom.....2
Baby Baby 2
Mother's Lamb 2
Don't, Mary! 2
Shooting the Chutes.....2
An Eastern Breeze.....2
Bungalow Love 2

R-C PICTURES CORP.

Sting of the Lash (Pauline Frederick).....6
Where Lights Are Low (Sessue Hayakawa).....6
Shams of Society (Walsh-Fielding Prod.).....6
A Wife's Awakening (Louis J. Gasnier).....6
Live and Let Live (William Christy Cabanne).....6
Salvage (Pauline Frederick).....6
Cold Steel 6
Black Roses (Sessue Hayakawa).....6
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....
One Man in a Million (Geo. Beban).....
Seven Years Bad Luck (Max Linder).....
The First Born (Sessue Hayakawa).....
Little 'Fraid Lady (Mae Marsh).....
Kismet (Otis Skinner).....
813 (Arsene Lupin Story).....

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up .....
Fate's Mockery .....
Fate's Double Cross.....
Long Riders .....

HELEN GIBSON SERIES

Trail of the Rails.....
Daring Danger .....
Flirting with Terror.....
Broken Trestle .....

TUSUN COMEDIES

New Ralgia .....
A Slick Detective.....
Buried Alive .....
From Kitchen to Throne.....
Wild Women .....
Giving and Taking.....
Pa Takes a Tramp.....
Splashing to Safety.....
Cabareting Under Difficulties.....
Stranded .....

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....
The Ranger and the Law.....
Pat O' Paradise.....
Blue Blazes .....

GASOLINE ALLEY

Leave It to "Walt".....

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....
A Traitor's Vengeance.....
A Girl from the West.....
Almost an Outlaw.....
The Avenging Trail.....
Western Rays .....
Shadows of the Past.....
A Fight to a Finish.....
Trail of the Buzzard.....

SPECIALS

Witch's Lure .....
A Profligate Woman .....

NEAL HART SERIES

Knight of Western Land.....
Dead Line .....
Square Shooter .....
Out of the West .....

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....
Fickle Women.....

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....
Cowboy Jazz .....

TWO REEL COMEDIES

Beach Birds and Bombs.....
Hashers and Mashers .....
Waffles and Wallops .....

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Rosen)

Beach, Birds and Bombs.....
Waffles and Wallops.....
Hashers and Mashers.....
Oh, What a Circus.....
Movies and Maniacs.....
A Tenderfoot Romeo.....

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

Remorseless Love 5000
The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living.....5000
The Last Door.....5,000
Gilded Lies 5,000
Worlds Apart.....5,980

OWEN MOORE STAR SERIES

A Divorce of Convenience.....5,000
The Chicken in the Case 5,261

CONWAY TEARLE STAR SERIES

The Fighter 5,000
Bucking the Tiger.....5,000

MARTHA MANSFIELD STAR SERIES

The Fourth Sin.....5,000

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon).....5,520
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralph Ince Special).....5,500

SELECT PICTURES

Up the Road With Sallie (Constance Talmadge)..5000
Midnight Patrol (Special Cast).....5000

Release Information continued on page 1250

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

A Discussion on the Continuous Motion Picture Projector

A Paper by C. Francis Jenkins Before the S. M. P. E.

America's supremacy comes about by reason of her social-economic engines. She has given the world more mechanisms to do what had theretofore been done by hand, than all other countries combined; and because we are great folks to love our neighbors, some of our most brilliant efforts have been to facilitate intercourse, for intercourse means friendliness. So we have given the world instruments to promote sociability, the telegraph, the telephone, the typewriter, the talking machine, the typesetting machine, and now we add the motion-picture machine to hasten our means of knowing each other.

The motion picture, as applied to the picture theatre, is already the fifth largest industry. When to this is added the much wider field outside the theatre, it is not beyond the range of probability that motion pictures will become the largest single industry in the world. And this probability is strengthened by the fact that the motion picture film is standard the world over. Not only is it the only world standard, but it is unique in other ways. For example:

It is a curious anomaly that in the motion-picture projecting machine business, the usual rule of supply and demand does not hold good. One may buy anything else, a watch, an automobile, a house, paying as much or as little as one chooses, getting increased value with increased cost, but for a motion-picture projector one pays about the same price for all makes.

There is not today a picture equipment comparable with the magnificence of a great many of the theatres already built and many more projected. No matter how much the builder of a fine theatre may desire it, he cannot get a correspondingly fine picture equipment; it doesn't exist: the only machine available is the same cheap-priced, old style machine used in the little five-cent movie house.

The theatre owner may pay as much or as little as he likes for music and other accessories, but when it comes to the picture machine, that which produces the thing he sells to the public, he is limited to a very small choice, a choice in name mostly, for the three or four machines available all sell for about the same price.

The reason for this is that the old-style longitudinal projector has inherent limitations, and has been developed just about as far as it is possible to go. For added cost one gets more cast iron only, the quality of the picture on the screen is not noticeably different.

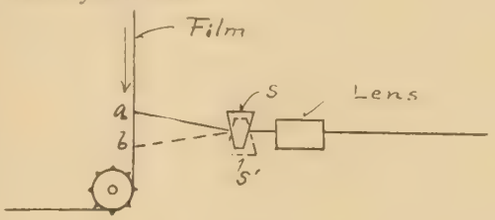

FIG. 1

This inherent limitation is the intermittently moved film, for the same reason that reciprocation limits the use of the steam engine. One does not think of fractional steam motors, for example, though we all find daily use for small continuous rotation electric motors.

Of course, such reasoning applied to motion-picture machines leads us directly to a study of the continuous motion film projector, a subject from which motion-

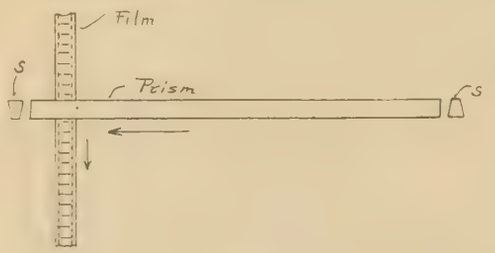

FIG. 2

picture engineers shy, as scientists used to shy at the subject of flying machines. But that way is the road out of our projection difficulties, and any investigation and experimentation along that line is worth while and this is my warrant for presenting the following description of a new contribution to the subject.

Everyone readily admits the advantages to be gained by the employment of continuous instead of intermittently moved film. Striking advantages are immediately suggested: (1) Longer life for the film, consequently larger revenue from each print; (2) 100% increase in lighting efficiency; i.e., the same screen lighting with 50% of the present light source intensity; (3) a noiseless and much less complicated projecting machine; and, (4) almost unlimited speed (not for the projectionist, many of them need a speed-limiting brake), but continuous motion in a camera permits such speeds as open up possibilities for scientific research not available in any other way. Sharp, clear, discrete pictures at a rate of 50,000 per minute are possible with fast lenses and super-sensitive film now available if suitable film handling mechanism could be found. Such pictures subsequently projected at normal speed, say 1,000 pictures per minute, are destined to disclose many things impossible of discovery without such apparatus.

Many attempts to attain this ideal machine have appeared from time to time and hundreds of patents have been granted thereon, but most of them propose continuous motion of the film while employing intermittent or reciprocating mechanism. This is not, and cannot be the solution of the problem, for the parts moving intermittently are a greater handicap than the film, because they are many times heavier than that part of the film having step-by-step motion, and we are no better off than before, being still limited to the restricted speeds inherent in intermittent mechanisms.

In my initial work of thirty years ago, I employed both continuous and intermittent motion mechanisms. The intermittent first got general public acceptance because it was the easiest and cheapest made, and this and all subsequent mechanisms the world over are basicly alike in principle and curiously alike in construction, for example, all are built left-handed.

Of machines having continuous motion of both film and mechanism, the only example of my own ever attaining any considerable degree of speed and picture perfection employed continuously moving film and a plurality of lenses following each other in sequence and single line procession across a stationary shutter opening, which, as you will observe, is exactly

the reverse of the intermittent mechanism in which the shutter is in continuous rotation while the lens and film are stationary at the instant of exposure.

But the cost of this large number of lenses and the difficulty of getting them matched gave the intermittent projector the long start it has maintained to this day, though an examination of the old apparatus in its various forms on exhibit in the U. S. National Museum where it was put some twenty-six years ago is interesting from other than an historical point of view. The number of different and un-

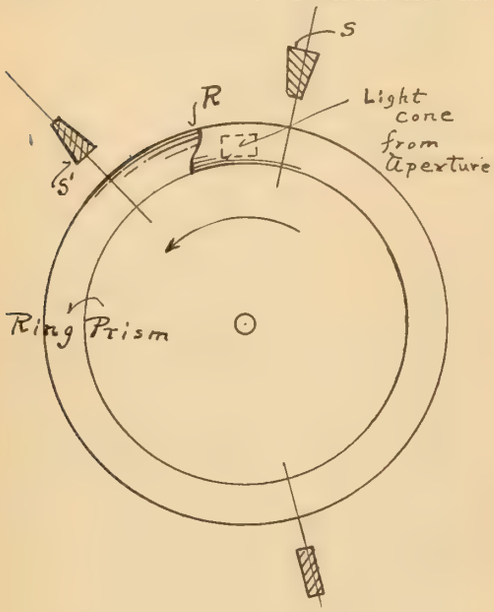

FIG. 3

profitable ways a basketball of expensive lenses can be put together again suggests the old proverb that " a fool and his money are soon parted."

Therefore, the contribution to the art which I shall describe herein is the result of experimentation with the object of producing a less expensive machine, while keeping in mind all the time, the absolute necessity of employing (1) standard film, (2) stock lenses and light sources; and (3) continuous motion of every part of both film and mechanism. As to the success attained I shall leave you to judge for yourself from your own observation of machine and screen picture.

This machine, considered first as a camera, is built on the principle that if a ray of light coming from a distant point could be bent just after passing through the lens so that it would impinge on the film at an initial position, that is, at the top of the aperture, and should then be caused to travel down one frame in exact synchronism with the movement of the film, our problem would be solved.

This bending of the ray of light just after passing through the lens can be accomplished by interposing a prism, say of 5 degree angle, with its base up (S, Fig. 1), which will project the ray to its initial position (a) at the top of the picture aperture; and finally with its base down (S, Fig. 1) to project the ray to its final position (b) at the bottom of the aperture, that is, the end of the downward travel of the film. Obviously at the moment the ray passes the middle of the aperture it is not bent at all, and, therefore, the " prism " cannot be a prism at this point but only a plain parallel-sided piece of glass.

The light ray acts as though it were hinged at the location of the prism. If, therefore, we could make a solid glass prism and endow it with the ability to automatically change the angle of its faces in synchronism with the movement of the film, the ray of light or the picture-carrying cone of light would follow the film, which is exactly the object we seek.

Such an assumption seems paradoxical, but it may be accomplished by employing a long strip of glass prism section with the base up at one end and base down at the other end and a gradually changing contour from end to end between these two extremes. (See Fig. 2.) If this strip of glass is passed across the path of the film, in the light cone and in synchronism with the travel of the film, the constantly running film will appear stationary on the screen when used as a projector.

But to make the continuous motion machine of these elements the strip of prismatic glass must be made into a ring (in the plane of its width) with the two ends abutting. When this is done, the contacting ends (R, Fig. 3) represent crossed prisms, one with the base (S) outward

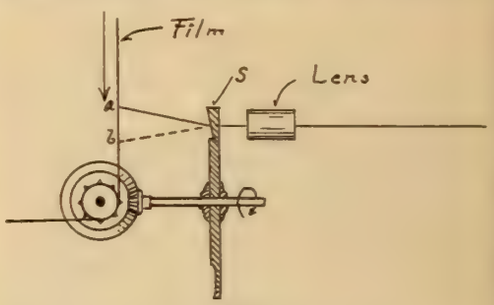

FIG. 4

and the other with the base (S) toward the axis of rotation of this ring.

As a matter of convenience in fabrication, this ring prism is actually ground in the face of a disc of glass, as you will observe, for this then makes its own support on the rotating shaft, upon which it is mounted.

This ring is so geared to the film-feeding sprocket that it makes one revolution with the passage of each single frame across the aperture, and, of course, in exact synchronism therewith. The median line of the prismatic ring, the objective, the picture aperture, and the light source are all located in the axis of the cone of light, the prism being located at the point where the hinging or bending of the light cone is to be effected.

As explained above, the ring makes one complete revolution for the passing of each picture frame, and in synchronism therewith, each frame instantaneously dissolving into the next as the joint in the prism ring crosses the light cone, so that the picture on the screen is stationary, continuous in action and without interruption by shutter blades.

Observe that the machine employs standard film, stock objectives and condensers and the usual light source, all readily changeable as to size, focus, etc. However, as noted, it does not have the usual fifty-fifty rotating shutter necessary on the intermittent machine, and so the incandescent lamp may be expected to have still further usefulness for there is 100% increase in screen lighting efficiencies.

It is not my intention to suggest that the problem is solved to an extent precluding further improvement, but I do think any work along this line is worth while.

The new College, of Winnipeg, Manitoba, a novel residential house seating 1,200, *O. D. Cloakey, manager*

Dallas Is Now Buying Power's Projectors

Progress
DEPEND UPON POWER'S

Foy's Neighborhood Theatres

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IDEAL	BRYAN & PEAK STREETS
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BLUE BIRD	TYLER & JEFFERSON STS.
PARKWAY	PARRY & EXPOSITION AVE.

Dallas AUGUST 9TH 1921.

Mr. C. B. Peterson, Manager,
Southern Theatre Equipment Co.,
1815 Main St.,
Dallas, Texas.

Dear Mr. Peterson:-

After due consideration and comparative tests, we have again decided that wherever perfect projection is to be maintained and flickerless pictures are the paramount issue, there is but one machine--POWER'S!!

As a consequence, you may place our order for two of the latest model Power's 6-B Machines equipped with Type "E" Lamphouse, together with a 50-50 Ampere Double Arc General Electric Motor Generator Set and one 12' x 16' Minusa Gold Fibre Screen for our new Parkway Theatre, which is now under construction.

Trusting that these machines and equipment will give the same satisfactory service as those machines and equipment recently purchased for our Columbia and Blue Bird Theatres, which, by the way, prompted this order, I am, with my very best wishes for your continued success,

Yours very truly,

FOY'S NEIGHBORHOOD THEATRES, INC.

By E. L. Foy PRES.

Mr. Foy says he likes Power's so much in his other houses he wants two more for his new Parkway Theatre

NICHOLAS POWER COMPANY
EDWARD EARL PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

Many Economies Claimed For New Theatre Seating System

Indicator Board Locates Vacant Seats for Patrons

Announcement that a device which will indicate the vacant seats in a theatre is to be put upon the market has greatly aroused the interest of moving picture exhibitors. A want, long felt by the house manager and the patrons alike, will be filled by this appliance, placed on the market by the Guerin Theatre Seating System.

This device consists of an indicator board which is located in an advantageous spot in the moving picture theatre, so that the incoming patron at a glance can ascertain just how many seats are vacant and in just which row of the house they are located. The indicator board is studded with small white spots so arranged as to be an exact reproduction of the seating arrangement. When a seat is vacant the "spot" appears lighted; when occupied, the "spot" appears dark. The spots have the same effect as single lights, although individual lights are not used.

Numerous advantages are claimed by the makers of the seating system. Saving in the number of ushers; saving in bookkeeping and management; increased box office returns due to better satisfied patrons, and the quicker handling of waiting crowd and the aiding of the manager in checking up on the box office, are points of vantage offered by the Guerin Theatre Seating System.

A large saving will be gained by the house owner at the start in the matter of ushers. With the new indicator board seating system the large staff of attendants, employed at considerable expense, will be limited. No ushers are required at all, although some of the larger houses may prefer to retain one or two, where previously twelve had been employed. The two will be able to handle the crowds a great deal more quickly than under the old expensive method.

In the eliminating of ushers it will follow that less office help will be needed, as a large staff of employees necessitates a great bulk of bookkeeping, time keeping and managerial work. The owner will be attracted by these two economic features.

At present the patron of the moving picture theatre is required to wait in turn and then accept the seat given them by the usher, while under the indicator board system the waiting is done away with. Immediately upon entering the theatre the patron gains a thorough knowledge of every vacant seat in the house by glancing at the indicator board, and will be able to select and occupy his seat without any waiting. Often patrons who have been standing in line are glad to get any seat in the house, taking the first ones the usher leads them to. On the other hand, most patrons have a decided preference in which section of the theatre they wish to sit, and failure to get a seat in this section leaves them discontented. This is especially true in the larger theatre. Selection of seats by the indicator board eliminates this. A glance tells where every empty seat is located and the patron merely has to choose the seats in the section that he desires.

Large numbers of patrons will be seen waiting in the backs of some theatres for long periods of time, while seats in different sections of the house are vacant. In the darkness of a moving picture theatre it is impossible for the usher to locate every vacant seat. These seats represent a great wastage to the owner every week.

One hundred per cent use of all the seats in the house is possible under the indicator board system, every seat unoccupied showing up at once to the incoming patron. The theatregoer will be attracted to the show house where he knows that a long, tedious waiting is avoided—where he knows that he can be seated at once.

One particular feature which this system presents is that no broken seat will be registered as vacant. In some theatres where seats have been broken rows upon rows of patrons will be discommoded all evening by people going to those seats, because they see that they are empty. Not only in this respect is a great service rendered the patron by the indicator board ,but the loss to the box office caused by broken seats is stopped at once. Immediately after the last show in the evening every seat registers as vacant on the board except those which are in a broken condition. The attention of the manager is called to these, so that the seat is repaired and may be used on the next day.

Besides all the economies claimed by the system, there is the added one of safety. In case of fire or panic, naturally, the persons nearest the aisles will get out the quickest, not stopping to raise their seats. Every second counts when the patron is nervous and excited and confusion is caused by those attempting to reach the aisle bumping into the lowered seats, hindering their passage. The Guerin system will prove a life-saver in this respect, as seats will automatically rise when vacated, leaving a clear passage to the aisle.

(Continued on page 1244)

Winter Garden, Fla., will have an up to date house in the Kemp-Cary theatre

Winter Garden, Fla., Has Attractive House

Winter Garden, Fla., is justly proud of its latest theatre, the Kemp Carey, which upon its opening to the public showed that it is complete with all modern devices and equipment, and is a house which would do justice to any town much larger than Winter Garden.

The attractive theatre is built of Georgia red brick with a buff stucco front of Spanish design. It has a seating capacity of 500 people and embodies all the latest conveniences. E. C. Bray is the owner of the house and Mrs. E. C. Bray will act as the general manager.

E. H. Trimble of Orlando, Fla., was the architect, while McNeil-Davis were the builders.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

British Engineer Explains Workings of Revolving Shutter

Claimed to Effect Wonderful Economies

By Sydney F. Walker, R. N., M. I. E. E.

Mr. Branson, of Cardiff, has introduced a revolving shutter constructed on entirely new lines, and he claims for it considerable economies in the matter of the current required for a picture at a certain distance and of a certain size. In one case reported from the Oddfellows Hall, Stamford, Lincs., the current required is stated to be only 25 amperes, and the management are apparently of opinion that if they could avoid mushrooms on the negative carbon of the arc lamp, they could do with 15 amperes. The size of the picture and the throw are not stated, but it will be everyone's experience that even 25 amperes is a very small current for almost any kind of picture. In another case, reported from Johannesburg, it is stated that there is a saving of from 25 to 30 per cent, as I understand the matter, in the current required.

The shutter consists of an outer containing ring of vulcanite, or vulcanized fibre, with a central disc of the same material for carrying the spindle upon which the shutter revolves, and to which the blades are attached. As usual, the blades are fixed between the central disc and the containing ring; but in place of being stamped out of one piece of metal, or other suitable material, the whole thing is built up. But the masking blade that cuts off the light rays from the screen while the picture is being changed, and the auxiliary blades, are quite different from the usual three-bladed, two-bladed, or single blade shutter.

The masking blade is made of what the inventor calls a transparent substance. He has asked me not to mention the substance he is now using, as he is hoping to be able to employ a fireproof substance. The substance he is using at present is very strong, does not easily break if exposed to a knock; but he wants to get beyond that.

As I understand the matter, the masking blade is not transparent; I should call it translucent—I explained the difference between transparent and translucent a few articles back. You can see through the masking blade, or portions of it—at any rate, not the whole of it, as I will explain later—just as you can see through a tinted window pane; but you do not get the same lighting effect. Objects viewed through, say, tinted glass are not so clear as when seen through clear glass. We may carry the matter further. A clean, clear glass window enables us to see objects outside the window or objects inside if we are outside and the inside is illuminated; but if the window glass is dirty, or steamy, or frosted, we cannot distinguish the objects on the other side of the glass so well as when the glass is clear and clean. As I shall presently explain, the inventor has deliberately employed what I prefer to call translucent material, in order that he may employ it for the masking blade.

The masking blade is shaped in the form of an oval, or, as mathematicians would call it, an ellipse, with a small piece attached to the lower side to enable it to be secured to the central disc.

The blade is divided into three sections, approximately equal in area; the portion on the right and left are merely flat on both sides, but the portion in the middle of the blade has raised bars on it on the side nearest the lens. The bars are of the same material as the remainder of the blade. Presumably the whole blade is made in one piece, probably moulded, the bars being formed at the same time as the oval and the piece for attaching it to the central disc,

Branson revolving shutter

also the holes for the attaching screws. The bars are merely narrow portions of the material, slighty raised above the remainder. The inventor calls them undulations, but I should hardly describe them so. It is as though some very thin strips had been fixed to the surface of that portion of the masking blade, in certain positions; their use will be seen presently. The spaces between the bars are slightly below the surfaces of the portions of the blades on the right and left. The bars are sometimes across the blade from right to left, sometimes vertical, supposing the shutter to be in the position shown in the illustration, with the masking blade at the top, and sometimes at an angle with the vertical or the horizontal. They are parallel with each other, and with the direction in which the picture is moving at the moment. Thus, if the shutter is in such a position, when the picture is moving at its fastest rate, that it is at the side, the bars will be across the masking blade, parallel with the bottom of the attaching portion. If the masking blade is in the position shown in the drawing, relatively to the gate, the bars are fixed vertically; and if the masking blade is in any other position, at any angle between the two positions described above, the bars will be at such an angle that they are parallel to the gate—that is to say, to the direction in which the picture is moving.

The inventor of this shutter has studied the whole matter very carefully indeed, and his study has resulted in the above arrangement.

It will be remembered that when the picture moves—when a new picture replaces the one that has just been shown on the screen—the motion of the film downwards is slow at first, then the speed of motion increases rapidly, and then decreases again until the new picture is in place. This is due to the working of the Maltese cross, or its equivalent. When the pin on the disc enters the slot of the cross, it at first moves slowly; when the pin is fairly in the slot, what engineers call acceleration takes place, the pin moves faster and faster till it comes to the end of the slot; then what engineers call de-celeration follows—the pin moves fast for a short time, then slower and slower, till, finally, it moves out of the slot and is locked. During the first and last periods, those of comparatively slow motion, the two side portions of the masking blade are in operation. As one side of the blade enters the beam of light, it gradually absorbs a certain portion of the light rays—it does not cut them off altogether—and it colors the rays it allows to pass through with a blue tint. Similarly, when the rear portion of the blade is intercepting the light rays, the same thing takes place; the whole of the light rays are not allowed to pass on to the screen, but a large percentage are, and those are given a blue tint. During the period when the picture is moving fastest—that is to say, when the centre of the masking blade is cutting off the rays of light—the bars and the lower spaces between them, it is claimed, reflect the rays at right angles and practically disperse them, so that no light rays of any value are passing on to the screen during that period. It is claimed by the inventor that light is saved by this arrangement, and also that, as he expresses it, "flicker is attacked at its source." With the ordinary three-bladed shutter, it will be remembered, the light rays are completely cut off from the screen as soon as the whole of the blade is interposed across the beam of light; also, immediately the opaque shutter enters the beam of light, a portion of the rays are cut off. On the other hand, when the shutter blade emerges from the light beam, the rays of light are set free. A portion of the rays, of course, are set free first, as the body of the blade begins to move out of the beam, and finally all of the rays are set free. The inventor of the "transparent" shutter claims that the arrangement of the opaque shutter gives rise to very striking contrasts in the light rays from the screen entering the eyes of spectators, and that this is the primary cause of the sensation known as flicker. He claims, on the other hand, that with his shutter the light rays are cut off very gradually indeed; the shape of the blade ensures its entering the beam of light very gradually, and the translucent material of which it is composed ensures that only a portion of the light rays are absorbed until the picture is moving at its fastest rate, and then the middle of the masking blade comes into operation and deflects the whole of the rays. Again, as the blade moves forward after the middle portion has passed through the beam of light, more and more rays are set free, and finally the whole of the beam is available for the next picture.

The auxiliary blade is of a totally different pattern to the usual auxiliary blades. With the opaque shutter, the auxiliary blades are also apaque, and with three-bladed shutters, as commonly used, the auxiliaries are spaced at equal distances in arc, equal lengths of the circumference of the shutter, from the masking blade. In the "Transparent" shutter the auxiliary

(*Continued on page* 1244)

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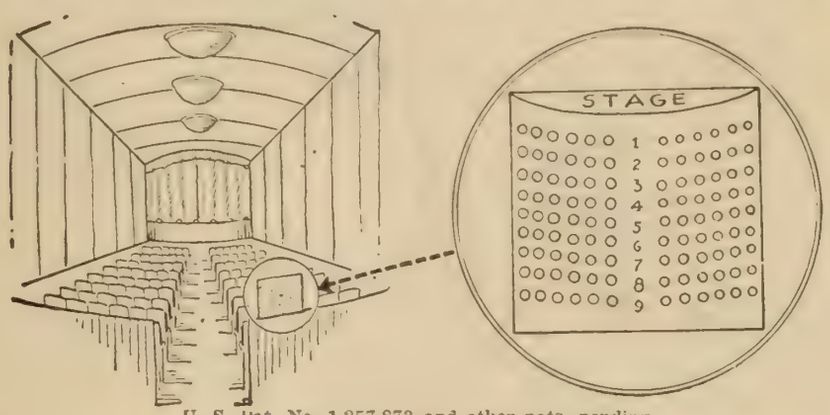
SOMETHING NEW!!



U. S. Pat. No. 1,257,873 and other pats. pending

Guerin Vacant-Seat Indicating Systems

WHAT IT IS: The Guerin Theatre Seating Systems are devices which indicate by means of an Indicator Board placed in an advantageous location, all of the vacant seats and the exact location of each. Seats are indicated on the board by small white "spots." When seat is vacant "spot" appears lit; when occupied, "spot" is dark. In this way, patrons and ushers can tell at a glance just how many seats are vacant, whether they are in twos, threes, etc., and in just which row located. (N. B.—Individual lights are not used, but these "spots" have same effect.)

WHAT IT WILL DO.

1. SAVE THOUSANDS YEARLY BY REDUCING NUMBER OF USHERS.
2. MEAN SAVING OF THOUSANDS YEARLY BY PROMPTLY FILLING SEATS.
3. WILL ELIMINATE MANY ANNOYANCES AND INCONVENIENCES NOW EXISTING.
4. SAVE TIME AND LABOR FOR THEATRES.
5. PATRONS WILL BE ABLE TO CHOOSE AND OCCUPY SEATS WITHOUT ASSISTANCE AND WITHOUT WAITING.
6. WILL FURNISH SUPER-SERVICE YET UNKNOWN IN THEATRES.
7. THEATRES USING THIS SYSTEM WILL RECEIVE PUBLIC APPROVAL AND THEIR PATRONAGE.
8. INCREASE BOX OFFICE RECEIPTS BY FROM $5,000 TO $20,000 YEARLY.
9. ENABLE APPROXIMATE CHECK ON BOX OFFICE AT ALL TIMES FOR THE OWNER.
10. SAFER THEATRES IN CASE OF FIRE OR PANIC.
11. PATRONS WILL NOT HAVE TO CONTINUALY WALK UP AND DOWN AISLES LOOKING FOR SEATS.

(Write for our descriptive free booklet, "Handling 1921 Crowds in a 1950 Way," outlining the above advantage in detail)

Live-Wire State Managers Wanted: For live, capable men, this is really a golden opportunity to get on the *ground-floor* of a proposition which two years hence will be a gigantic enterprise. This is an opportunity unparalleled in the amusement field. We want good, live wire, real producers in each state—men who can handle other men. This will be worth from $10,000 to $30,000 per year to those who qualify and are accepted. In writing for particulars, state sales experience, how long in amusement field and where, present business, territory desired, whether you are financially interested in theatres, and references. This will be treated absolutely confidential.

One Real Live Exhibitor Only!! THERE IS A BIG SCOOP awaiting the first theatre in each city or town to install this wonderful new system—when we begin installations. Every man, woman and child in your town who realizes what trouble and inconvenience they put up with now in trying to locate vacant seats, will go to this "first theatre" if only merely to see WHAT IT IS AND HOW IT WORKS! DO YOU REALIZE WHAT THIS MEANS FOR YOU? We have evolved a unique "option plan" which will be allowed to only ONE theatre in each town or city. This option will guarantee the particular house to be the *first* in its respective city to use this marvelous system, reap the golden harvest sure to follow. These options do not cost one cent, and will not be sold under any circumstances. These options place the theatre under no obligations whatever and the lucky ones will hang the S. R. O. sign until EVERYBODY IN TOWN WILL HAVE SEEN THIS WONDERFUL SYSTEM OPERATE! Write today for full particulars as to how you can secure this option. Fill the blank below and mail now!

Guerin Theatre Seating System, Inc.
Suite 903, Hibernia Bank Bldg.,
New Orleans, La.

City .....

Date .....

Gentlemen:

Kindly send me full particulars and descriptive booklet regarding your "option plan" and how I can secure same.

Name .....

Address .....

THE GUERIN THEATRE SEATING SYSTEM, Inc.

General offices: Suite 903 New Hibernia Bank Bldg. NEW ORLEANS, LA.

An excellent example of electric display advertising show the possibilities open to an exhibitor. An entire building or just the theatre front can be outlined. This electrical display advertising was effected at the Bijou theatre, Atlantic City, to exploit "Why Girls Leave Home"

Advantages of Vacuum Cleaning in Theatres Are Legion

An Article by G. E. Kent, of Kent Vacuum Cleaner Co.

The public expects a theatre to be attractive and safe. Cleanliness is an attribute to both these qualities. A clean theatre is a pleasure to the patrons, as well as a safeguard against contagion.

The public is more sensitive about sanitary conditions of public and semi-public buildings than ever before. Other things being equal, the theatre which is constantly cleaned by the best methods, and which make this fact known, will receive the best and largest patronage.

Aside from the sales value of a vacuum cleaned theatre, there are distinct economic advantages. One regards the cost of maintenance.

It has been said that in sweeping only one-half the dirt which the broom comes in contact with is actually gathered, and that the remainder floats through the air to settle down in some other place, to be again divided—(with the added accumulation)—into 50-50, and so on.

This dust, settling on the seats, furnishings, walls and decorations, brings around very much sooner than need be the time for reupholstering, refinishing and, most costly of all, redecorating. The saving of this cost alone will pay for all the vacuum cleaning that any theatre could possibly do.

Another economy is effected in the regular daily cleaning. Cleaning by vacuum reduces the time of broom cleaning by one-half. Additional time is saved because dusting is eliminated, and time saved is dollars saved.

A theatre has some specific cleaning problems which are met more satisfactorily by vacuum cleaning than by any other method. Large, powerful vacuum cleaners are now made which will actually eat dirt. They gulp it down. By reason of the air moving in large volume at high velocity, dirt which is from one to two inches away from the cleaning tool is sucked in. The dirt is drawn from around the legs or standards of the seats, from cracks and corners, and from the intricacies of the decorations. The stage floors, carpets, curtains and scenes, which must be kept free from dust because of frequent manipulation, can be well cleaned and kept clean.

There are two kinds of vacuum cleaners suitable for use in theatres which have proven their worth by thorough and economic work. They are the installed, or built-in, type and the portable type.

The installed cleaner is preferable, but must be put in, in most cases, at the time the theatre is constructed, as it is difficult to get piping in afterward, particularly if there is no basement under the entire theatre. But with a system of piping a powerful machine can be located at a central point, and out of the way, which will develop plenty of capacity for moving a large volume of air at high velocity. This is an absolute essential for rapid cleaning.

Large hose can be used, so that matches, gum wrappers, candy papers and the like can be removed as easily as a speck of dust. The dirt and debris is all drawn to a pan in the machine, from which it can be emptied without being scattered.

Such a plant can be obtained in sizes to take care of several operators working at the same time.

Those theatres which cannot put in the installed system have recourse to large, portable units which can be connected to the wiring. Machines of this kind have been developed and are in use for taking care of two operators at a time and are capable of excellent work.

Every theatre using vacuum cleaners should advertise that fact on their screen. It increases patronage.

Free Aperture—
1 $\frac{23}{32}$ in (43.5 mm.)

Bausch & Lomb
CINEPHOR
Better Lenses For Better Pictures

IN equipping your theatre on a quality basis don't overlook real essentials. The first requisite to the best possible pictures on the screen is the best possible lens on your projector.

Free Aperture—
2 $\frac{7}{16}$ in (62 mm.)

Such a lens is the new CINEPHOR, designed by America's oldest and greatest lens-makers. In comparative tests it has proved itself the best projection lens yet produced—marked by

Critical Definition to the Corners—Exceptional Flatness of Field—Brilliant Illumination—Maximum Contrast Between Black and White—Invariable Quality.

Write for interesting booklet

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons). Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and other High-Grade Optical Products.

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Your lobby and interior can be made beautiful and inviting by the use of our products at a nominal cost

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Let Us Estimate on Your Requirements

Write for our new 80-page catalogue No. 2, which will be off the press August 10th

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TELEPHONE SYSTEMS
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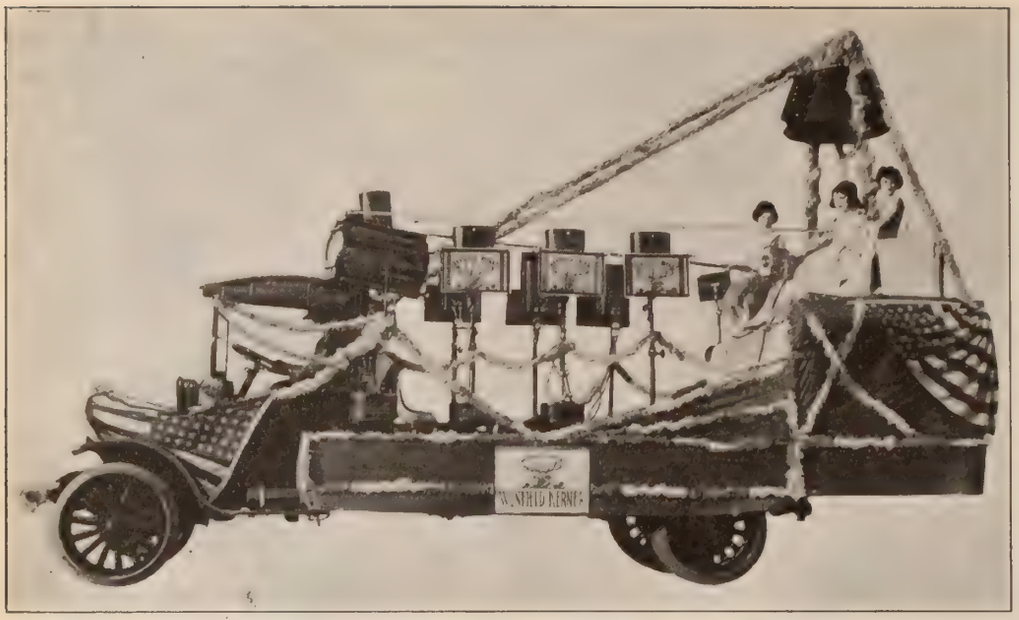

Float of Winfield-Kerner Company used in big Elks' parade

Wenfield-Kerner Factory in Elks Parade

In the recent electrical parade given by producing companies and firms identified with the film industry in Los Angeles in honor of the 125,000 Elks who attended the annual convention there, one of the brightest spots was that of the Winfield-Kerner float which was illuminated by generator operated by the engine of the motor truck. This float was lighted by thirteen 50,000 candle power lamps, products of the Winfield-Kerner factory.

Practically every studio of Los Angeles was represented in the parade which constituted a very imposing array of floats, impossible in other cities except by use of trolley wires or lighting. The presence of the film industry in Los Angeles and the studios' equipment of generators mounted on trucks made possible an array of lighted floats. Arrangements for the electrical display were in charge of B. P. Fineman, vice-president of Ambassador Pictures Corp.; M. C. Levee, general manager of Robert Brunton Studios, and Clark Thomas, general manager of Thomas Ince Studio. The electrical arrangements were in charge of Harry Brown, superintendent of the electrical department of Universal City.

"Auto-Simplexes" Cherry Valley Theatre

That an automobile is a valuable asset to the equipment salesman in making sales is proven by the recent experience of Olan L. Hawk, who is touring the northeastern part of New York State in the interest of the Howells Cine Equipment Co., who have lately acquired this territory for the exclusive sale of the Simplex projectors and allied accessories.

Just a few days ago, Hawk drove his car up to the front of the Star theatre, Cherry Valley, N. Y., and interviewed Mrs. C. D. Winnie, the owner and manager of this cozy four-hundred-seat theatre. Their conversation finally drifted to improving the projection and Hawk suggested a Simplex projector which Mrs. Winnie agreed might help but wanted to be shown.

Not to be outdone, Hawk jumped into his car, stepped on the gas, said, "Excuse my dust," and headed for the home of the Simplex, where he obtained a Simplex projector, packed it into the car and returned to Cherry Valley a day later to make a demonstration that would verify his previous statements.

As to the outcome of the test, Hawk proudly shows Mrs. Winnie's check in full for the projector.

"Without my car, the demonstration would not have been possible without a lot of expense," said Hawk and added "If you've got the goods, why not show them?"

To Erect New Theatre at Montclair

The contract for the construction of the new theatre of H. H. Wellenbrink to be located at Bloomfield avenue and Seymour street, Montclair, N. J., has been awarded to M. Shapiro & Son, of New York. Work on the house will be started immediately.

The miniature theatre which has been installed in Fabric Studio's showroom, Chicago, which enables Managing Director E. B. Marshall and his assistants to show prospective clients just how the beautiful draperies and stage settings Fabric Studios are prepared to install will look on the stage of a motion picture theatre. A complete lighting system is part of the miniature theatre's equipment and produces some splendid effects on the handsome fabrics which are hung on the small stage

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Employees' Welfare Association of Film Developing Corporation on outing on Aug. 6

Film Employes Hold Outing

About two hundred members of the Employes' Welfare Association of the Film Developing Corp., of West Hoboken, N. J., enjoyed an outing to Greenwood Lake on August 6. Leaving the company's plant at noon in three large automobiles they proceeded to a hotel at Greenwood Lake, where a dinner was held. Contests were run off later. The Welfare Association was formed during August of last year.

Illuminating Engineers' Convention in Sept.

The Fifteenth Annual Convention of the Illuminating Engineering Society will be held in Rochester, New York, September 26th to 29th, 1921. The Powers Hotel has been selected as convention headquarters.

The Committee on Papers is arranging a program which offers a wider variety of scientific and commercial interest, indicating that this convention will attain to the high technical standard established by previous conventions.

While technical consideration of lighting matters will as usual dominate the convention, some time is left for inspection of Rochester's interesting industries and for recreation and entertainment. Special provision is being made to make the visit of ladies enjoyable and interesting.

Many Economies in New Seating System

(*Continued from page* 1236)

Theatre owners will also find that the system will aid them in checking up on the box office, a feature that will especially appeal.

There is nothing experimental in the material and equipment of these systems. The system can be installed on an old or new seat, causing no delay, as the installation can be made after operating hours. There are no lights on the chairs, these being marked with a phosphorescent paint, making them easily visible in a dark house.

There Will Be a Interesting Story on Screens in Next Week's Equipment Section

British Engineer Explains Shutter

(*Continued from page* 1238)

blade is built up of several small blades, and the whole thing is fixed on the opposite side of the containing ring to the masking blade; it is attached to the central disc, and to the ring. At each end of the auxiliary blade is a small blade, made of the same material as the masking blade, but colored yellow; and between the two yellow blades are three vacant spaces, divided by opaque radial arms. The vacant spaces can be regulated by a screw attached to the central disc, so that more or less light can be allowed to pass through them according to the conditions under which the projector is working. If the atmosphere of the hall of the cinema is very smoky, for instance, the clear spaces are opened by the sliding bars behind them to their fullest extent; if, on the other hand, there is an excess of light, the spaces are closed up by the sliding bars, more or less, as may be required.

The inventor's idea in using the yellow blades is to combine the light rays passing through them, with the blue rays passing through the right or left hand portions of the masking blade, to make up as nearly as possible white light. As I understand the matter, the masking blade, when it comes into operation, first gives a blue tone to the light rays, gradually increasing the number of rays that are given the blue tint, and as it leaves the light beam the light rays are again given a blue tint, or, perhaps it would be more correct to say, the blue tint is retained until the light rays are clear of the masking blade, and then a minute fraction of a second afterwards they are given a yellow tint, practically super-posed upon the blue tint, white light it is claimed being the result.

The question of the best form and the best arrangement of the revolving shutter has been the subject of a considerable amount of discussion and experiment. I believe the crucial experiments that led to the adoption of the three-bladed shutter were made at Cornell University in America, and the two extra blades were added because it was found that the single blade gave rise to a painful flicker; the contrast between a full beam of light at one instant and no light at a very minute fraction of a second afterwards, and again full light at another minute fraction of a second later, was found to be painful to the eyes. Careful experiment showed that by cutting off the beam of light by additional blades at equal intervals the eye was more accustomed to the change, and the effect of flicker on the eyes was almost eliminated. As I remarked in an article a few weeks ago, flicker is not absolutely eliminated, but for a large number of pictures that are shown it is imperceptible. But, as everyone knows who has to use the projector, the addition of the auxiliary blade robs the screen of a certain portion of light; the light rays are cut off from the screen entirely while the blades are passing through the light beam, and with that cut off by the masking blade this means that 50 per cent. of the light is lost, or, in other words, the arc lamp or whatever the source of light may be has to furnish double the number of light rays or lumens that it would have to furnish if it were not for the action of the opaque masking and auxiliary blades of the shutter.

The inventor of the "transparent" shutter claims, and I think with justice, that his arrangement of shutter enables a projector to be worked with less current in the lamp, or less of whatever may be the substance that is burnt, acetylene gas or hydrogen gas, in any other kind of burner. I will put it this way: I think it must be self-evident that if the transparent shutter gives as good a picture in every way as the three-bladed opaque shutter, it must save a considerable amount of current, because so much more of the light rays from the objective lens system reach the screen; also it appears to me that the claim for reduced flicker is quite sound. It is quite true that with the opaque shutter the whole of the light rays are not cut off at once; it requires a certain definite time for the masking blade to pass through the beam of light; as it enters the beam it gradually cuts off the light rays; but in my opinion the manner of cutting off is made more sudden, much more brutal, if I may use the expression, than the gentle method, as it appears to me in which the "transparent" masking blade does the work. It appears to me also that the inventor's claim for his auxiliary blades is justified. His view is that different conditions of running the film through the gate, different rate, as well as different conditions of the atmosphere and different conditions of the source of light, can be met by the adjustment of the moveable blades described above.—*The Cinema, England.*

Opens London Office

A new office has been opened by the Howells Cinema Equipment Company at 29A Charing Cross Roads, London, England, with Ralph Pugh as general manager, and A. Kay as the projection expert. The Howells firm will specialize in general equipment for theatres.

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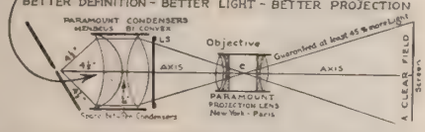

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Effective utilization of photograph lobby frames Auditorium, Dayton, O.

Dayton Theatre Model of Display Decorations

The utilization of all available space in theatre lobbies for the display of photographs is well carried out by the Auditorium theatre of Dayton, O. This house, which is operated by Ascher Bros., has a lobby which is rather small in comparison to the size of the remainder of the theatre, but the photograph displays are well brought out.

Always appreciating the importance of showing photos in their lobbies to the best possible advantage, the Ascher Bros. had cabinets installed which are hand carved and beautifully finished, and of such a high quality that they make a lasting impression on the passerby.

The photograph cabinets in the lobby, the frames around the columns, and also the ticket booth are hand carved, being the work of the Newman Manufacturing Co., of Cincinnati. The Ascher Bros. has received good returns from their high-class decorating and display frames of the lobby.

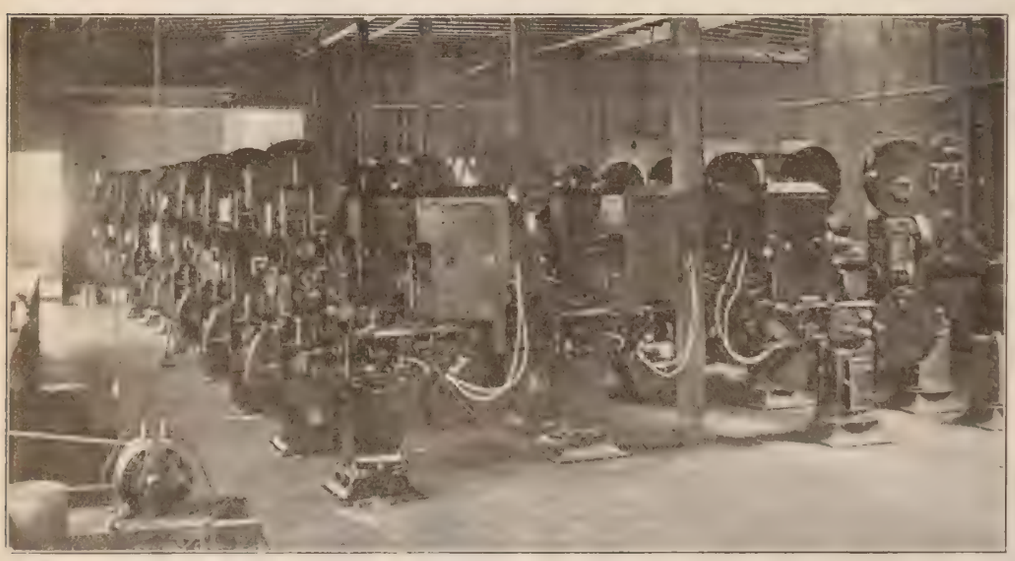
Install Projectors in Sun Theatre

A trio of new Motiograph projection machines with the most up-to-date improvements have been installed in the operating room of the Sun Theatre in Omaha.

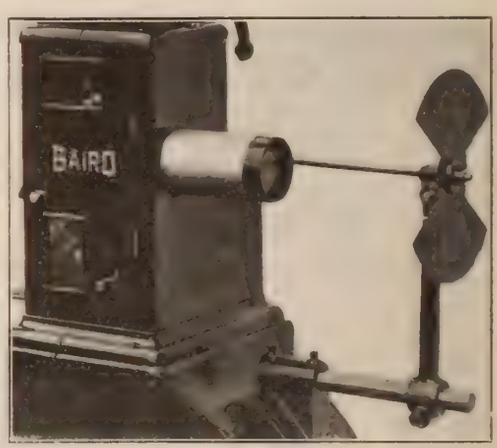
The other machines that have stood the wear and tear of five years have been transferred to the Muse Theatre, under the same management as the Sun.

The Motiograph machines are of the enclosed type with an automatic arc control and measure meter that registers the footage of the film.

"Installation of a complete outfit of Motiograph is in keeping with the policy of the Sun Theatre management to give its patrons the best there is in the amusement line," declared Harry Goldberg manager of the Sun.—KENNEBECK.



Battery of U. J. Proctor Automatic Projectors on the testing rack of the factory at Shelton, Conn. The testing room is in direct charge of B. A. Proctor, inventor and designer of the projector. He is assisted by a staff of skilled and experienced engineers specially trained in the construction, assembling and testing of projectors. Every machine is subjected to rigid tests, not only for finished mechanical and electrical construction, but also as a completed projector. A novel feature of the plant is that every part is made on the premises, even to the japanning and nickel plating



Simplicity and rigidity mark the new method of mounting the outbored bearing and the extended shutter shaft on the Baird projector. By this means a shutter shaft of any length can be used, enabling the projectionist to set the shutter where it will cut off the light ray at the smallest point

Scobey Now in Indiana

E. C. Scobey, formerly inspector of equipment for the Film Exchange Managers of Indiana and Kentucky, has been engaged by the Exhibitors' Supply Company, Inc., exclusive distributors of Simplex Projectors for the State of Indiana, to take entire charge of their Indianapolis repair department.

Scobey has been working under the Simplex factory experts for many weeks and just recently left for Indianapolis to report for duty.

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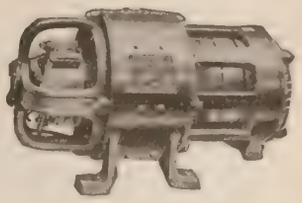

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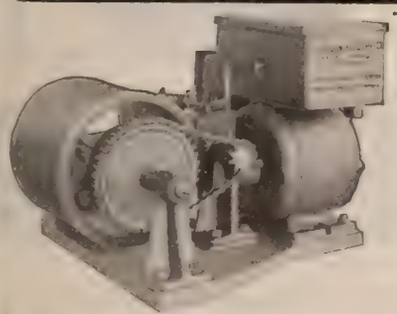

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Howells Co. Have New Service Dept.

Announcement of the establishment of a new service to help out the projectionist whenever any difficulty is experienced with his equipment is made by the Howells Cine Equipment Co.

In creating this department the Howells Cine Equipment Co., have made arrangements with the Westinghouse Electric & Manufacturing Co., which has a large warehouse and service station at 467 Tenth Avenue, New York City, to maintain a staff of engineers, who are specialists in looking after troubles on motor generators and switchboard equipment. The Howells Cine Equipment Co. have over one hundred of these equipments operating at Present in New York City, Brooklyn, Long Island, Jersey City and Newark.

The plan is to give service twenty-four hours a day for three hundred and sixty-five days of the year. When the projectionist does not understand the proper workings or should any difficulty arise at any time, an expert is immediately sent to the theatre and corrections made on the job, with no charge to the user of the Howell Westinghouse set. Ford cars are used by the emergency men.

"1921 Will Reward Fighters"

Recent reports from the Dwyer Bros. & Co., Cincinnati, Ohio, belie the fact that business is bad for those who adopted for their standard the Chicago Tribune's slogan, "1921 Will Reward Fighters."

Realizing that one of the most important parts of a sales campaign is to have in stock for immediate delivery the goods one is selling, these enterprising distributors accordingly got in a large stock of projectors and started out after business, the effects of which resulted within a few weeks' time in the following Simplex installations, together with other equipment:

Liberty theatre, Dayton, Ky., two Regular Type Simplex; Midland Mining Company, Tribbey, Ky., one Mazda Type Simplex; Liberty theatre, Cincinnati, Ohio, one Regular Type Simplex; Burnett theatre, Cincinnati, Ohio, two Regular Type Simplex; K. of P. Hall, Eldorado, Ohio, one Mazda Type Simplex; Combs theatre, Jeff, Ky., one Regular Type Simplex; Kentucky theatre, Louisville, Ky., two Type "S" Simplex; H. W. Shoup, Sidney, Ohio, two Regular Type Simplex; Popular theatre, Scottsville, Ky., one Regular Type Simplex; Perry theatre, Hazard, Ky., two Mazda Type Simplex; Majestic theatre, Central City Ky., two Type "S" Simplex, all motor driven.

All of which goes to show that business is about as one makes it.

Change Location

The Cosmoramic Pictures Corp., formerly at 1540 Broadway, is now located at 1802-1808 Aeolian Hall, 33 West 42nd Street, New York City. L. Roy Curtiss is the president.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

KANSAS CITY

The Phoenix Film Company of Kansas City has started a legal battle against the Phoenix Production Company, St. Louis, claiming that the latter concern is infringing upon the title of the Kansas City company. Joe Fox, president of the Phoenix Film Company, has obtained Lawrence Goldman, counsel of the Motion Picture Theatre Owners of Missouri, as his attorney and Mr. Goldman is in St. Louis this week investigating the case.

At a meeting between the independent exchanges and a committee representing the Motion Picture Theatre Owners of Missouri, it was decided to send out a series of letters to all motion picture theatres, urging exhibitors to book only independent pictures during the month of September. It also was arranged whereby an Independent Day dinner would be given by the independent exchanges to the independent exhibitors at the Pekin Inn, Kansas City. Charles H. Burkey presided at the meeting.

Missouri exhibitors, through Lawrence Goldman, counsel of the Motion Picture Theatre Owners of Missouri, are gradually winning their points of contention in the controversy with revenue agents regarding the methods of collecting tax on admissions sold at the box office. The only vital point at issue now concerns the printing of the name of the theatre on the tickets, which Collector Buchanan, of the Kansas City district, has not entirely conceded. Mr. Goldman last week offered to start a friendly law suit, putting the matter up to any federal judge selected by Collector Buchanan, but Mr. Buchanan asserted that he did not believe such a step would be necessary as he hoped that matters would soon be adjusted and a formal ruling obtained through the department at Washington.

James M. White has been appointed assistant manager of the Kansas City Fox office. Mr. White formerly was in the contract department at the home office and assistant manager of the Fox exchange at Washington.

The new Strand theatre at Oxford, Kas., will formally open its doors to the public this month.

Preparations for the big joint convention of Missouri and Kansas exhibitors at the Hotel Baltimore in Kansas City, September 12 and 13, virtually are completed. A midnight banquet, speakers of national repute, special executive meetings and many other phases of vital importance await visiting exhibitors on these two days. Among the problems which will be taken up by men capable of discussing them are: admission tax, film rental tax, raw stock tariff, music tax, internal revenue matters, open shop, film market conditions, centralized distributors, equitable contracts, enforcement of the deposit law, blue laws, participation in politics, freedom of the screen, lowering of film rental and organization finance.

The formation of a new chain of theatres in Kansas and Oklahoma is now under way, according to I. H. Cooper of the Wichita theatre at Wichita, Kas. C. C. McCollister, Oklahoma City, and W. D. Jochems, Wichita, are associated with Mr. Cooper in the corporation which is being formed and which, it is said, hopes to interest eastern capital. The proposed deal includes the Criterion theatre, Oklahoma City, and the Star and Wichita theatres of Wichita, Kas.

The Princess theatre at Sterling, Kas., has been sold by J. C. Hosey to C. H. Teats.

CLEVELAND

Manager Huetzenmiller of the Virginia theatre, Cleveland, just got back from a nine-weeks motor trip to the coast. The trip included a tour of Yellowstone, a visit to the Grand Canon, and a climb up Pike's Peak. His wife and daughter accompanied him on the trip.

The Grand Opera House, Mansfield, opened this week after having been dead for several months. It is now under the management of Jack Greenbaum, former owner and manager of the Alhambra theatre of Cleveland. "Too Much Speed" with Wallie Reid was the first big feature attraction, to be succeeded in turn by only high class first run pictures.

Fred J. Scheuerman, assistant manager for Robertson-Cole, is going back to the local Select office as assistant manager, a position which he formerly occupied there.

Louis Loeb, one of the officials of Associated Producers has been in town visiting District Manager H. A. Bandy and local manager George W. Erdmann. Loeb is touring the Associated Producers' exchanges just to get personally acquainted with its members.

The Ohio Exchange for Educational Films has closed with the Cleveland ject releases ever concluded in this city. The Loew interests have signed up for Loew motion picture houses what is said to be the largest contract for short subthe entire output of Educational short subjects for the season of 1921-1922. Most of these pictures will be shown at the Stillman, State and Euclid. The first comedy of the new series, Lloyd Hamilton in "Robinson Crusoe, Jr.," was the opening comedy attraction at the Euclid this week. "Burn 'Em Up Barnes," featuring Johnny Hines, will have its first official presentation in the United States, following a try-out in Cincinnati, at the State theatre the week of August 27. Johnny Hines will be here in person for the occasion, and will take part in the entertainment during that week. Richard Thorpe, who plays second to Hines' leads, will also be in town.

The Lande Film Distributing Company, 301 Cleveland Film Exchange building, will henceforth distribute Reelcraft releases in Ohio and Kentucky.

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"SHAME"

A Heart-Gripping Production
of Most Wonderful Appeal

ZENA KEEFE

NILES WELSH

And All Star Cast

A JOHN W. NOBLE PRODUCTION

NOTE:—Due to "SHAME" having been slightly released by Gen'l Film Co. prior to their failure, attractive prices will be quoted.

Address GEO. H. BELL, 316 75th St., Brooklyn, N. Y.

CANADA

Following the re-opening of the Allen theatre in Kingston, Ontario, arrangements were made with the Kingston Daily Standard for a co-operative stunt in which a single pass to the theatre was given to every advertiser in the classified department of the newspaper. An advertisement of 25 words for three insertions cost 50 cents, for which a free ticket to the theatre was given at the newspaper office.

The latest moving picture theatre to be opened in Canada by the Famous Players Canadian Corporation of Toronto is the Capitol theatre of Victoria, B. C. This large new house is now practically finished but it is not scheduled to be opened until Labor Day, September 5.

James Davidson, formerly with Famous Players Film Service, Toronto, has arranged to join Regal Films, Limited, Toronto, to be office manager.

Manager N. K. Miller of Pantages theatre, Toronto, and Mrs. Miller recently spent a vacation at Elkhart, Indiana.

Announcement is made that the receipts at the Imperial theatre, Montreal, Quebec, for the one week's run of "The Battle of the Century," the Dempsey-Carpentier fight picture, amounted to $21,353. At the Canadian theatre, Quebec City, the receipts with the same attraction for one week amounted to $7,563. At the Royal theatre, St. John's, Quebec, a town with a population of 12,000, the feature drew receipts of $1,860 for four days.

OKLAHOMA CITY

A threatened strike of musicians at practically all theatres in Okalhoma City was averted when the executive committee of the Musicians' Union decided not to press their demand for higher wages than now paid.

The proposed scale of $50 per week for orchestra leaders and $38 for side men was to be increased to $56 per week for leaders and 48 for side men.

The Okalhoma City Theatre Managers have been unusually fair with their musicians, and several are paying more than the prescribed scale. With the trend of downward prices, it is not thought that an increase over the present scale will be demanded.

Nat Wolf, branch manager of the Educational Film Exchange, at Dallas, Texas, is in Oklahoma City to open an exchange for Oklahoma. The expansion is the inevitable outcome of the continual increase in Educational's business.

C. O. Fulgham will have charge of the Oklahoma City exchange, and says that he will make things hum, right off from the reel.

Misses Cutler and Jack, owners of the Odeon of Bartlesville, Okla., purchased last week the Gem theatre at Dewey, Okla.., and have taken charge.

Mrs. Gertrude Lee has purchased the Happy Hour theatre at Hominy, Okla., from W. G. Shinn and has taken charge.

Mack Tritch, manager for R. D. Lewis Exchange in Oklahoma City, has returned from a ten days' vacation spent in Colorado, and has already succeeded in making up for some of his time lost. He reports as having had a fine time.

Tal Richards, manager of the Independent Film Service Company at Oklahoma City, has gone over to Vitagraph as chief booker. His successor with Independent has not as yet been named.

C. W. Griffin, owner of the Midwest Film Exchange, has taken over active management of that concern, being assisted by his wife, who is performing the duties of cashier. Finley York, recently shipper, has been made booker.

Mr. Pittinger, former manager, has made other connections but with what concern has not yet been learned.

WESTERN NEW YORK

Shea's North Park theatre re-opened for the fall and winter season Sunday, August 21 with the same program as that presented at Shea's Hippodrome downtown. This new policy is expected to fill the neighborhood house at capacity at all performances. Julian Caster, formerly assistant conductor at Shea's Hippodrome, will direct the North Park orchestra this season. Art Amm continues as manager.

Richard C. Fox, Select manager, has engaged Mell R. Edwards and Otto Siegel as members of his sales staff. Mr. Edwards and Mr. Siegel are both well known in Buffalo and throughout the territory, both having been connected with several local exchanges.

John Sitterly, formerly manager of the Buffalo Dooley exchange and one of Buffalo's veteran film men, has been engaged by Fred M. Zimmerman to represent Nu-Art Pictures in the Syracuse territory. Mr. Zimmerman and Archie Moses, Robertson-Cole chief, have just returned from a motor tour through the Adirondacks, where both men lined up much business for the fall and winter.

Charles Faust, for almost three years a member of the Select sales force has accepted a similar position with Robertson-Cole. Ray Powers is now on the road for this company and is sending in a large number of contracts.

Fred M. Zimmerman of Nu-Art is building a new theatre on the site of the old Oliver theatre in North Tonawanda, N. Y. It will have a seating capacity of 1,000. Mr. Zimmerman is conducting a contest in Tonawanda to get a name for the house. It will open September 15.

Buffalo is to have a new Film Building. It will be located at 505-509 Pearl street. It will cost $250,000, be six stories high and house about 12 exchanges. The board of fire underwriters have approved the plans which call for many new safety appliances. The structure will be ready for occupancy next spring. The Great Lakes Realty Company is launching the proposition.

Advance Information on All Film Releases

(Continued from page 1232)

The Whip (Special Cast).....5000
Ghosts of Yesterday (Talmadge-O'Brien).....5000
Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom.....2
A Pajama Marriage.....2
A Seminary Scandal.....2
Watch Your Husband.....2
Twelve P. M.....2
Ballroom Romeo.....2
Too Many Husbands.....2
Caught in a Cafe.....2

CHESTER CONKLIN COMEDIES

Home Rule.....2
A Soft Boiled Yegg.....2
His Model Day.....2

COMEDYART

Uneasy Feet.....2
Ima Vamp.....2
An Uneven Match.....2
Mother's Angel.....2
Henpecked & Pecked Hens.....2
Friends & Enemies.....2
Prince of Daffydil.....2
Shorty's Long Suit.....2
Sweet Dynamite.....2
Rocked to Sleep.....2
Open the Bars.....2
Hay Fever.....2

MORANTI COMEDIES

Why Worry.....1
Almost.....1
Guilty.....1
Kids.....1
Twins.....1
Bliss.....1

CLAYPLAY COMEDIES

Edenville.....1
The First Zoo.....1
Observations of a Park Statue.....1
Virgin of Hamboul.....1
Up on the Farm.....1
Dreams.....1

SUNSET BURRED SCENICS

Birthplace of the West.....1
Land of Sky Blue Blue Waters.....1
Land of Living Color.....1
Path of '49.....1
Highway Through Wonderland.....1
Going North.....1
Dawnland.....1
Totemland.....1
The First People.....1
Gate of the Mountain.....1
High Hills and Low Heels.....1

STOLL FILM CORPORATION

The Flame.....5
The Branded Soul (Special Cast).....5
The Tidal Wave (Special Cast).....5
Bars of Iron (Special Cast).....5
The Hundredth Chance (Special Cast).....6
Mr. Wu (Matheson Lang).....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).....6
Guy Newell).....6
Squandered Lives (Ivy Duke-Guy Newall).....6
The Tavern Knight.....

TARZAN FILM CO.

East Lynne.....

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall).....5000
Water Lily (Mann-Hall).....5000
Dazzling Miss Davidson (Marjorie Rambeau).....5000
How a Woman Loves (Marjorie Rambeau).....5000
She Paid (Marjorie Rambeau).....5000
Mrs. Balfame (Nance O'Neil).....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....
It Happened in Paris (Mme. Yorska).....
Human Passions (Lottie Tilford).....
Man and Woman (Betty Mason).....
The Red Viper (Gareth Hughes).....
Your Wife and Mine (Eve Dorington).....
And the Children Pay (Gareth Hughes).....
Dr. Brind's Wonders of Nature (One every week).....
Johnny Dooley Comedies (Johnny Dooley—one every month).....

KADIN PICTURES

Skinning Skinners (Johnny Dooley).....
Through Eyes of Men (Frank Mayo).....
Weekly Indigestion (one every week).....

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford).....7000
Apr. 25—Dream Street (D. W. Griffith).....9
Mar. 6—The Nut (Douglas Fairbanks).....6
Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....
June 13—The Mollycoddle (Douglas Fairbanks).....
May 30—Romance (Doris Keane).....
Apr. 5—Down on the Farm (Mack Sennett's).....
Jan. 18—Pollyanna (Mary Pickford).....
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....
Oct. 20—Broken Blossoms (D. W. Griffith's).....
Sept. 1—His Majesty the American (Douglas Fairbanks).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Rowdy (Gladys Walton).....5
Action (Hoot Gibson).....5
The Shark Master (Frank Mayo).....5
Opened Shutters (Edith Roberts).....5
A Daughter of the Law (Carmel Myers).....5
Luring Lips (Edith Roberts).....5
Man Trackers (Larkin-Hill).....5
Short Skirts (Gladys Walton).....5
The Kiss (Carmel Myers).....5
Desperate Trails (Harry Carey).....5
Thunder Island (Edith Roberts).....5
The Fighting Lover (Frank Mayo).....5
The Beautiful Gambler (Special Cast).....5
The Man Tamer (Gladys Walton).....5
Cheated Love (Carmel Myers).....5
Wolves of the North.....5
The Blazing Trail (Frank Mayo).....5
The Wallop (Harry Carey).....5

TERROR TRAIL

(Eighteen Episode Serial featuring Eileen Sedgwick)

Tenth, The Sands of Fate.....2
Eighth, The Desert of Despair.....2
Seventh, The Palace of Fear.....2
Sixth, The Ship of Surprise.....2
Fifth, The Bridge of Disaster.....2
Third, The Mine of Menace.....2
Second, False Clues.....2
First, The Mystery Girl.....2

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)

Seventeenth, A Fight to a Finish.....2
Seventeenth, The Crystal Lake.....2
Fifteenth, A Race for Life.....2
Fourteenth, The Midnight Attack.....2
Thirteenth, The Cipher Kid.....2
Twelfth, The Lost Ring.....
Tenth, The Secret Cavern.....2
Ninth, Under Sentence.....2
Seventh, The Trap.....2
Sixth, In Hiding.....2
Fifth, The Bandit's Victim.....2
Fourth, Hidden Danger.....2
Third, The Secret of the Sea.....2
Second, The Hornet's Nest.....2
First, The Buccaneer's Bride.....2

JEWEL PRODUCTIONS, INC.

No Woman Knows.....7
Reputation (Priscilla Dean).....
Outside the Law (Priscilla Dean).....
Price to Every Woman (Dorothy Phillips).....6

JEWEL COMEDIES

Robinson's Trousseau (Lee Moran).....2
A Monkey Movie Star (Joe Martin).....2
Roman Romeos (Lyons-Moran).....2
Blue Sunday (Lyons and Moran).....2
A Monkey Hero (Joe Martin).....2
A Wild Night (Joe Martin).....
A Prohibition Monkey.....

CENTURY COMEDIES

Brownie's Little Venus (Brownie).....2
High Life (Harry Sweet).....2
Stealin' Home (Harry Sweet).....2
Hold Your Breath (Chas. Dorety).....2
Golfing (Brownie).....2
The Clean Up (Jean-Dorety).....2
Three Wise Boobs (Brownie).....2
The Whizbang (Jameson-Gregory).....2
Third Class Male (Dorety-Montgomery).....2
The Smart Alec (Harry Sweet).....2

STAR COMEDIES

His Ill Luck.....1
A Thousand a Week.....1
Those Doggone Kids.....1
The Champ (Billy Fletcher).....1
While New York Snores (Billy Fletcher.....1
The Skylark.....1
An Awful Bull (Billy Fletcher).....2
Babes and Boobs (Billy Fletcher).....1
Meet My Husband (Billy Fletcher).....1
Uneasy Money (Robert Anderson).....1
Hearts and Flour (Dorothy Wolbert).....1
Rubbing It In (Billy Fletcher).....1
A Chinese Romance (Billy Fletcher).....2
Zulu Love (Eddie Barry).....1
The Truck Horse Bandit (Billy Fletcher).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....
Won by a Nose (Dorety-Keating-Henley).....
Off His Trolly (Engle-Dickerson).....
Should Waiters Marry (Geo. Ovey).....
A Villain's Broken Heart (Engle-Zemlick).....
A He Male Vamp (Monty-Sweet).....

WESTERN AND RAILROAD DRAMAS

The Call of the Blood (Art Accord).....2
The Cowpuncher's Comeback (Art Accord).....2
Roarin' Waters (Larkin-Hill).....2
The Rim of the Desert (Jack Perrin).....2
Both Barrels (Jack Perrin).....2
Range Rivals (Wilson-Lane).....2
The Valley of Rogues.....2
Beating the Game (Hoot Gibson).....2
The Man Who Woke Up (Hoot Gibson).....2
The Shadow of Suspicion (Eileen Sedgwick).....2
The Movie Trail (Hoot Gibson).....2
The Girl in the Saddle (Eileen Sedgwick).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Son of Wallingford.....
The Heart of Maryland.....7
Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terriss) Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....

ALICE JOYCE PRODUCTIONS

The Inner Chamber.....6
The Scarab Ring.....6
Her Lord and Master.....6
The Vice of Fools.....5
The Prey.....6
Cousin Kate.....
Dollars and the Woman.....6
The Sporting Duchess.....

EARLE WILLIAMS PRODUCTIONS

Lucky Carson.....5
Bring Him In.....5
The Silver Car.....6
It Can Be Done.....5
Diamonds Adrift.....
The Romance Promoters.....
The Purple Cipher.....

CORINNE GRIFFITH PRODUCTIONS

The Single Track.....5
Moral Fibre.....5
What's Your Reputation Worth.....
It Isn't Being Done This Season.....
The Broadway Bubble.....
The Whisper Market.....
Bab's Candidate.....

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills.....5
Three Sevens.....

ALICE CALHOUN PRODUCTIONS

The Rainbow.....5
The Matrimonial Web.....5
Peggy Puts It Over.....5
Closed Doors.....5
The Charming Deceiver.....5
Princess Jones.....

LARRY SEMON COMEDIES

The Bell Hop.....2
The Fall Guy.....2
The Bakery.....2
The Rent Collector.....2
The Hick.....2
The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Applicant.....2
The Riot.....2
The Tourist.....2
The Blizzard.....2
The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2

Feature Subjects of Short Length

"Quo Vadis"

(Revival of George Kleine's Italian Spectacle—Released by F. B. Warren Corporation—Length, 8 Reels)

IT is eight years since "Quo Vadis" emigrated from Italy to startle American producers as a spectacle and to set new standards for admission and rental prices and to interest people in the motion picture who had never looked on the picture theatre except as a place where custard pies were used as properties for alleged comedies and where drama of a sort was dispensed via the white-washed wall.

"Quo Vadis" went the rounds of the picture houses, playing to a new clientele for the photoplay and bringing gross returns to its sponsor, George Kleine and to the exhibitors, that stood as a record, as film history is reckoned, for a long time.

Now in 1921 it is again presented, with new prints of course, art titles and a general refurbishing and polishing so far as it is possible to go, to improve the original offering.

"Quo Vadis" after nearly a decade on the shelf while the industry has been progressing is still a magnificent spectacle, in places, telling a rather episodic historical story of Rome in the days of Nero. In other parts, especially the early reels, it is old fashioned screen costume drama. However "Quo Vadis" is a production to be viewed not in the same manner as an ordinary drama of today. When it was previously presented exploitation was an unknown quantity and the art of getting people who were affiliated with churches into the picture theatre a rather hopeless job.

It is in exploitation and interesting those religiously inclined that "Quo Vadis" in 1921 has one strong appeal to the exhibitor. The picture should have the support of the churches and church people.

On the other hand it can be sold to the fan for the magnificent spectacle it is and it will get by with both classes. The former because of its religious story, the latter because of the size of the ensemble scenes, the big settings, etc.—*J. S. DICKERSON.*

"His Unlucky Berth"

(Star Comedy—Universal)

"HIS UNLUCKY BERTH" presents Bert Roach in the role of a Mr. Ka Flippe,' a summer resort masher, the object of whose initial flirtation proves to be a married woman with a very pugnacious husband. Ka Flippe is ordered by the husband to take the first train out of town. Ka Flippe complies, but happens to take a train which is also boarded by hubby and his wife. Most of the action which follows transpires in and about the sleeping car of the train. By untoward accidents, Ka Flippe is repeatedly placed in seemingly compromising situations, and most of his time is spent in dodging punishment at the hands of the enraged husband as a result of the complications.

While "His Unlucky Berth" is good for a number of laughs in consequence of the interplay of action carried on by the principals of the triangle, considerable curiosity is excited by a fourth player, a "mysterious person," who keeps walking to and fro from his own berth to a compartment at the end of the car. The mystery centers around the motive that prompts him to peep repeatedly through the key-hole of the compartment—an action which he always terminates just before another player enters the aisle of the sleeper. The effect becomes ludicrous. In the end the reason for the "mysterious person's" curiosity is shown to be a bottle of "hooch" resting on a table in the compartment. The principal roles are well played, with primary honors for acting, in our opinion, going to the "mysterious person," whose name is not listed. Length one reel.—*E. F. SUPPLE.*

"Eat and Be Happy"

(Vanity Comedy-Educational)

THIS comedy is of the average variety with a few laughable situations appearing here and there to save it from destruction. In the first place the director or whoever is responsible for its production picked a rather weak story, with the result that the actors have very little to do but run about and engage in grimaces.

The story concerns the disobedient daughter who has a will of her own and is determined to marry the young man of her choice.

When she finds that her father is determined that "she shall not," the comedy begins its action and we find the players in many peculiar situations, some of which are good for laughs.

But when the young lady resorts to the starvation method in order to force "dad" to his senses and we see her lying on a couch, we prepare ourselves for the "big moments."

They do not arrive, however, and the comedy gradually dwindles to a rather slow finish.—*FRANK LEONARD.*

"The Last Hops"

(Chester Outing-Educational)

AS far as scenic value is concerned this one-reeler can compare with the best of its class. The locale is laid in Montana and exploits the rugged scenery of that country in a way that will surely grip and excite those who have the opportunity to view it.

The leading actors are tourists who are engaged in the quest of the grasshopper. As the scenes flash before us we see the "anxious ones" on foot and on horse winding their way through valleys, fording rivers and climbing to dangerous heights.

Meanwhile many views of the animals who are natives to the country are pictured in amusing poses.

And then there is another sort of well-known grasshopper who occasionally appears before our eyes—the sheep of Montana. But bruin is the comedy king.

The final scenes show the grasshoppers up in the "far north" regions. But they crumble away as the tourists seize hold of them.

A good educational.—*FRANK LEONARD.*

"Both Barrels"

(Two-Reel Western—Universal)

"BOTH BARRELS" presents Jack Perrin in a typical Western screen vehicle. The story in the main is of the traditional sort built up around the sale of a worthless gold mine. There is the fast and straight-shooting hero; the girl who at the crucial moment rides recklessly to the Register's office to save the mine for the hero; the bad men, most of whom eventually "bite the dust" before the hero's deadly aim; and the "salted" mine which in the end is found to be a really valuable piece of property.

"Both Barrels" presents some fast action in parts. There are two realistic fist battles, in one of which the hero is pitted against two adversaries. The heroine, played by Magda Lane, rides horseback with vigor and dash. The chief merit of the picture lies in its action rather than its acting which at times becomes over-stressed. The types are good and the Western atmosphere well presented. Does your audience like a fast-moving Western, and is it willing to accept a story of the stereotyped order and to overlook a note or two of improbability? If so, then "Both Barrels" ought to register—*E. F. SUPPLE.*

"Snookey's Fresh Heir"

(Chester Comedy-Educational)

"SNOOKEY" isn't very funny in this two reeler—but who cares? It's the novelty with which he puts over situation after situation that interests. And he certainly does interest and is ably assisted by "his woman" and her kid, two very ambitious monkey actors.

It would be impossible to describe the story for there really isn't one. What there is is a combination of situations which follow in logical order and tell the tale of a good father and mother, who are anxious to please their offspring, who is of the rambunctious sort and always given to destruction.

When the overworked father finds that his "child" is exceeding all bounds and that his wife is unable to handle him, he decides to try his hand in a peaceable way and succeeds.

"Snookey" also shows that he is a good housekeeper when his wife is away, giving several exhibitions of washing the dishes, sweeping the floor, cooking the food, and heaven knows what.

Although "Snookey" and his assistants are rather short on comedy in this feature, there is plenty of interest injected by the monkey actors. —*FRANK LEONARD.*

"The Eden of the Pacific"

(Prizma Scenic)

THIS subject presents a collection of views in colors taken in the Hawaiian Islands. The early shots show the approach to the islands with the broad expanse of restless waters in the foreground, then the irregular coast-line and towering mountains in the background, and behind these the cloud-laden sky—the whole presenting a most pleasing picture and composite of harmonious colors. Next is given a close-up of Honolulu, interspersed with views of different buildings of official or historic import. The scenes that follow—those of the Kilauea, or burning mountain—are highly interesting. Shots of volcanic phenomena have been shown on the screen repeatedly and nearly always win attention, but when the element of color is added—as it is in this subject—the effect is startling. The closing scenes approach the spectacular; the scenes were taken as nightfall descended, the fire-streaked stream of flowing lava and tongues of flame darting here and there from the molten mass appearing in brilliant contrast against the growing darkness.—*E. F. SUPPLE.*

"DISRAELI"

(Distinctive Productions-United Artists)

Conclusive Proof That the Screen Is Progressing

GEORGE ARLISS' much-heralded screen production of "Disraeli," which, as a stage play, was his vehicle for a number of years, was everything that the premiere audience at the New York Strand expected. Mr. Arliss, a true student of his art, gives a performance which one has a right to expect from him, but dare not hope for from others less experienced or gifted. His pantomime is beautiful to watch; fascinating to follow. He gets the utmost out of every scene; he raises, by his powers, to a dramatic level bits of action, which might have been passed over except as leading to the climax.

"Disraeli" is just as high class a piece of work on the screen as it was on the stage. It is, without doubt, far different from ninety-nine per cent. of motion pictures. The story of the crowning achievement in the career of England's Prime Minister during the reign of Queen Victoria, is a simple one, lacking in the excitement, the action, the love interest and tensity common to the screen. The story, as is generally known, is built upon the intricacies of politics, as Disraeli maneuvers to obtain the Suez Canal for England, and thus assure that his sovereign will be Empress of India. Russia is plotting against him. The story serves chiefly to illustrate the character of Disraeli, the crafty, wily, Jewish diplomat, who outwits his enemies by daring a bluff. In with this tale of political intrigue runs two romances; one between two young people, while the other shows Disraeli's remarkable devotion to his wife.

Director Henry Kolker has first of all given infinite attention to detail in the story and as a result the Victorian atmosphere is perfect. And surely he deserves some of the credit for the fact that the several individual scenes stand out as cameo—clear pieces of drama. He has the credit of producing one of the highest class pictures that the screen has ever seen.

Mr. Arliss has a thorough knowledge of pantomime and the stress necessary to obtain the greatest screen value. His acting in "Disraeli" upholds the reputation he has already won. The picture will reach the public backed by the fame that attended the stage play, and the renown of Mr. Arliss. It should draw the higher educated populace because of the artistry of the production and the acting, but it is not entirely a "high-brow" picture. Only the action—or sex—hungry fans will fail to appreciate it. They may call it "talky," dull and lacking in a climatic thrill.

The cast is all to be commended. Mrs. George Arliss makes the character of Lady Beaconsfield truly sympathetic. Louise Huff and Reginald Denny are the youthful lovers.—*Matthew A. Taylor.*

THE CAST

Hon. Benjamin Disraeli, M. P.	George Arliss
Lady Beaconsfield	Mrs. George Arliss
Mrs. Meel Travers	Margaret Dale
Clarissa, daughter of the Duke of Glastonbury	Louise Huff
Charles, Viscount Deeford	Reginald Denny
Sir Michael Probert, Governor of the Bank of England	E. J. Ratcliffe
Hugh Meyers, a London banker	Frank Losee
The Duke of Glastonbury	Henry Carvill
The Duchess of Glastonbury	Grace Griswold
Foljambe	Noel Terale
Butler	Fred J. Nicholls

From the stage play by Louis N. Parker.
Directed by Henry Kolker.
Scenario by Forrest Halsey.
Photography by Harry A. Fischbeck.
Art director Charles O. Seessel.

PRESS NOTICE—STORY

A treat is in store for the patrons of the ———— theatre on ———— when George Arliss, recognized as one of America's foremost dramatic artists, will be seen in the noted stageplay, "Disraeli." This has been adapted to the screen and one of the most talked-of pictures of the year is the result. It is from the stage play by the noted English dramatist, Louis N. Parker, and is based on the life of the Hon. Benjamin Disraeli, M. P., the Prime Minister of England under Queen Victoria. The play was first produced for the stage in 1911 and became the starring vehicle for Mr. Arliss, in which he toured for six years.

Mr. Arliss occupies a position among the greatest actors of this or any generation. He has played in some of the biggest stage successes, and "Disraeli" itself, when produced in New York, was considered the best dramatic offering of the year. Mr. Arliss is at present playing on Broadway in "The Green Goddess." It was practically by popular demand that this play was made into a photodrama. Mr. Arliss received thousands of letters from the public, who look upon him as the leading exponent of high ideals of the stage, to screen this favorite play. The result is the picture which will enjoy a ———— run at the ———— theatre beginning ————. The screen adaption was made by Forrest Halsey and Henry Kolker, a master of screen technique, directed. Mr. Arliss is supported by a specially selected cast and the all around perfection of the picture from a historic standpoint is assured.

PROGRAM READER

"Disraeli," George Arliss' famous stage success, which has reached the screen with Mr. Arliss playing the same part which he made famous, will be one of the most talked of pictures which has ever been seen at the ———— theatre after it completes its ———— run, which begins ————. This picture, made by popular demand, because of the remarkable fame of the stage play, offers Mr. Arliss an opportunity to win as high a place in the hearts of the picture fans as he occupies with the followers of his work on the stage.

"Disraeli" is based on the life of Hon. Benjamin Disraeli, M. P., the Prime Minister of England during the reign of Queen Victoria. The facts of his life are woven into a romance which is thoroughly fascinating. There are two beautiful love stories running through the story. Louise Huff, well established in the affections of picture-goers, returns to the stage to play with Mr. Arliss and others in the cast are Mrs. George Arliss, Margaret Dale, Grace Griswold, Henry Carvill, Frank Lossee, Reginald Denny, E. J. Ratcliffe, and Noel Tearle.

"A GIRL'S DECISION"

(Rainbow Film Co.-State Rights)

A Western Drama That Looks Like a Good State Right Bet

THIS one looks like a state right money-maker. It has many of the elements which go to make up a good audience Western drama—a type of picture which is ever in demand. First of all it has considerable story. There is possibly too much plot, but just as it approaches the state of becoming unfathomable, a title or a bit of action clears the mind. It approaches the involved state, but never quite reaches it.

This is because there are two separate threads to the story, which are cleverly worked together. There is drama in the life of the dance hall girl as she struggled against the gossips who seek to destroy her happiness; and there is even sterner drama as the man pursues the gambler who has deceived and neglected the wife and child. There is no doubt but that the interest of the audience will be held throughout. The suspense is admirable.

Surrounding the drama are some cute children, and other assets such as a number of dance hall scenes, some desert exteriors, and a great many very well written titles. These aid the picture considerably.

In the principal roles are competent players. Helen Gibson is the girl, carrying off her part in fine fashion, without however, making it very distinctive. Edward Coxen is well cast and is a manly hero and Leo Maloney is a hard-fighting villain.

The story is laid in the West during the gold rush days, but it is not simply a plot built around a Western setting. The dance hall, the dishonest gambler, and the gun play, are not overworked. "Bruce McLeod" returns from the gold fields to find that his wife has run away with another man, taking the child with her. The dance hall girl adopts the youngster after the death of its mother. The climax is brought about when the child unwittingly reveals the identity of the man who has wronged its mother. There is one improbability when the father does not recognize his boy after only several months absence.

The picture ends with a fist fight in the dance hall, realistically staged. The hero is about to shoot his victim, when he would rather fight. The climax is the result. The effort is to bring in much which cannot be explained except by a terse subtitle. For instance, the girl's past is hinted at, but nothing much is told about it. Altogether the production would find favor as a Western drama. The details of direction are good.—Length, 6 reels.—*Matthew A. Taylor.*

Cherie DuBois	Helen Gibson
Bruce McLeod	Edward Coxen
Fred Cullum	Leo Maloney
Mrs. Prouty	Aggie Herring

Directed by Wayne Mack.
Story by L. V. Jefferson.
Scenario by Ford Beebe.
Lloyd Lonergan, film editor.

PRESS NOTICE—STORY

A gripping drama of the West is to be offered at the ———— theatre on ———— when "A Girl's Decision" will be the featured picture. This is a motion picture production in which the foremost emphasis has been laid in developing the story, rather than any spectacular scenes. While it is a story of the West, it is said that it is not the usual type of cowboy story, but rather is a gripping, tense story of life in a mining town during the gold rush days of the West.

Helen Gibson and Edward Coxen are the featured players. Both are screen artists with a wealth of experience. Miss Gibson plays the part of a dance hall girl who adopts an orphaned child. But the village gossips insist that she should not be allowed to raise the child because of her connection at the dance hall. The suspense in the story increases every minute, and a thrilling climax is enacted when the rugged miner and the gambler who has done him an injury meet in a terrific fist fight. This is said to be one of the most realistic and thrilling fights ever filmed by a motion picture camera.

"A Girl's Decision" brings to the screen all the romance and adventure of those days when the law of the strongest ruled the West. It is the kind of a picture every red-blooded American will enjoy seeing, for it illustrates the battle of the pioneers of the West against tremendous odds.

PROGRAM READER

Across the desert, blinded by the scorching sun, parched by an agonizing thirst, he stumbled to bring home to his wife and his little boy, the gold he had dug from the hills beyond. When he reached the waterhole—his salvation—and then the village where he had once made his home, he discovered that his wife and his boy had gone. Such is the opening of "A Girl's Decision," a gripping story of the West during the gold rush days, which will be shown at the ———— theatre on ————. In it are featured Helen Gibson and Edward Coxen, both screen players of experience and ability. It is the kind of a production you will not want to miss. Action and romance are admirably blended, and the story is one which rings true. Those romantic days of the pioneer West are brought to the screen with a realism which is not possible either on the stage or on the printed page. We see once more the struggles of the prospectors against the desert; the fight of the honest against the forces of lawlessness, and the battle of a man to defend the woman of his heart.

"A Girl's Decision" will be shown for ———— days beginning ————. It is expected to be one of the best liked and most enthusiastically received productions which has been shown at the ———— theatre for many a moon.

CATCH-LINES

Dying with thirst he lay on the desert with his water pouch crammed with gold. He would have exchanged all of the shiny metal for one thimbleful of water. Do not fail to see "A Girl's Decision," a picture of romance and adventure—action and thrills.

"THE FIGHTER"

(Selznick)

Conway Tearle Drama: Conventional But Filled With Suspense

ALBERT PAYSON TERHUNE has written stories far more human than this Conway Tearle vehicle. "The Fighter" is average melodrama which does not quite convince, but which is full of suspense and should hold the interest and prove enjoyable to an audience as an average program feature. It allows the star the part of a vigorous, self-made successful business man, a role well adapted to his personality, and it permits some physical action and a thrilling railroad wreck.

Tearle is cast as a railroad president who has made enemies among the exclusive set in which he moves. They ask his resignation as a member of the country club. But Caleb Conover (the star) is a fighter and there is not a chance of putting anything over on him. This, of course, makes his enemies even more bitter, and the powers of politics are about to pass a bill which will be detrimental to the interest of his railroad. His presence at the legislature, however, will insure the defeat of the bill. How or why this is so is never made quite clear. But Conover falls in love with his ward, and when she is injured in a canoe accident, is quite willing to let his business interests go to smash. No attempt is made to get a thrill out of this accident. Simply the empty canoe is shown going over the falls.

For a climax there is a railroad accident when the president makes a last minute dash to the Capitol to prevent the passage of the bill. The engine goes crashing through a bridge into a deep ravine. It is a life-sized thrill, but because it is simply a flash, there is no satisfactory explanation as to how the two occupants escaped death. While the suspense is heightened in this manner, it is done so by sacrificing probability. It is hard to conceive how any human could survive the wreck as pictured. Another example of this is when the heroine is declared to be dying, but recovers simply through the psychic powers of the man she loves.

Winifred Westover is the leading woman, and is thoroughly pleasing. Conway Tearle's admirers will be perfectly satisfied with the feature, for he is made a he-man, admirable in all respects. He is a more impressive type of screen hero. Director Kolker has made some artistic interior scenes and found some woodland exteriors which enhance the picture. Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Caleb Conover	Conway Tearle
Dey Shevlin	Winifred Westover
Blacardo	Arthur Houseman
Caine	Ernest Lawford
Jack Standish	George Stewart
Senator Burke	Warren Cook
Mrs. Hawarden	Helen Lindroth

From the story by Albert Payson Terhune.
Directed by Henry Kolker.
Scenario by the R. Cecil Smiths.

PRESS NOTICE—STORY

Conway Tearle is the star of "The Fighter," which will be the feature attraction on ———— at the ———— theatre. Tearle, after several years' experience on the screen as leading man, was recently elevated to stardom, practically by popular demand. He has played in "The Road to Ambition" and "Bucking the Tiger" and "The Fighter" is his latest production.

With a personality that marks him as a man of great reserve power, Tearle is here given a specially written story by Albert Payson Terhune, which gives him a role very well suited to his abilities. He plays the part of Caleb Conover, who, it is explained, was a fighter and had always been a fighter. A self-made man, he is the head of a large railroad system, when he finds himself beset by enemies who are becoming jealous of his power. In this picture is seen one of the most spectacular railroad wrecks that has ever been filmed for the screen. A full sized railroad locomotive plunges through a bridge and into a deep chasm.

"The Fighter" was directed by Henry Kolker, one of the most experienced makers of motion pictures in America. Playing opposite the star is the Swedish beauty, Winifred Westover, who has been leading lady for William S. Hart, Buck Jones, and other well known stars. The picture will be shown for ———— days beginning ————.

PROGRAM READER

"Caleb Conover was a fighter. He had always been a fighter." Such was the character of the head of the Northeastern railroad—a self-made man. He had fought his way from engineer to president, and he did not stop fighting when the girl of his heart was involved. This role is played by Conway Tearle, one of the most virile stars of the screen, and certainly one of the most powerful personalities of picturedom, in his latest picture, "The Fighter," which will be offered at the ———— theatre on ———— as the featured picture.

"The Fighter" is adapted to the screen from a story by Albert Payson Terhune, one of the prolific and popular of screen and magazine writers. It is filled with action, thrills and romance, and in the picture is seen one of the most thrilling railroad wrecks ever filmed for the screen. Supporting the star is Winifred Westover, one of the best known of screen leading ladies, who, in her romantic role, is sure to please each and every fan. Other well known players are Arthur Houseman, Ernest Lawford, George Stewart, and Warren Cook.

CATCH LINES

No more thrilling scene has ever been filmed than the railroad wreck in "The Fighter." The picture itself is a fascinating one, with Conway Tearle in one of the greatest roles of his career. The story is by Albert Payson Terhune.

Albert Payson Terhune has afforded Conway Tearle one of the greatest roles of his career.

"BURN 'EM UP BARNES"

(Mastodon Films, Inc.)

Melodramatic Farce Furnishes Entertainment and Couple of Thrills

"BURN 'EM UP BARNES" is a very commendable example of what until recently has been a type of picture that only Doug Fairbanks seemed to have sense enough to produce, melodramatic farce, in which all sorts of hokum incident and stunts are sandwiched about a legitimately dramatic story if it had been so developed.

In the present instance the producers have selected a plot or perhaps an idea, having to do with a young live wire who decides to go out on his own after a quarrel with his rich pater and who in the course of experiences following consorts with a gang of tramps, takes up temporary residence in a small town where the right girl resides, captures a couple of bank robbers, wins an automobile race and a wife, all in the course of a couple of weeks. About this frame work, incident, some of which is frankly slap stick, has been evolved that will earn some laughs, be amusing and entertaining, and occasionally deliver a thrill.

Johnny Hines in the title role is a good type for the part and his supporting cast measures with that of any picture ever produced. Edmund Breese cast as one of the hobos contributes a great deal to the entertaining value of the feature. Others of the company are equally entitled to praise for their performance.

A few fans may find fault with some of the titles, especially in the earlier reels, where there is an evident attempt to be funny. Vaudeville style of dialogue is used frequently, that probably would go over on the stage, but in cold type, is productive of little real humor. However, these titles serve one good purpose if no other. They emphasize the fact that the production is not to be taken seriously. The photography is excellent and some very good scenic locations have been secured. A number of fine panoramic shots of an automobile race are in evidence.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

"Burn 'Em Up Barnes"	Johnny Hines
"King" Cole	Edmund Breese
Madge Thompson	Betty Carpenter
An eccentric tramp	George Fawcett
Whitney Barnes	J. Barney Sherry
Ed. Scott	Matthew Betts
Stephen Thompson	Richard Thorpe
Mrs. Whitney Barnes	Julia Swayne Gordon
Betty Scott	Dorothy Leeds
Francis Jones	Harry Fraser
The Baby	"Billy Boy" Swinton

C. C. Burr production.
Directed by George Beranger and Johnny Hines.
Scenario by Raymond L. Schrock.
Photographed by Ted Beasley, Hal Young and Ned Van Buren.

PRESS NOTICE—STORY

"Burn 'Em Up Barnes," a melodramatic farce with Johnny Hines in the title role and a supporting cast of unusual excellence, with such players as Edmund Breese, George Fawcett, Betty Carpenter, J. Barney Sherry, Julia Swayne Gordon and Matthew Betts playing important parts, is the principal film attraction at the ———— theatre for a ———— days' showing beginning ————.

The story of the feature concerns a young live wire who cuts loose from father's bank roll and starts out on his own hook. Amazing things happen to "Burn 'Em Up." He is robbed of his car, clothes, and cash and forced to consort with a band of hobos. Later he takes up his residence in a small town where the right girl lives and in so doing foils a pair of bank robbers, wins an automobile race, and a wife.

"Burn 'Em Up Barnes" is a picture not to be taken seriously, but does provide plenty of real entertainment. The spectator may sit back in his seat and smile his enjoyment as reel after reel of fast action and good "hokum" stunts are unfolded. There is also a thrill or two thrown in for good measure. The picture was produced by Mastodon Film, Inc., and screens in six reels. The direction is by George Beranger and Johnny Hines.

Johnny Hines who has become a prime favorite in two reel comedies has been cast as the star in a six-reel feature production under the title of "Burn 'Em Up Barnes" and will be the principal attraction at the ———— theatre for a ———— days' showing beginning.

In support of the star is a cast of unusual ability and reputation. George Fawcett and Edmund Breese have important parts and others who contribute to the entertainment values of the feature are Betty Carpenter, J. Barney Sherry, Mathew Betts and Julia Swayne Gordon.

"Burn 'Em Up Barnes" is a melodramatic farce in which all sorts of amusing incident is woven about a dramatic story concerning a young city chap who takes up his temporary residence in a small county town, there to capture a pair of bank robbers, save his sweetheart's brother from disgrace, win an automobile race and incidentally a wife.

The picture was directed by George Beranger and Johnny Hines and is screened in six reels. Mastodon Films, Inc., is the producer.

SUGGESTIONS

The unexcelled cast, the fact that this is the star's first multiple reel production, the title and the promise of a laugh fest, provide ample opportunity for exploitation. Tie-up with automobile firms for a ballyhoo lobby display and a street parade will be possible and effective. Quotations from some of the titles in your ads will read well.

"CAPPY RICKS"
(Paramount)

Good Audience Picture With Some Excellent Comedy Sequences

THREE reels or so of bang up action and incident, the characterizations of Charles Abbe as "Cappy" and Ivan Linow as "Ole Peterson," a tag of melodrama, which while theatrical carries a real audience punch, insures "Cappy Ricks" the right for a place among the better than average pictures.

It is possible, however, that the admirers of Peter B. Kyne's stories may be somewhat disappointed if they expect a tale, wherein "Matt" puts it over on "Cappy" and also in Thomas Meighan's interpretation of "Peasley." Mr. Meighan is too well groomed, too much the matinee hero type handles himself too gracefully and smiles too sweetly, to measure up to a man's idea of the big two fisted sailor which Mr. Kyne described. After a cruise around the Horn in a schooner, Mr. Meighan shows up at 'Frisco with a Broadway hair cut and everything to match. But this is a man's view of the matter and the woman's angle will probably be quite different.

This version of "Cappy Ricks," pretty much a new story so far as the original yarns are concerned, is a romance. The plot is slight. "Matt" protects "Florrie" from a couple of wharf rats who try to rob her, and it is love at first sight. The "Retriever" goes on a cruise to the South Seas where the captain of the vessel is killed. "Matt" takes command but "Cappy" sends "All Hands and Feet" to supersede him. "Matt" thrashes the big Swede (the fight isn't any too convincing) and brings the ship back to port. "Cappy" disapproves of the romance developing between his daughter and "Matt" and conspires to keep the lovers apart by going on a long cruise in his yacht. The yacht is wrecked in a storm. "Matt" and his pals go to the rescue in a tug and "Cappy" withdraws his objections to the match.

Agnes Ayers plays the role of "Florrie" and a large cast of good types has been secured in support of the star. The photography is good, the shipwreck scene convincing and the continuity evolved, while somewhat episodic in the center of the picture is excellent.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Matt Peasley, a Mate	Thomas Meighan
Cappy Ricks, a Ship Owner	Charles Abbe
Florrie Ricks, his daughter	Agnes Ayres
Murphy, Matt's pal	Hugh Cameron
Skinner, Cappy's manager	John Sainpolis
Capt. Kendall	Paul Everton
Mrs. Peasley	Eugenie Woodward
Capt. Jones	Tom O'Malley
Ole Peterson	Ivan Linow
Swenson	William Wally
Larsen	Jack Dillon
Doris	Gladys Granger

Adapted from the Peter B. Kyne stories of the same name.
Scenario by Albert Shelby Le Vino and Waldemar Young.
Directed by Tom Forman.
Photographed by Harry Perry.

PRESS NOTICE—STORY

"Cappy Ricks," adapted from the famous Saturday Evening Post stories by Peter B. Kyne with Thomas Meighan in the leading role, "Matt Peasley," is the feature attraction at the ———— theatre for a ———— days engagement beginning ————.

The "Cappy Ricks" stories of the sea have been found most excellent picture material and in the ppresent production Mr. Meighan has a vehicle which fits his personality like a glove. In his support is Agnes Ayers playing "Florris Ricks," Charles Abbe as "Cappy," John Sainpolis, Jack Dillon and others of equal reputation.

The story of "Cappy Ricks" concerns the cruise of one of Cappy's ships in which the captain is slain by savages and command falls on "Matt Peasley" as mate to bring the vessel back to port. A love story in which Cappy's daughter determines to marry Matt in spite of all parental objection furnishes the heart interest. There is a lot of melodramatic action in connection with the threatened foundering of another of the Ricks' ships that will please even the most hardened fan. The picture is screened in six reels. It was directed by Tom Forman from a scenario by Albert Shelby Le Vino and Waldemar Young. The name part is played by Charles Abbe who makes a most lovable character of the irrascible old ship master.

PROGRAM READER

"Cappy Ricks," famous in novel form, as Saturday Evening Post stories and on the stage, has been adapted to the screen with Thomas Meighan in the role of the the two-fisted "Matt Peasley" and Charles Abbe as the lovable old ship owner "Cappy Ricks."

The picture has been booked for the ———— for a ———— days engagement beginning ————. That it will prove one of the really big attractions of the season goes without saying. Thomas Meighan has been provided with a role that fits him as well as his long-remembered characterization in "The Miracle Man" and the story itself is a fault proof combination of action and incident backed by fine scenic backgrounds of the sea.

"Cappy Ricks" was directed by Tom Forman for Famous Players-Lasky Corp., and the scenario was written by Albert Shelby Le Vino and Waldemar Young. The feature is in six reels, every foot of which is action and incident.

You all remember that lovable old sea dog, "Cappy Ricks" and his two-fisted New England sailor son-in-law, "Matt Peasley." They are brought to life in this dramatic picture of the sea, ships and sailors.

"PLAY SQUARE"
(Fox)

Nothing to Make This More Than an Average Program Feature

"PLAY SQUARE" is an average program feature, able to hold the interest, but offering nothing exceptional from any standpoint. Johnnie Walker, he who performed the heroics in "Over the Hill," is co-starred with Edna Murphy, who did a smaller part in the same special production.

Basically the plot material is that of the crook who tries to reform, but whose pals do their utmost to bring him back to the safe-breaking business. They blackmail him, threatening to reveal his past. He, naturally, asserts his manhood in the nick of time, allowing Director Howard an opportunity to stage a beat-'em-up fist fight. This theme is coupled with the "old home" setting. Johnny is persuaded to give up the city and his evil ways and go back to Hicksville to become a poor but honest grocery clerk. There is considerable "mother" stuff.

Edna Murphy is the country sweetheart who looks very chic in gingham. In order to keep the secret of his shady past from his mother, Johnny consents to rob his employer, assisted by his pals who have pursued him. But after the safe is open, he undergoes a great revulsion. They trusted him to play square! So instead of handing over the wad of bills to his confederates, Johnny starts mixing things good and proper. It is a well screened climax. The man-hounding detective comes along, but is willing to believe that Johnny's reformation is sincere. So the villains go to jail, and Johnny's old mother need never know that her son once belonged to the order of safe-crackers and light-fingered gentry.

Edna Murphy is kept in the background, and it is Walker's picture. Things look fairly bright for this new star. Certainly "Over the Hill" and his work in it gave him a considerable boost upwards. His personality is pleasing and he is a good type of the manly, rustic youth. He and Miss Murphy need, however, pictures more distinctive than "Play Square" to push them up and across. It is all decidedly according to formula, not only in plot, which is easily excuseable, but in its development.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Johnny Carroll	Johnnie Walker
Betty Bedford	Edna Murphy
Bill Homer	Hayward Mack
May Laverne	Laura La Plant
Reddy	Jack Brammell
Judge Kerrigan	Wilbur Higby
Johnny's mother	Nanine Wright
Betty's father	Harry Todd
McQuade	Al Fremont

Story by Jack Strumwasser.
Direction by W. K. Howard.

PRESS NOTICE—STORY

The two William Fox favorites, Johnnie Walker and Edna Murphy, are co-starred in "Play Square," which will be the feature attraction at the ———— theatre on ————. These two stars, who were recently elevated to the ranks of favorites because of their excellent work in "Over the Hill," the screen masterpiece which ran for a solid year on Broadway, have a gripping drama of the underworld in which to impress their audiences.

"Play Square" is a story of a boy who leaves the home town and comes under the influence of evil companions in the city. Johnny Walker plays this role in an exceptional manner. Anyone who has seen "Over the Hill" will not want to miss this production. Walker is just as pleasing in "Play Square" as he was in the big special production.

Walker and Edna Murphy have been called "the perfect lovers of the screen." Both are clean-cut types of American youth, and in "Play Square" there is plenty of romance for them to impress their audiences. The story is from the pen of Jack Strumwasser, and W. K. Howard directed. Others in the supporting cast are Hayward Mack, Laura La Plant, Wilbur Higby, Harry Todd and Al Fremont. The picture will enjoy a run of ———— days beginning ————.

PROGRAM READER

Evil habits are not broken in a day. Johnny Carroll, having given up his evil ways when he used to relieve heavy-pursed gentry in the city, finds that his former companions in crime have pursued him even to his boyhood home in the country. But Johnny had sworn to "Play Square." The battle was a hard one, but in the end he came out the victor.

"Play Square" is the title of the feature picture which will run at the ———— theatre for ———— days beginning ————. Johnny Walker and Edna Murphy are the featured players. Anyone who has seen "Over the Hill" will remember this combination of screen artists. Walker played the role of the son—"the black sheep"—in this screen masterpiece, which ran for a year in New York City, and thrilled and delighted all who saw it.

Walker and Edna Murphy have been called "the perfect lovers of the screen." "Play Square" is a clean entertaining romance of American life. It has no little action in the climax, and is the kind of picture which will be enjoyed equally by the romantic school girl and the red-blooded man.

CATCH LINES

The story of a boy who tried to live down the past—who resolved to "Play Square." He gave up the gay life in the City, to be satisfied in the small town of his childhood. But a ghost of the past came to mar the happiness. You will want to see "Play Square" at the ———— theatre.

Johnny Walker, the favorite of "Over the Hill" and Edna Murphy, a new star, submitted for your approval in a picture of action, suspense and mystery.

"THE HELL DIGGERS"
(Paramount)

Not Reid's Best, But a Satisfactory Offering Nevertheless

NOTWITHSTANDING that "The Hell Diggers" runs excessively to titles in order to tell a story that could not be related in action or incident, Wallace Reid's latest is far from being an uninteresting picture or one which will fail to find favor with audiences.

There are at least three reasons why this is true. To begin with Mr. Reid is sold so firmly with the fans after a year or better of sure fire pictures that even the most exacting will find ample excuses for him if he slips once in the while. Second, the plot and story development of "The Hell Diggers" is logical, well constructed drama, that builds sequence by sequence to a satisfactory climax, even if words are required for the process. Third, the last couple of reels of the picture are productive of plenty of action, a twist in plot development that carries suspense and some comedy.

Looking at the picture from strictly an audience angle, Wally Reid's audience, perhaps the greatest fault the production has is the fact that it is not a vehicle, provided a vehicle must be a story that gives the star all the opportunities for appearing continually in the limelight.

"The Hell Diggers" presents fully as good roles to Alexander Broun as "John Wade" and to Lucien Littlefield as "Silas Hoskins" as it does to the star. The story also is one where the feminine of the sex just naturally has no part in the tale related. By a dint of hard work Director Frank Urson has managed to get Lois Wilson as the sole woman in the cast, into a few scenes, but these are not important and only remind an audience that some time in the fifth reel the clutch will be forthcoming. However this also may prove a welcome change.

The story of "The Hell Diggers" is about some California farmers who band together to defeat a gold dredging corporation from turning their fertile valley into a pile of stones and in so doing secure the services of the dredging company's engineer in constructing a dredge that will resoil the land after the gold has been extracted. There is an unscruplous corporation superintendent who tries to win for his concern by unfair methods and the romance is between the engineer, Mr. Reid, and one of the farmer's daughters.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Teddy Darman ..... Wallace Reid
Dora Wade ..... Lois Wilson
John Wade (Dora's father) ..... Alexander Broun
Calthorpe Masters ..... Frank Leigh
Silas Hoskins ..... Lucien Littlefield
Silverby Rennie ..... Clarence Geldart
Fat Farmer ..... Bud Post

Story and adaptation by Byron Morgan.
Directed by Frank Urson.
Photographed by C. E. Schoenbaum.

PRESS NOTICE—STORY

Wallace Reid, the virile Paramount star, will be seen at the ———— theatre on ———— in his new production titled "The Hell Diggers." The name is one applied to dredgemen because of their work in dredging the land to bring the concealed gold to the surface. The story is built around a feud in which the farmers and a great dredging corporation are the antagonists. There is action, adventure and romance in abundance, and every scene packs a punch from start to finish. Wallace Reid has already appeared in some fast-moving screen dramas already, but in this picture as Teddy Darman, an operator of one of the hated "hell diggers," he outdoes all his former efforts. Teddy's sweetheart, Dora Wade, which is played by Lois Wilson, one of the best known leading women in shadowland, is the daughter of the farmers' leader. How Teddy in the end proves himself a friend and not a foe of his farmer adversaries and how he triumphs in love as well as business is going to furnish you with some of the most thrilling moments you have experienced in many a day. If you like to see Wally Reid in one of his smashing he-man roles you cannot afford to miss "The Hell Diggers."

PROGRAM READER

The romance that runs smooth seldom excites our interest or our sympathy beyond the ordinary. But where the principals of a love affair are separated by the bonds of allegiance to rival interests, the universal heart is awakened to observe just how love will surmount the barriers and win its objective. That's the situation in "The Hell Diggers," and with Wallace Reid and Lois Wilson in the lovers roles you will be treated to dramatic acting of an unusual order. Visualize the story of such a romance against the background of a gigantic commercial enterprise where adventure and intrigue of class against class run rife, and you will have the thrilling tale unfolded in the screening of "The Hell Diggers." "The Hell Diggers" will be shown at this theatre on ———— and ———— of the coming week. Star, cast, and story make this picture a rare treat from start to finish.

SUGGESTIONS

Play up the star as one of the most virile stars of the screen, as an actor of fine dramatic talent, and as one who never hesitates to risk a hazard to put punch and vigor into his part. Mention his former successes, including "The Love Special" and "Too Much Speed." Give Lois Wilson a prominent place as the leading woman opposite the star. Be sure to describe the derivation of the word "Hell Digger" should you believe there may be any sense of indelicacy associated with the title. A "hell digger" is simply a name applied to a gold dredger, in the same way that a subway excavator is sometimes referred to as a "sand hog." That Wally's part here is different from his recent "auto racing" roles may also have an appeal for those who seek variety.

CATCH LINES

Wallace Reid in a smashing tale of the Gold Lands—that's why "The Hell Diggers" is a guarantee of an evening's rare entertainment.

Wally Reid in "The Hell Diggers." Not another auto story, but one with as much speed, and nerve, and punch as ever.

"THE MATCH BREAKER"
(Metro)

The Right Kind of Light Comedy Entertainment

HERE is an entertaining comedy, or farce-comedy—it could be called either—rich in audience values. It is well suited for Viola Dana, its star; is fast-moving and perfectly clean; and it has a good farce situation, well developed. There are a number of exteriors laid in a large summer resort, and the result is considerable finery and style which will appeal to a feminine audience.

The story concerns Jane Morgan, a chic, winsome young thing, who leaves home rather than marry a man considerably her senior, and looks about for a career for herself. She has been, in the past, the unwitting cause of several broken engagements, so she picks her vocation—she will be a match breaker. She agrees to save young and old from gold-digging adventuresses. An advertisement in the papers brings results. A young man employs her to vamp his father and thus save him from a pursuing widow. But the father also sees the advertisement, and hearing that his son is paying attention to a girl in the city, seeks the aid of Jane. So the girl has the job of saving her sweetheart from herself. The situation never becomes so complex as to be uncomprehensible.

This comedy leads up to a climax in which Jane saves the father from a badger game. The business methods of her heroine, which appear a bit shady during the course of the picture, are eventually cleared up, so that she is safe from the charge of taking money under false pretentions. The ending is happy. For broad comedy, the story is not at all far-fetched.

Viola Dana takes every opportunity to put the comedy situations across with a punch. The picture affords a role which allows her to be chic, original, vivacious, and vampy in an innocuous, pleasing sort of way. The supporting cast is well chosen and entirely capable. Jack Perrin is the leading man, and Edward Jobson is the gay old father, who comes near to falling a victim of a blackmailing scheme. Others in the cast are Julia Calhoun, Kate Toneray, Arthur Millette, and Wedgwood Nowell and Lenore Lynard as the two villains.

"The Match Breaker" is not the most rip-roaring bit of comedy ever made, but it is refreshing, entirely entertaining, and should prove anything but disappointment at the box office.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Jane Morgan ..... Viola Dana
Thomas Butler, Jr. ..... Jack Perrin
Thomas Butler, Sr. ..... Edward Jobson
Mrs. Murray ..... Julia Calhoun
Jack De Long ..... Wedgwood Nowell
Aunt Martha ..... Kate Toneray
Madge Lariane ..... Lenore Lynard
Detective ..... Fred Kelsey
Richard Van Loyton ..... Arthur Millette

Directed by Dallas M. Fitzgerald.
Story by Meta White.
Adapted by Arthur J. Zellner.
Photography by John Arnold.
Art Director A. F. Mantz.

PRESS NOTICE—STORY

Dainty Viola Dana is the star of "The Match Breaker" which will be the main attraction at the ———— theatre on ————, when it will start a ———— days run. "The Match Breaker" is a light comedy, the kind that is crammed full of clean, wholesome fun and clever satire. It tells the story of an attractive little girl who finds it necessary to carve a career for herself. The only thing which she can do well is to break men's hearts. So she chooses his as her career. She contracts, for a goodly sum, to break off any match which a troubled father regards as undesirable. Then the fun starts. For father is worried about his sonny, and the son is equally anxious about his susceptible papa who is in the clutches of a designing adventuress. But Viola Dana—"the match-breaker"—manages it so things come out all right.

This dainty star already has a following which will insure a large crowd at the ———— when "The Match Breaker" opens. She is unusually petit and charming with a unique personality which has made her one of the youngest and most popular stars in picturedom. In the supporting cast are Jack Perrin and Lenore Lynard. The story is by Metta White and Arthur Zellner adapted it for the screen. Dallas M. Fitzgerald directed.

PROGRAM READER

Pretty Jane Morgan believes that whatsoever one is best able to do, that should be his or her lifework. So when Fate ordained that she should earn her own living she set about enumerating her accomplishments. She could dance, swim, play tennis, and drive a motor car, and—she had been the cause of four broken engagements in one season. Thereupon she picked her vocation. She would become a "match breaker." When a rich papa feared that his son would fall into the hands of some scheming fortune-hunter, Jane agreed to bring her eyes into play and relegate Miss Fortune Hunter into the background. Furthermore, it was understood that she was not to marry sonny herself.

There is no end of clean, wholesome comedy in "The Match-Breaker" as we watch petit Viola Dana set about earning a fortune by this unique career of hers. The picture will be shown at the ———— theatre on ————. Viola is there with all her charm and pep and prettiness. The role is one ideally suited to her, for it is easy to imagine her breaking hearts in real life. In the end of the picture she does not prove to be such a success as a match breaker, but as a sweetheart she is a thousand per cent.

This delightful little comedy will run for ———— days beginning ————. We do not think you will want to miss it. It has been considered, wherever played, to be one of the most entertaining comedies of the year.

CATCH LINES

See the picture of the girl who discovered a new vocation—an "expert match-breaker." Meaning, of course, that she saved a male victim from any scheming adventuress. But in the game of match-breaking there are dangers. One is liable to have one's own heart bruised. See Viola Dana in this charming comedy "The Match-breaker" at the ———— theatre.

"MAN AND WOMAN"
(Jans Productions, Inc.)

Orthodox Program Release on "Clothes-Make-Man" Theme

VIEWED as a program release, "Man and Woman" will pass muster, although it must be admitted that the story told is ultra convenient, not at all new in theme and that the acting and direction spends no time on detail and attempts to inject little incident that would make up for the plot shortcomings.

The theme of the picture is founded on the principle that "clothes makes the man." A number of beachcombers, all of whom have seen better days and one of whom has been a prominent engineer, a society girl, her father an engineering contractor, a bishop and an artist are the principal characters. The girl makes a bet with one of a party visiting at Tahiti that she can dress up a beachcomber and pass him off without detection as a gentleman.

She chooses the engineer who has formerly been employed by her father, leads the man to think that his former employer is again interested in him and then tells him the reason for her actions. The beachcomber, then a-la "Misleading Lady" fashion kidnaps the girl with the expressed intention of making her a beachcomber like himself. They fall in love with each other, father approves of the match and it is inferred that the man will get his old job back again. A preacher who had also back-slidden is regenerated and a girl who has been mothered by a magdaline hitches up with the artist.

The picture has been photographed amid some very attractive tropical settings and the one or two interiors used are satisfactory. The continuity, while running largely to words, is excellent. The cast is well balanced and has been carefully selected as to types. Joe King, as the beachcomber, has the best acting role. Diana Allen is a pretty but not especially versatile leading woman. The cast of principals is rather a long one and contains such names are Edwin C. Sturgis, Herbert Standing, G. H. Carlyle, John L. Shine and others of good acting reputation.

The feature was written and directed by Charles A. Logue. The production is by A. H. Fischer, Inc.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Diana Murdock ..... Diana Allen
Joe ..... Joe King
The Flash ..... Edwin C. Sturgis
Greasy ..... John L. Shine
The Dutchess ..... Tetjana Irrah
The Waif ..... Eleanor Cozzat
The Beast ..... G. H. Carlyle
Murdock ..... A. C. Milar
Bradley ..... Gordon Standing
Bishop Graham ..... James Alling
Governor General ..... Herbert Standing
The First Mate ..... Pat Jennings
Perkins ..... Dorothea Fischer

Written and directed by Charles A. Logue.

PROGRAM READER

"Man and Woman" an interesting and well produced picture on the theory "that clothes make the Man" is the feature attraction at the ———— theatre for a ————days showing beginning ————.

In the cast of characters are such well known and talented players as Joe King, Diana Allen, Edwin C. Sturgis, John L. Shine and others of equal professional reputation.

The feature is a story of what happened when a thoughtless society girl made friends with a beachcomber, just to prove her theory and win a bet that one of these derelicts, properly dressed and groomed, would pass at the Governor-general's fete day function as a gentleman. Many beautiful locations showing tropical scenes have been used as backgrounds in shooting the picture. Joe King recently featured with Pauline Stark in "Salvation Nell" and other big pictures has the principal male role while Diana Allen is the heroine. The production is in five reels. It was directed and written by Charles A. Logue.

PRESS NOTICE—STORY

A new picture with its scenes laid in the tropics and with many beautiful outdoor settings used as backgrounds is "Man and Woman" a five reel drama in which Joe King and Viola Allen have the leading roles and which is billed as the principal film attraction at the ———— theatre for a ———— days showing beginning ————.

"Man and Woman" is a story of a girl who in order to win a bet on the theory that clothes make the man, dresses up a beachcomber in conventional evening clothes and introduces him at a society function. She wins her bet but the result of her wager brings unexpected and surprising adventures and develops into a romance. The feature is a well produced, romantic drama in five reels written and directed by Charles A. Logue and sponsored by the Jans Productions.

SUGGESTIONS

Play up the tropical scenes and the theme of the story. Make mention of the successful pictures in which Joe King has appeared especially, "Salvation Nell." For lobby display ideas borrow from such stunts as have been used for "The Idol Dancer," "The Love Flower," etc. Use scene stills in abundance and cuts showing some of the action of the picture in your display advertising.

CATCH LINES

The story of a girl who argued that clothes make the man; who bet that she could palm off a beachcomber as a gentleman; who accomplished her object only to have the tables turned and find herself in a fair way of becoming a beachcomber.

The girl was a society butterfly: the man a beachcomber: How each came a long way, one up and the other down is the plot on which this picture is founded.

"THERE ARE NO VILLAINS"
(Metro)

Perfectly Satisfactory Romantic-Crook Play with Viola Dana

VIOLA DANA turns into a detective—a secret service agent—in this picture, and in the course of it evolves into a highly efficient one. The feature is a good example of the "crook" picture which should fascinate an average audience. It is a Bayard Veiller production, and Mr. Veiller is well versed in the intricacies of crook-play construction. Here he has endeavored to mix to a greater degree romance with his crook interest. The result is interesting and propitious for the star.

Viola Dana is cast as a member of the secret service, who is assigned to run down some opium smugglers. She returns to the chief, apparently a failure, but begs for a second chance. She endeavors to obtain some evidence on Sala, the leader of the organization, through a young man whom she believes to be one of his tools. Here is where the romance starts. For, despite the fact that she discovers that the young man, who is Gaston Glass, is an opium peddler, she falls in love with him. Thereupon she reports to her chief that her mission was unsuccessful. But the chief realizes that romance has ruined his pretty lieutenant's usefulness as a detective, fires her, and puts a man on the case. Knowing that a wife cannot be forced to testify against her husband, the girl agrees to marry the supposed opium peddler at once. The chief tries to stop the wedding, but the clergyman is willing to complete the ceremony from the street, as the couple lean from the second story window.

Then comes the surprise. The young man is not a crook, but a member of the secret service also, connected with the Washington branch. Even those who are so movie-hardened as to believe that all screen leading men must eventually be heroic, will be fooled. If the explanation is not entirely comprehensive or satisfying it will not make very much difference. Just why two branches of the secret service would be in conflict, working on the same case, and why the hero did not bring the master mind to justice when he had the evidence. instead of waiting so long, are questions which will perplex the analytical. Without doubt, the audience is gulled. Probability is sacrificed for the sake of a final punch. For a picture audience, there is certainly no harm done.

The suspense is well kept up, and the star presents her usual personality. Gaston Glass is a capable leading man, and DeWitt Jennings is the cigar-chewing chief detective.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Rosa Moreland ..... Viola Dana
John King ..... Gaston Glass
George Sala ..... Edward Cecil
Detective Flint ..... DeWitt Jennings
Dugall ..... Fred Kelsey
Rev. Stiles ..... Jack Cosgrave

Directed by Bayard Veiller.
From the story by Frank R. Adams.
Adapted by Mary O'Hara.
Photography by John Arnold.
Art director A. F. Mantz.

PRESS NOTICE—STORY

"There Are No Villains" is the title of the feature picture which will be shown at the ———— theatre on ————. It is described as a thrilling crook play starring the charming Metro star, Viola Dana. This actress needs no introduction to the patrons of the ———— theatre. She has been seen before in many of her delightful comedies and dramas and on each occasion has added largely to the number of her admirers.

"There Are No Villains" was directed by Bayard Veiller, the noted playwright author of "Within the Law," who is now a motion picture director. As a result of his direction "There Are No Villains" is a thoroughly gripping story of the underworld, dealing with the activities of opium smugglers. The star plays the part of a member of the secret service who is assigned to run down the evildoers. The suspense is never lacking and up to the final moment the story will hold the interest of any audience. It is full of surprises, and like so many of the pictures and plays with which Mr. Veiller is connected has a strange, unguessed ending.

The star is supported by Gaston Glass, who plays the part of one of the supposed opium smugglers. Others in the thoroughly capable cast include Edward Cecil, DeWitt Jennings and Fred Kelsey. "There Are No Villains" takes its title from the crook's philosophy which says, "there are no villains. Those of us who transgress are simply mortals who have been tempted beyond endurance."

The picture will be shown for ———— days beginning ————.

PROGRAM READER

"There Are No Villains," said the philosopher of the penitentiary, "those of us who transgress are simply tried beyond our endurance." The Secret Service, however, looks at results and not at motives. So when their dainty agent, Rosa Moreland, was sent to "get the dope" on the opium smugglers, she did not stop to analyze the reasons that made her victim fall. But then she fell in love—yes, in love with a villain. But in the end it developed that he was no villain at all.

The picture is entitled "There Are No Villains" and it is the latest Metro production starring pretty Viola Dana. Directed by Bayard Veiller, the noted author of "Within the Law," this feature picture is one filled with suspense and unusual surprises. It is a new type of picture for Miss Dana, who proves in it that she is perfectly able to handle a difficult and varied role. The picture is adapted from the story by Frank R. Adams and in the supporting cast are such favorites as Gaston Glass, Edward Cecil and DeWitt Jennings. The picture is a good example of the thrilling "crook" play, without, however, any of its objectionable features. It is considered one of the finest of Viola Dana's productions.

A story of the underworld and the girl detective who figured in the battle of wits. Viola Dana is the girl. 'Nuff said!

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

A LITTLE LIGHT ON THE HIGH INTENSITY SITUATION

Reports from all parts of the country have come to our attention that manufacturers' representatives, distributors, and dealers are claiming that

G. E. HIGH INTENSITY ARC-LAMP

is an exclusive feature of their machines, and that Simplex cannot supply this lamp to the trade.

THESE STATEMENTS ARE UNTRUE!!!

The facts are, that we have a contract with the General Electric Company for the above lamp for which we have been and are now taking orders, and we assure the trade that our deliveries will commence September 15th.

The General Electric Company specifies that this lamp is built to function at 55 volts and 75 amperes, and used under these conditions they guarantee to give 100% more light than any other arc.

THE SIMPLEX SELLS ON ITS OWN MERITS!!!

We do not intend to use the G. E. lamp as a bait to compel the purchase of an entire new projector. We sell the lamp and housing complete, or you can fit the lamp to your present type "S" housing.

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Pauline Starke
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Whitman Bennett presents through First National his special production *"Wife Against Wife."*

A Dorothy Farnum photodrama Founded on George Broadhurst's Famous play "The Price."

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Come and see them.

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SEPTEMBER 10, 1921

Motion Picture News

Reg. U. S. Patent Office

8340

¶ Eight thousand three hundred and forty exhibitor subscribers are shown on the last statement of Motion Picture News filed with the Audit Bureau of Circulations.

¶ These paid-for subscriptions represent—through chain ownership and booking agreements—a buying power of thirteen thousand theatres.

¶ This figure stands alone. It is beyond any and all comparisons. There is no "second" for the nearest competition is too far behind.

"If it is advertised at all—it's in The News"

VOL. XXIV No. 12 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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A BRAND new Tarzan serial,—in fifteen episodes,—and every episode will be advertised with a separate set of—

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The further facts in connection with these pictures foreshadow one of the biggest screen successes to be released in recent times. Elmo Lincoln is the star,—the picturization is from the concluding chapters of Edgar Rice Burroughs' "The Return of Tarzan" and it is to be released October first by WEISS BROTHERS' NUMA PICTURES CORP. It is a bet that no independent state right buyer can afford to overlook!

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It is not only Miss Ferguson's greatest picture—it is one of the greatest pictures of all time.

The leading role is the most varied, the widest in range, ever conceived. And Miss Ferguson gives it a life and a reality that you never dreamed could be achieved on the screen.

The star wears thirty different gowns, each worth almost a thousand dollars. And there are dozens of elaborate sets.

To list the big emotional scenes, the stirring, surprising climaxes, would take an entire page.

There's only one way to realize how great "Footlights" is. That's to show it.

Elsie Ferguson
in
"Footlights"

By Rita Weiman

Directed by John S. Robertson

Scenario by Josephine Lovett

Presented by Adolph Zukor

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THE SATURDAY EVENING POST September 24, 1921

Jesse L. Lasky presents

Cecil B. DeMille's "The Affairs of Anatol"

Greatest Production

With the greatest all-star cast ever assembled in one photo-play

NO fewer than a dozen stars in this great Paramount Picture.

Wallace Reid, the young husband a little out of sorts with a continual diet of kisses; *Gloria Swanson*, the cunning little bride who tries in vain to nourish him on a "sugar" diet; *Elliott Dexter*, friend and "shock-absorber" who tries to prevent their matrimonial bark from going on the rocks; *Bebe Daniels*, the "wickedest" woman in New York; *Monte Blue*, the farmer who spends all his money on the farm and none on his pretty wife; *Wanda Hawley*, a bobbed-headed Jazz Girl; *Theodore Roberts*, the Man of Iron and Dough; *Agnes Ayres*, who loves pretty clothes more than her husband's good name; *Theodore Kosloff*, the Hindu Hypnotist; *Polly Moran*, in a riotous comedy role; *Raymond Hatton*, as a quaint old music instructor, and *Julia Faye*, as the guardian of the leopard in the most exotic apartment you ever saw.

The gorgeousness of the settings and the luxury of the costumes will delight you. The photoplay weaves enchantment in a new and sumptuous way.

It's a Paramount

Next Week at These 211 Theatres

Jesse L. Lasky presents

Cecil B. DeMille's

GREATEST PRODUCTION

"The Affairs of Anatol"

By JEANIE MACPHERSON. *Suggested by* ARTHUR SCHNITZLER'S [illegible] *and the paraphrase thereof by* GRANVILLE BARKER

With an all-star cast including

Wallace Reid — Gloria Swanson
Elliott Dexter — Bebe Daniels
Monte [illegible] — Wanda Hawley
Theodore Roberts — Agnes Ayres
Theodore Kosloff — Polly Moran
Raymon[illegible]on — Julia Faye

The biggest day and date booking in the whole history of motion pictures—bar none!

This advertisement appears in
The Saturday Evening Post
September 24th

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ARIZONA
Phoenix—Rialto Theatre

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Fresno—Liberty Theatre
Los Angeles—Grauman's Rialto Theatre
Oakland—Franklin Theatre
Sacramento—T. & D. Theatre
San Diego—Cabrillo Theatre
San Francisco—Imperial Theatre
San Jose—Liberty Theatre
Santa Ana—Yost Theatre
Stockton—Lyric Theatre

COLORADO
Colorado Springs—Princess Theatre
Denver—Princess Theatre
Rialto Theatre
Pueblo—Rialto Theatre
Gram Theatre

CONNECTICUT
Hartford—Majestic Theatre
New Britain—Palace Theatre
New Haven—Rialto Theatre
New London—Crown Theatre

DELAWARE
Wilmington—Queen Theatre

DISTRICT OF COLUMBIA
Washington—Columbia Theatre

FLORIDA
Jacksonville—Arcade Theatre
Tampa—Victory Theatre

GEORGIA
Atlanta—Howard Theatre

IDAHO
Boise—Pinney Theatre

ILLINOIS
Alton—Princess Theatre
Bloomington—Irvin Theatre
Chicago—Central Park Theatre
Riviera Theatre
Senate Theatre
Stratford Theatre
Tivoli Theatre
Danville—Palace Theatre
Decatur—Bijou Theatre
East St. Louis—Majestic Theatre
Joliet—Princess Theatre
Kankakee—La Petite Theatre
Peoria—Madison Theatre
Rockford—Palm Theatre
Rock Island—Ft. Armstrong
Springfield—Princess Theatre

INDIANA
Evansville—Criterion Theatre
Ft. Wayne—Jefferson Theatre
Indianapolis—Ohio Theatre
Kokomo—Isis Theatre
Muncie—Columbia Theatre
South Bend—Castle Theatre
Terre Haute—American Theatre

IOWA
Cedar Rapids—Strand Theatre
Chicago—Vernon Theatre
Clinton—Rialto Theatre
Davenport—Capitol Theatre
Des Moines—Des Moines Theatre
Dubuque—Strand Theatre
Ft Dodge—Rialto Theatre
Ottumwa—Circle Theatre
Sioux City—Royal Theatre
Waterloo—Crystal Theatre

KANSAS
Eldorado—Palace Theatre
Hutchinson—Midland Theatre
Independence—Beldorf Theatre
Topeka—Orpheum Theatre
Wichita—Palace Theatre

KENTUCKY
Louisville—[illegible]

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MA[illegible]
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Kansas City—[illegible]
St. Joseph—Orpheum
St Louis—New Grand Ca[illegible]
West End Lyric Theatre

NEBRASKA
Grand Island—Strand Theatre
Lincoln—Lyric Theatre
Omaha—Rialto Theatre

NEVADA
Reno—Wigwam Theatre

NEW JERSEY
Atlantic City—Virginia Theatre
Camden—Grand Theatre
Newark—Branford Theatre
Paterson—Regent Theatre
Trenton—State St. Theatre

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Lima—Faurot Opera House
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Mansfield—Opera House
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Tulsa—Majestic Theatre

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Allentown—Colonial Theatre
Bethlehem—Lorenz Theatre
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Pittsburgh—Olympic Theatre
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Reading—Colonial Theatre
Scranton—Strand Theatre
Wilkesbarre—Savoy Theatre
Williamsport—Majestic Theatre
York—Hippodrome Theatre

RHODE ISLAND
Providence—Strand-Modern Theatre

SOUTH CAROLINA
Columbia—Imperial Theatre

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Knoxville—Riviera Theatre
Memphis—Majestic Theatre

TEXAS
Dallas—Palace Theatre
El Paso—Palace Theatre
Ft. Worth—Palace Theatre
Houston—Queen Theatre
Little Rock—Capitol Theatre
San Antonio—Empire Theatre

UTAH
Ogden—Alhambra Theatre
Salt Lake City—Paramount-Empress Theatre

VIRGINIA
Roanoke—American Theatre

WASHINGTON
Bellingham—American Theatre
Seattle—Strand Theatre
Spokane—Clemmer Theatre
Tacoma—Rialto Theatre

WEST VIRGINIA
Charleston—Strand Theatre
Huntington—Lyric Theatre

WISCONSIN
Eau Claire—Oklare Theatre
La Crosse—Rivoli Theatre
Madison—Majestic Theatre
Milwaukee—Strand Theatre

CANADA
(Week beginning Oct. 3)
Calgary—Capitol Theatre
Hamilton—Savoy Theatre
Montreal—Capitol Theatre
Regina—Capitol Theatre
Toronto—Regent Theatre
Winnipeg—Capitol Theatre
Vancouver—Capitol Theatre
Victoria—Dominion Theatre

If your town is not in this list ask the manager of your favorite theatre when he will show "The Affairs of Anatol"

Picture

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Harvey Clark
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MARY MILES MINTER

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"THE VIRTUOUS OUTCAST" "THE MARRIAGE BARGAIN"

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Supporting Casts Include:

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Charles Newton
Harvey Clark
Clarence Burton
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HELEN HOLMES and J. P. McGOWAN

—IN—

"A CROOK'S ROMANCE" "THE MOONSHINE MENACE"
"THE MAN FROM MEDICINE HAT" "THE LOGGERS OF HELL ROARIN' MOUNTAIN"

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PHILADELPHIA—Consolidated Film Exchange
PITTSBURGH—S. & S. Film & Supply Co.

Sketchografs

by Julian Ollendorff

Reviewers' opinions are valuable

because they are disinterested appraisals of motion picture entertainment. The following opinions were published on "PLAY BALL", Educational's first release of Julian Ollendorff's "SKETCHOGRAFS."

Wid's—July 30th

"This picture forms an attractive review of the game (baseball) and would interest . . . your audience."

Moving Picture World—July 30th

"The scenes alternate between sketches and actual 'shots' . . . . It is very timely and very interesting."

Exhibitor's Trade Review—July 30th

"This new feature is shown in one-reel length . . . Being a popular subject, it ought to make a hit."

Sketchografs is one of Educational's nationally advertised short subjects. Contract for the entire series of twelve today!

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Educational Pictures

THE SPICE OF THE PROGRAM

Every Arrow Picture Is An
Independent Picture—and a Money-Maker

W. E. Shallenberger

ARROW PICTURES

INDEPENDENT

ARROW announces 52 side splitting COMEDIES One Every Week

ARROW PICTURES

offer a splendid opportunity for the independent exchange

ARROW PICTURES

give the exhibitor a wide choice of high-class subjects—all proved money makers.

To be sold on franchise basis. Sole distribution arrangements can be made at once for the entire series—ACT NOW!

ARROW-MIRTH-QUAKE COMEDIES

14 Sparkling fun-films produced by Morris R. Schlank, featuring the rip-roaring comedian, Bobby Dunn. He's a riot.

You Can Bank on Every Picture
That Bears the Arrow Brand

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Eddie Barry Harry Gribbon Helen Darling

ARROW BROADWAY COMEDIES

14 special laugh builders starring the former Christie trio, Eddie Barry, Harry Gribbon, and Helen Darling. Need we say more? Produced by Morris Schlank.

Paul Weigel Lilie Leslie

ARROW "CRUELLY WEDS"

12 rollicking home, sweet home subjects. A roar from start to finish—with Paul Weigel and Lilie Leslie—directed and produced by S. M. Herzig.

Neely Edwards Margaret Cullington
Charlotte Merriam

ARROW SPEED COMEDIES

12 ludicrous cracker-jacks in which Neely Edwards stars, with Charlotte Merriam, Margaret Cullington, Eddie Baker and Jack Barry. Reggie Morris Productions.

Here's a record breaking comedy program.

MAKE YOUR ARRANGEMENTS!

ARROW FILM CORPORATION, 220-224 West 42nd St., New York City
Distributors for United Kingdom, Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Fall & Winter 1921-22

Season's Announcement

Jack Hoxie

Neva Gerber

Marjorie Daw

Ann Little

Roy Stewart

Ben Wilson Announces

A Series of Four Specials from PETER B. KYNE'S Well Known Stories. The first, "A MOTION TO ADJOURN," published in Saturday Evening Post, now in the making

Co-Stars ROY STEWART and MARJORIE DAW

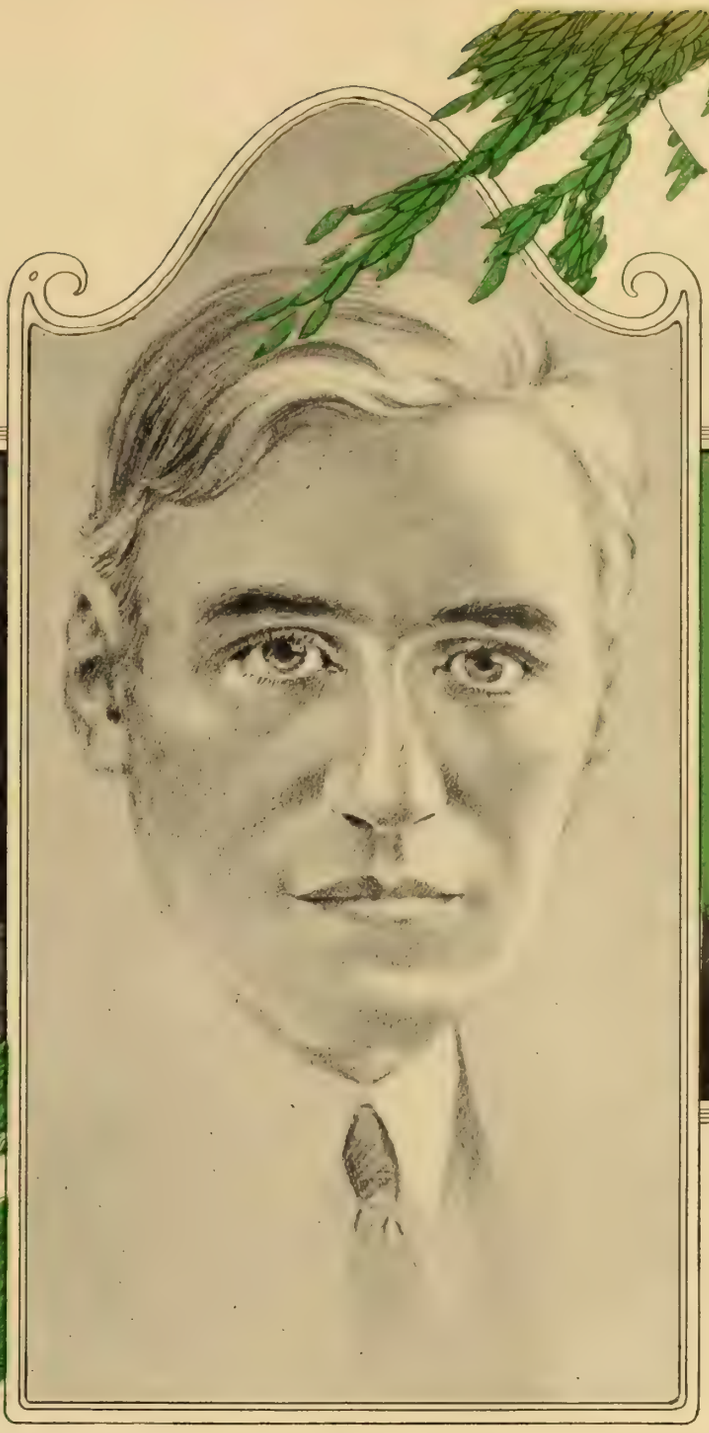
Six Five Reel Western Productions
Starring JACK HOXIE

Four Five Reel Society Dramas
Starring NEVA GERBER

A Serial De Luxe now being filmed in Yellowstone National Park
Starring ANN LITTLE

DISTRIBUTED BY ARROW FILM CORP.
W. E. Shallenberger, Pres.
220 West 42nd Street, N. Y. City

PRODUCED AT BERWILLA STUDIOS
Ben Wilson, Pres.
5821 Santa Monica Blvd., Los Angeles



MACK SENNETT

THE CREATOR OF "MICKEY"

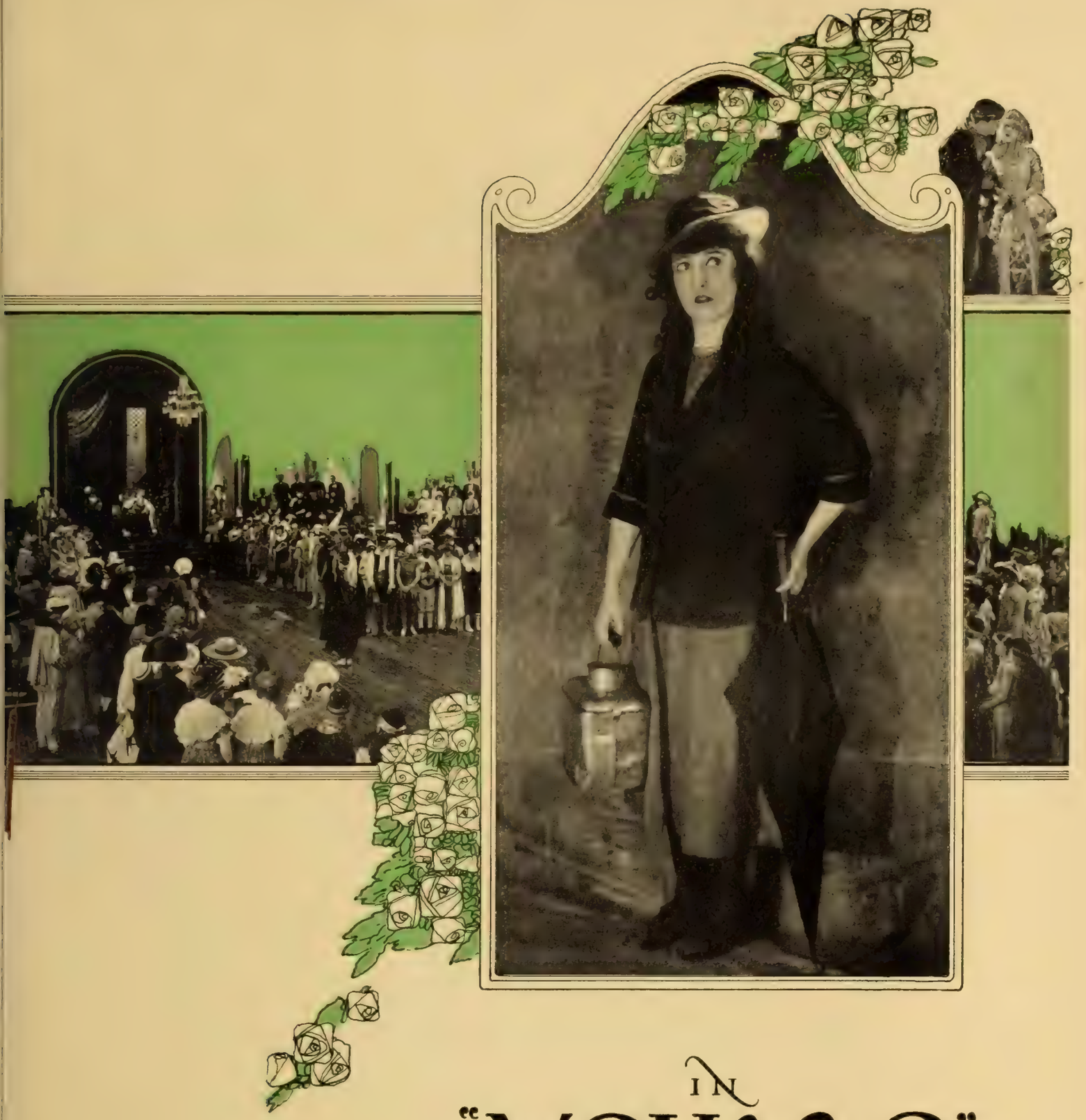
ASSOCIATED PRODUCERS INC.

PRESENTS

MABEL NORMAND

THE STAR OF "MICKEY"

ASSOCIATED PRODUCERS INC.



IN

"MOLLY O"

A PICTURE
GREATER THAN
"MICKEY"

ASSOCIATED PRODUCERS

Some pictures are made – most pictures are produced but about once a year a great picture is created by a master

"MOLLY O"

IS *the* GREAT PICTURE OF THE YEAR

It has comedy and pathos, spectacle and drama romance and adventure.

Created by

MACK SENNETT

Starring

MABEL NORMAND

Directed by F. RICHARD JONES

It will be exhibited in every nook and corner of the civilized world.

Booking now at exchanges of

ASSOCIATED PRODUCERS INC

Contracts will be considered in the order of their receipt

Selznick News

The World's Greatest News Reel

Lewis J. Selznick, Publisher

Out in Front on Every Happening of General Interest

Every Daily Newspaper in New York Reproduces from Our Camera Product

Edited and Produced With Painstaking Care

Enlisting the Aid of the Entire Selznick Producing Organization

Twice a Week—
Sunday and Thursday

SELZNICK PICTURES
REG U.S. PAT. OFF.

THE BEST PICTURES THEY EVER MADE!

NORMA TALMADGE

CONSTANCE TALMADGE

NOT often are exhibitors offered a "guaranteed" product. There's usually some element of chance. The Talmadge pictures, made for the Selznick organization, however, have already proven their worth. There are hundreds of new theatres in which they have never been shown. They are welcome everywhere.

"POPPY"
By Cynthia Stockley
Directed by Edward Jose

"DE LUXE ANNIE"
By Edward Clark
Directed by Roland West

"BY RIGHT OF PURCHASE"
By Margery Lane May
Directed by Charles Miller

"THE SAFETY CURTAIN"
By Ethel M. Dell
Directed by Sidney N. Franklin

"THE SECRET OF THE STORM COUNTRY"
By Grace Miller White
Directed by Charles Miller

"HER ONLY WAY"
By George Scarborough
Directed by Sidney N. Franklin

"SCANDAL"
By Cosmo Hamilton
Directed by Charles Giblyn

"A PAIR OF SILK STOCKINGS"
By Cyril Harcourt
Directed by Walter Edwards

"GOOD NIGHT, PAUL"
By Roland Oliver and Charles Dixon
Directed by Walter Edwards

"THE LESSON"
By Virginia Terhune Van de Water
Directed by Charles Giblyn

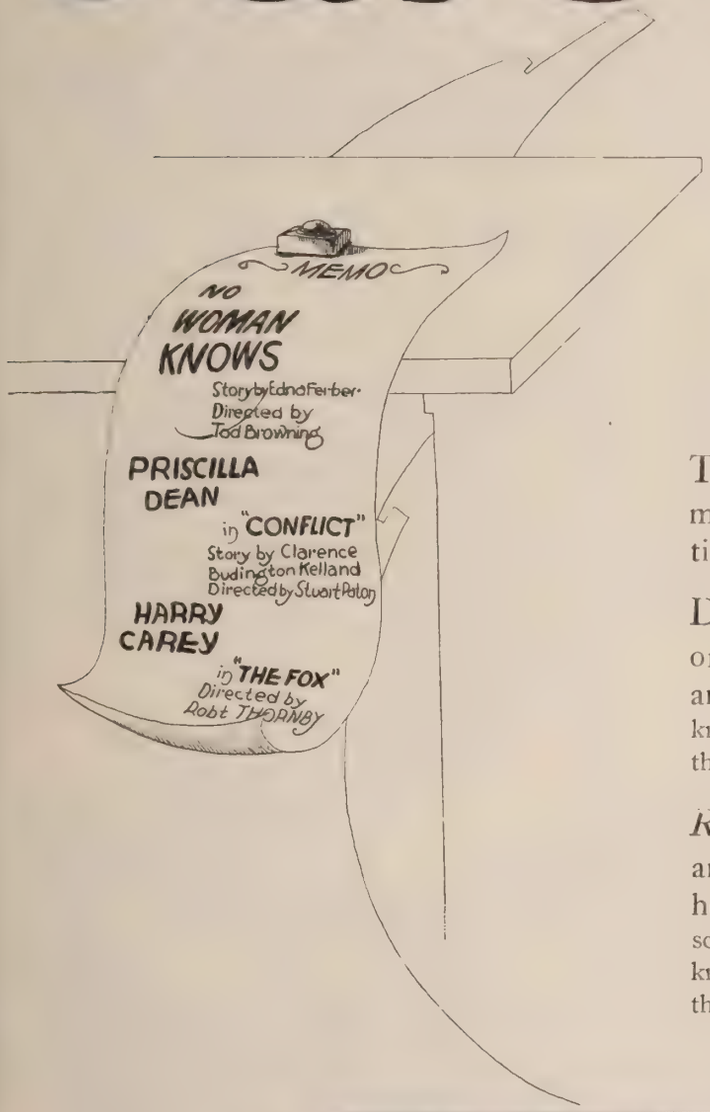
"MRS. LEFFINGWELL'S BOOTS"
By Augustus Thomas
Directed by Walter Edwards

"A LADY'S NAME"
By Cyril Harcourt
Directed by Walter Edwards

CONSIDER the authors, look at the directors and remember that supporting casts include such people as: Eugene O'Brien, Conway Tearle, Niles Welch, Tom Moore, Norman Kerry, Harrison Ford, Matt Moore, Earl Fox, Lillian Cook, Wanda Hawley, Louise Willoughby, Vera Doria, Zazu Pitts, Emory Johnson, May McAvoy, Hazzard Short, Stuart Holmes, Ramsey Wallace, Frederick Peary, Jack Meredith, Dorothy Rogers, and others of prominence.

BRILLIANT REVIVALS

Save dates!

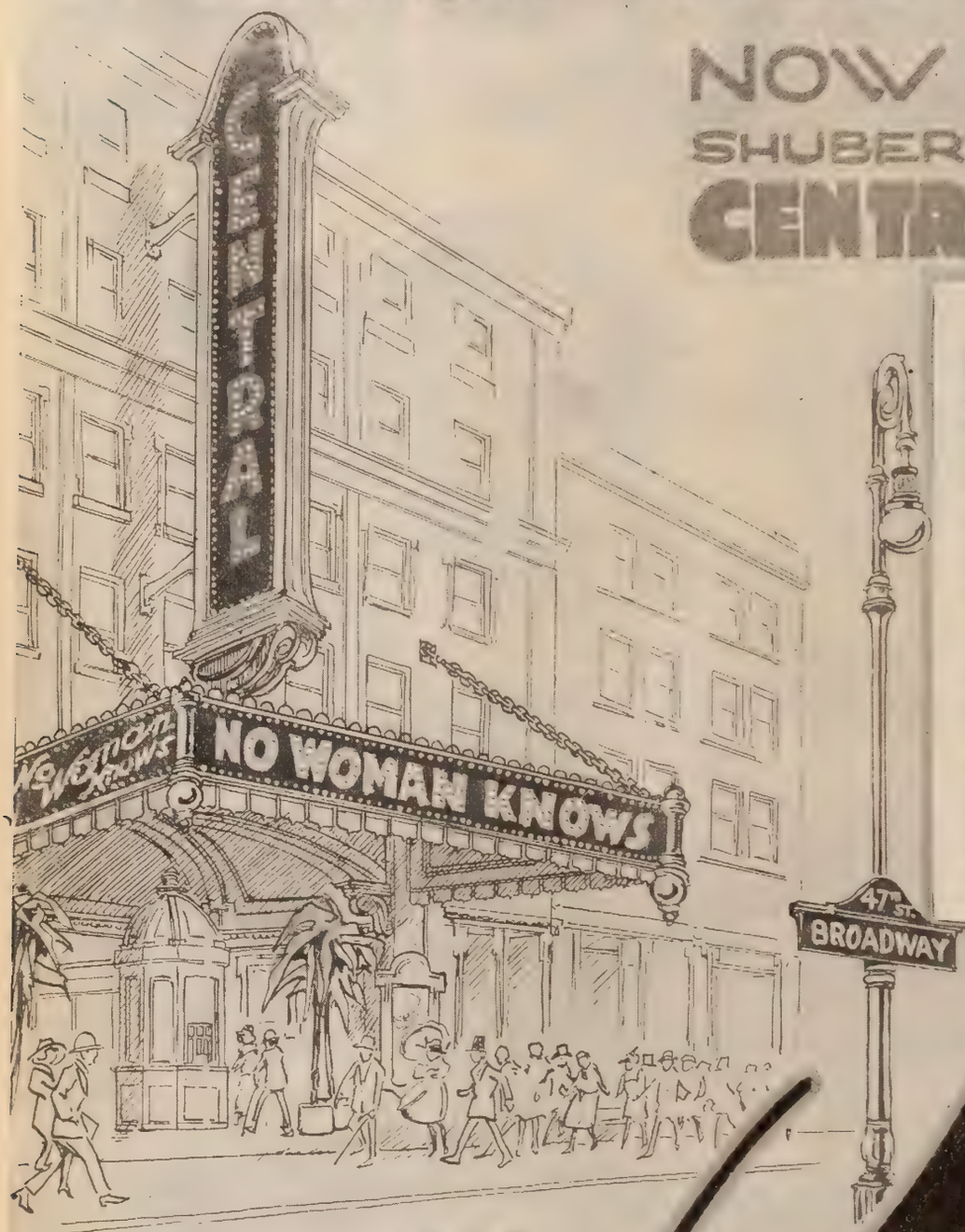


The man who fails to save dates these next three months for the three coming Universal-Jewel Productions is making the mistake of his life.

Don't let any producer in the country scare you or pull you into booking up solid this Fall Season—or any other Fall Season. You know just as well as we know that as long as the sun's in the sky there'll always be more-than-enough big attractions to show.

Right now—save dates in September, October and November for three great Jewel Productions listed herewith. Two of the biggest national stars of the screen *and* the greatest *Heart-picture* of the generation. You know they're *coming*—you know their *money-meaning*—save out those three dates *today*.

Nation-Wide Advertis



NOW PLAYING
SHUBERT'S NEW YORK
CENTRAL THEATRE

BROADWAY ADVERTISING is national advertising. Long before the time you show "NO WOMAN KNOWS," the word will have gone around—"*See this picture!*"

At least one million out-of-towners and commuters crowd the streets of New York every twenty-four hours. Of these, probably 200,000 are nightly reading the blazing Broadway electrics of this great new Jewel Production—the remainder are seeing the striking 24-sheets—500 of them—New York's new bill-posting record.

You won't need to wait for a long run on Broadway to reap the benefit. Your audiences are ready *now*. Book this greatest of all heart-pictures to show at your *first opportunity*.

Carl Laemmle presents

"No Wom

THE AMAZING STORY OF
"FANNY HERSELF" by Edna Ferber
Directed by TOD BROWNING,
The Man who made "OUTSIDE THE LAW"

g to Help YOU!

100000 VISITORS read this sign every twenty-four hours

an Knows"

1 of the 3 Best LOCATIONS IN NEW YORK, 7TH AVE and 46TH ST.

24-SHEETS NEW YORK'S NEW BILL POSTING RECORD 500

"no woman knows"

UNIVERSAL-JEWEL

A hundred Laughs—that's a

Century

THE CLEANEST BRIGHTEST ONCE-A-WEEK COMEDY THAT MONEY CAN BUY

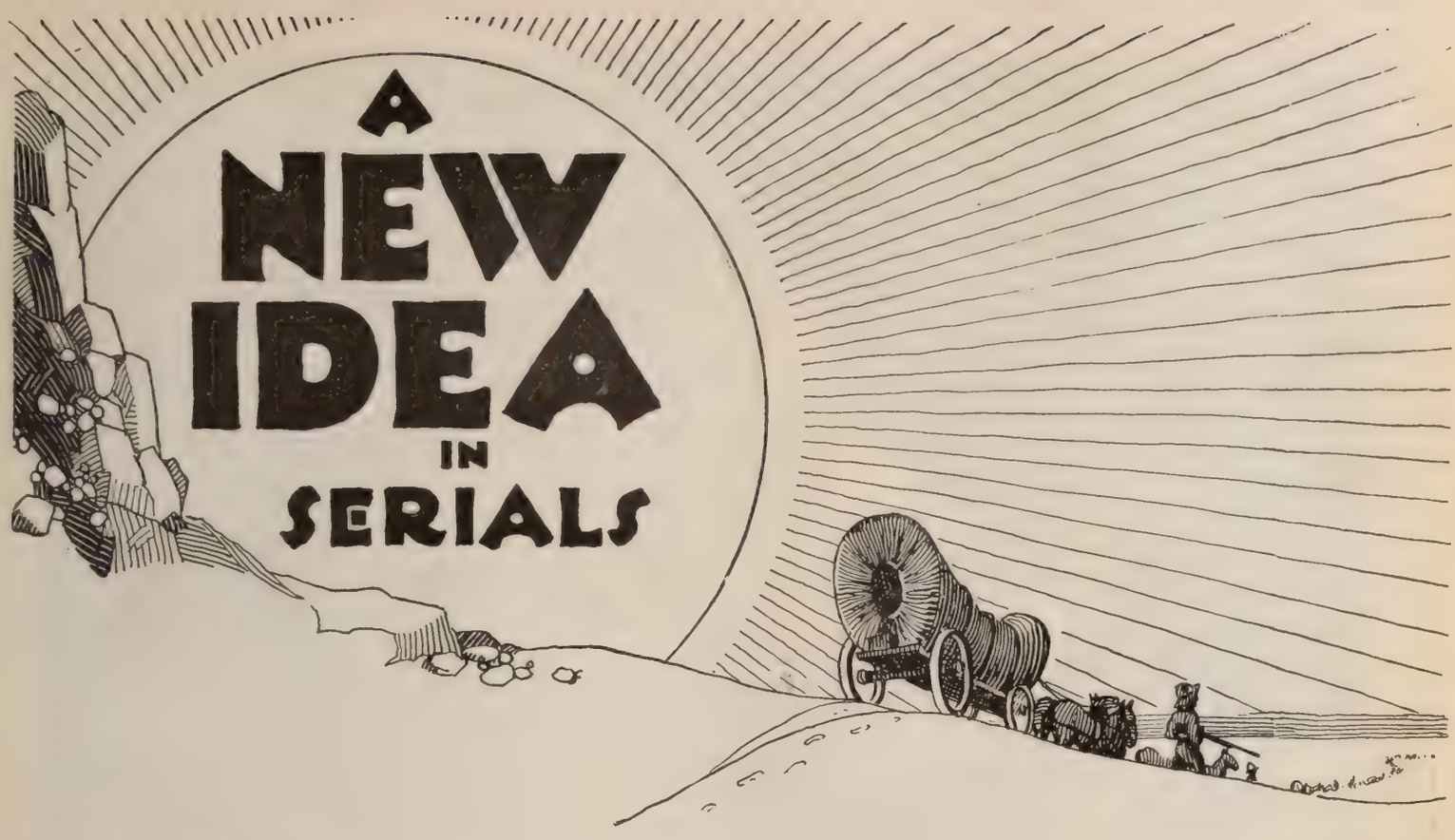
FOR EXAMPLE—"Stealin' Home"—about to be released—WID'S says: "A lot of new stuff effectively done. Harry Sweet manages to put over a good many laughs. A brand new stunt is created when Harry eats a lump of soap and discovering his mistake, drinks a glass of water. From that moment on bubbles pour forth. On his way home he stops off at the ball game and is mistaken for the new pitcher. The work he does in the pitcher's box is novel and very funny. This comedy is full of new stuff. No matter how cold your audience may be, they are certain to warm up to this one."

Released through

UNIVERSAL

Brownie
Harry Sweet
Baby Peggy
Charles Dorety

52 BIG LAUGHS A YEAR



No More Censor Troubles!

Late in September or early in October, Universal will release a new type of serial—" WINNERS OF THE WEST," directed by Edward Laemmle and starring ART ACORD.

This new type of serial is a dramatization of the stirring adventures of the famous trail-breaking expedition of Capt. (afterwards, General) John C. Fremont in 1848, following the discovery of gold in California—a huge adventure with which every school-child is familiar.

" WINNERS OF THE WEST " is dramatic—it is clean—it is wholesome—it is true history. It is exactly what every parent, every teacher, every censor has hoped the picture industry would provide for the entertainment of the young people who make up so large a part of serial audiences. And—make no mistake—it is a bigger thriller than any serial you have yet seen on the screen.

As usual, it remained for UNIVERSAL, with its finger on the pulse of the amusement loving public, to initiate this new type of serial and it offers it secure in the knowledge that UNIVERSAL'S RECORD in the past will prove a more-than-sufficient guarantee of your complete success in " WINNERS OF THE WEST."

You will have no censor troubles with " WINNERS OF THE WEST."

Authentic
Red blooded
American History
18
Glorious Episodes
in a Thrilling Chapter of
Historic Adventure

No more
Censor troubles!

UNIVERSAL

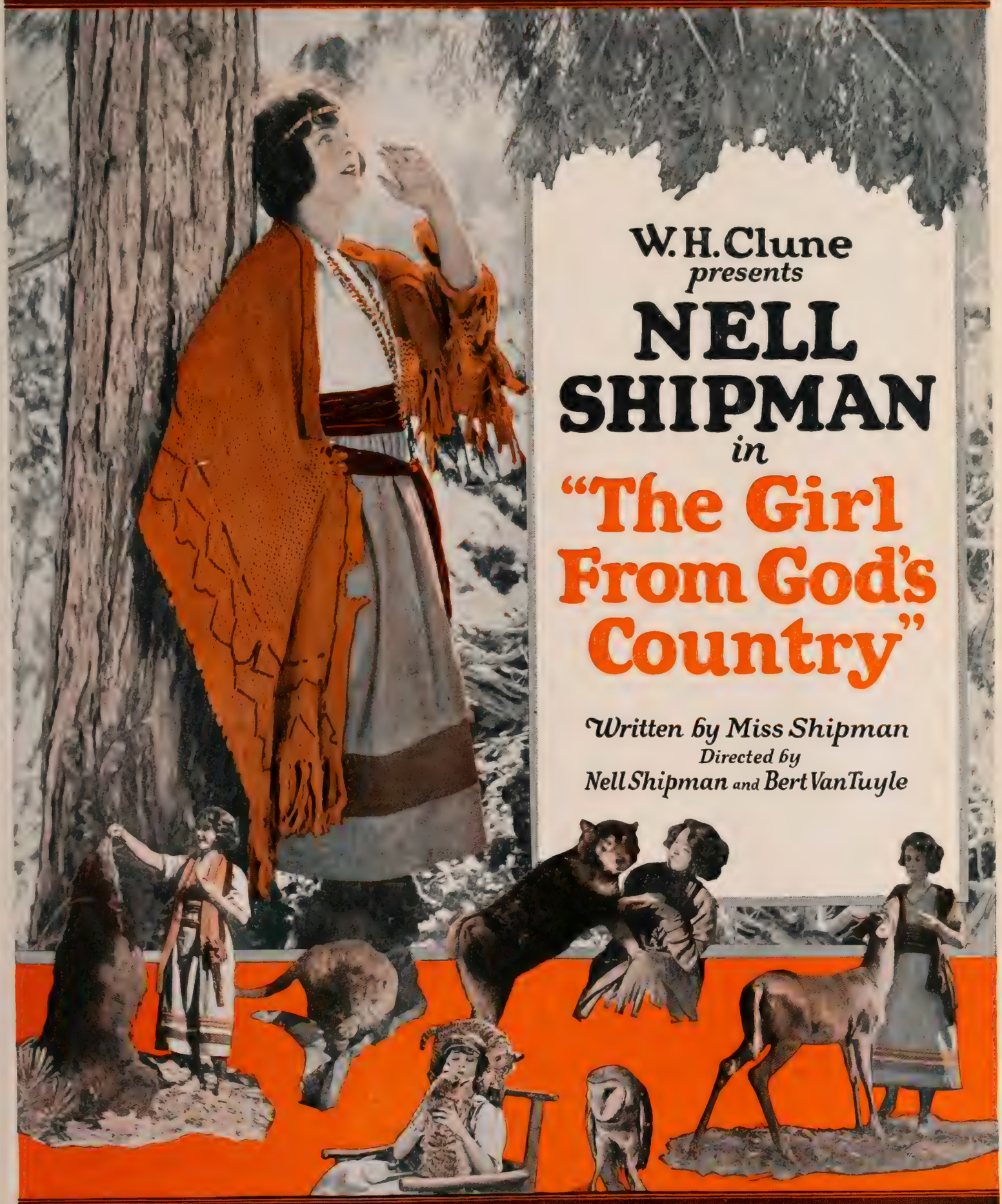
Distributors for the
New York and Northern New Jersey
Territories

RIALTO PRODUCTIONS INC.

130 West 46th Street

Telephone Bryant 9900

The biggest and greatest outdoor romantic melodrama ever made



W. H. Clune
presents

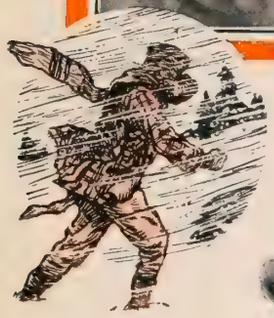
NELL SHIPMAN
in

"The Girl From God's Country"

Written by Miss Shipman
Directed by
Nell Shipman and Bert VanTuyle

Released by
F. B. WARREN CORPORATION
1560 BROADWAY NEW YORK CITY

10 Mighty Thrills In



1 Nell Shipman, as Neeka, surrounded by and playing with the wild animals of the great Canadian Northwest—with bears, wildcats, mountain lions, deer, owls, skunks, raccoons. A magnificent appeal to adults and all children.

2 Nell Shipman, as Neeka, steering through jagged, rock-lined rapids in a one-ton log canoe to rescue an imperilled puppy.

3 Nell Shipman in the most amazing dual role with double exposures such as you never have seen—Neeka of the wilds and Marion, the cultured society girl.

4 A battle for life in a canoe on an ice cold lake.

5 Nell Shipman, as Neeka, crashing through the glass roof of an airplane factory after the most sensational ride ever taken at night in an airplane.

6 Nell Shipman, as Marion, in a desperate battle in an airplane depot to prevent the destruction of the car groomed to win the Trans-Pacific race.

7 Nell Shipman, as Neeka, in a gun duel in mid-air, dropping a thousand feet in a parachute from a speeding plane to recover an inventor's drawings from an aviator shot down to sea level.

8 A rescue of Neeka from the sea and a breath-taking climb up a rope ladder into an airplane driven by a blind aviator.

9 The return through a Canadian blizzard of snow-blinded Pierre LeMort, to find after a long flight that he was not a murderer.

10 A thrilling fight in a burning building with an earthquake toppling the buildings down upon the conspirators.

One Great Picture

Here is a prediction made in good faith to the exhibitors of America:

"The Girl from God's Country" is one of the biggest box-office record-smashing pictures released by any company in the past thirty-six months. It is the biggest picture of its type and style ever released in America.

Nell Shipman's previous "God's Country" productions each grossed far above the half-million mark.

No picture ever made topped the $500,000 level without being a tremendous box-office success for exhibitors.

"The Girl from God's Country" is the most daring and intense Nell Shipman Production ever made and exhibitors booking it now to start the fall season, will be bragging about its results twelve months from now.

Necka

The Old Inventor

Marion

J. Randall Carslake

"The Eagle"

Pierre Le Mort

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

ARCO PRESS NEW YORK

The Sign of A Great Picture

Lois Weber

producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
presents

THE BLOT

LOIS WEBER PRODUCTIONS

BOOKED BY

CHICAGO	Barbee's Loop Theatre
SEATTLE, PORTLAND, BUTTE, TACOMA	Jensen & Von Herberg Circuit
CHICAGO	Entire Lubliner & Trinz Circuit
CHICAGO	Ascher Bros. Circuit
CHICAGO	Andrew Karzas Circuit
CHICAGO	Schoenstadt Circuit
NEW ENGLAND	Black Circuit
LOS ANGELES	Gore Bros., Ramish & Lesser Circuit
COLUMBUS, O.	James Theatre
OAKLAND, CAL.	C. W. Midgeley's American Theatre
AKRON, O.	James Dunlevy's Strand Theatre
DETROIT	Madison Theatre, Kunsky Enterprises
PROVIDENCE, R. I.	Emery Bros.-Mahoney Rialto Theatre
PORTLAND, ME. HOLYOKE, MASS.	Abe Goodside's Theatres
DES MOINES, IA.	Blank's Garden Theatre
SPOKANE, WASH.	Stillwell's Casino Theatre
NORFOLK, VA. RICHMOND, VA.	Wells Theatres
KANSAS CITY, MO.	Newman's Royal Theatre
SAN FRANCISCO	Markowitz's Strand Theatre
MISSOURI	Entire Grubel Circuit
BUFFALO	Howard Smith's Palace Theatre

F. B. WARREN CORPORATION

Dramafilms *presents*

MOONGOLD

A WILL BRADLEY PRODUCTION

The short subject novelty sensation of the year-

Here is what the critics say about it

NEW YORK GLOBE: The featured film is the least important number of the Criterion bill this week. The real novelty is the Will Bradley fantasy, "Moongold," with the tragedy of Pierrot and Pierrette worked out against a velvety midnight setting.

NEW YORK TRIBUNE: The second novelty at the Criterion is a picture made by Dramafilms called "Moongold." It is the story of Pierrot and Pierrette directed by Will Bradley and it is an extremely beautful production with a cast including Lois Bartlett, H. Dudley Hawley, Syn de Conde, George Fawcett, Forrest Robinson and others.

NEW YORK MAIL: George Fawcett began the seventh week of a personal extended engagement at the Criterion Sunday in "Moongold." He has been playing there in the De Mille feature and now he is at his best in "Moongold," a most delightful picturization of the story of Pierrot and Pierrette.

NEW YORK SUN: Hugo Riesenfeld has surrounded his main feature with supplemental numbers of rare merit, chief of which is "Moongold," a film play by Will Bradley.

NEW YORK DAILY NEWS: "Moongold," a charmingly fantastical story, of one lorn Pierrot and Pierrette, enters its third week at the Criterion. It is a delicious conceit.

NEW YORK WORLD: "Moongold," a beautiful and romantic bit of screen fiction, is a supplemental part of Mr. Reisenfeld's Criterion bill this week. * * * An unique screen bill and the shorter numbers are the finest of their kind.

ZIT'S WEEKLY: "Moongold" is one of the artistic achievements of the year in motion pictures. Mr. Bradley is one of the first of the well-known artists to take up motion pictures, and, as might have been expected, has produced a picture of extreme beauty.

NEW YORK HERALD: Even more attractive than the Criterion feature is the auxiliary programme, with "Moongold," a charming story of Pierrot and Pierrette, offered by Dramafilms, with a picturesque new device, whereby the lighting is confined to characters and sets and the background remains dark, a system which might very well be applied to pictures where the background dwarfs the actors.

DANNY in WID'S: At Criterion. "Moongold." Sufficiently artistic to have been made anywhere. Has abundance of real artistry. Real beauty. Unusual. Shows what can be done with thought. Several magazines will play it up in a big way. Every director should see it to get an idea of what can be done with simple props and a black background. Better see it. Should be shown widely. To offset censorship talk.

Released thru F. B. WARREN 1540 BROADWAY FBO by CORPORATION NEW YORK CITY

Booked for "Runs" after 8 Years

Here is a production that has played America before—everywhere. The big cities for runs; smaller cities for extra days; little towns for double time.

It has been withdrawn from the market for years—and now reappears with added power and appeal, better, according to the trade press, than when first presented to America. Newly edited, new prints, new accessories.

GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS

["Whither, Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

Now Booked To Play

Seattle, Winter Garden	Indefinite run
San Francisco, Savoy	Indefinite run
Los Angeles, Clune's Broadway	Indefinite run
Providence, R. I., Rialto	Week stand
Reading, Pa., Colonial	Week stand
Lawrence, Mass., Modern	Week stand
Atlantic City, Bijou	Week stand
Missouri, Grubel Circuit	Extra days
Wilmington, Del., Aldine	Extra days
Evansville, Ind., Majestic	Extra days
Honolulu, Liberty Theatres	Extra days

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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FY SANFRANCISCO CALIF 28

F B WARREN
PRESIDENT F B WARREN CORPN 1540 BROADWAY
NEWYORK NY

WE OPENED THE SAVOY THEATRE TODAY WITH QUO VADIS AND PLAYED TO CONTINUAL CAPACITY ALL DAY LONG PRICES UP TO SEVENTY FIVE CENTS WE ARE JAMMED WITH CONTRACTS AT STRAND THEATRE SO HAD TO PUT QUO VADIS IN A CLOSED HOUSE FOR INDEFINITE RUN AND WE TELL THE WORLD IT GETS THEM CONGRATULATIONS
JEFFERSON W ASHER SECTY STRAND THEA.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

A MESSAGE TO EVERY EXHIBITOR IN THE COUNTRY

During the past several months I have received many enquiries, letters and *complaints* from exhibitors to the effect that it has been impossible for them to secure my productions for their theatres because my product could only be placed in First National Franchise houses.

To offset this belief I herewith publish, for those who may be interested, an extract from my contract with the First National Exhibitors Circuit, Inc. (referred to in this contract as "EXHIBITOR"), pertaining to the booking of my productions, as follows:

"***(a) The EXHIBITOR hereby agrees to submit to said NEILAN, for his approval, each booking contract with exhibitors in the United States of America and Canada obtained by said EXHIBITOR in respect of each of such photoplays, as well as all contracts relating to foreign countries, and unless NEILAN makes known to the EXHIBITOR his disapproval of any such contract in writing by mail or telegraph within twenty-four (24) hours following the delivery to NEILAN by the EXHIBITOR of a duplicate copy of the respective contract, such contract shall be deemed approved and shall be binding upon said NEILAN. A copy of each such contract shall be delivered to NEILAN promptly after execution.

(b) No exhibitions under the control of the EXHIBITOR shall be given of any photoplay produced by NEILAN without the previous consent in writing of NEILAN.

(c) No credit shall be extended to any exhibitor to whom a print of any such photoplays is rented without the written consent of NEILAN.

(d) NEILAN agrees to have and maintain a representative in the City of New York at all reasonable times for the purpose of passing upon, approving or disapproving of the aforesaid agreements***"

With the exception of "Don't Ever Marry" and "Go and Get It," which I sold outright, the booking of my productions *is absolutely under my control.*

I am about to release "Bits of Life," to be followed by "Penrod" and two additional productions. All of these pictures will be finished and delivered to the First National Exhibitors Circuit, Inc., by February 1, 1922 which *completes my First National contract.*

Every exhibitor interested in securing these productions is hereby invited to communicate with Marshall Neilan Productions, Capitol Theatre Building, Broadway and 51st Street, New York City.

It is my intention to *force* the *fulfillment* of the above *contract* to the *letter.*

Marshall Neilan

TREMENDOUS!

"The Fairbanks D'Artagnan is a vivid personality, which never lets up for a moment. This D'Aratgnan would sooner jump from the window, or plunge into a river, or slide down a balustrade, than enjoy the usual methods of motion. And as for fighting, the more the merrier! It is a case of wholesale dispatch every time there is a fight and D'Artagnan never gives his adversary a chance. It is a particularly long picture, but oddly enough it doesn't seem as protracted as many shorter films manage to do. Some of the photographs are excellent. Views of old Paris must have been carefully studied, and there is a ball room function that is wonderfully made."

Alan Dale, in the N. Y. American.

"It is an artistic achievement, a splendid interpretation of the Dumas masterpiece. . . Action is the keynote of the film. From the outset the picture is one of swift-moving thrill, with the naked steel constantly flashing. The atmosphere of Dumas' romance has been superbly transferred to the screen . . . The sets, without exception, are magnificent, vying with the finest ever projected on the screen."

N. Y. Evening Mail.

The newspaper reviews on "The Three Musketeers" are so extraordinary, so tremendously enthusiastic that we cannot possibly cover them in a single advertisement. Only a few are quoted from in this advertisement; additional reviews will be found in the current issues of **Moving Picture World, Exhibitors Herald, Exhibitors Trade Review** and **Wid's Daily**.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"And such a picture! Good news travels just as fast as bad news, so by this time it is probable that everyone knows that 'The Three Musketeers' is a thrilling, ripping, unadulterated success. If you didn't know who wrote it, you would insist that the author had Fairbanks in mind when he wrote the story. Surely no other actor on the screen could have done it. . . Although so much has been said of 'The Three Musketeers' in advance, we doubt that even the producers had any idea just how big a success it was going to be. Douglas, in his after curtain speech, said that he had no idea, and we, for one, believe him."

Harriette Underhill in the N. Y. Tribune.

"'The Three Musketeers' arrived at the Lyric Theatre last night and the films at last have their only possible D'Artagnan. As a matter of fact Douglas Fairbanks has been playing D'Artagnan through all these years on the screen, but he has worn a business suit instead of doublet and hose, and vanquished his thousands with his fists instead of with rapiers. Now he has fulfilled his destiny by leaping through the Dumas thriller in its original background, and there is no expressing his joy in the escapades or the consequent ecstasy of his hilarious audience."

Alison Smith in the N. Y. Globe.

If you are fortunate enough to secure a booking of

D.W.GRIFFITH'S

masterpiece

"WAY DOWN EAST"

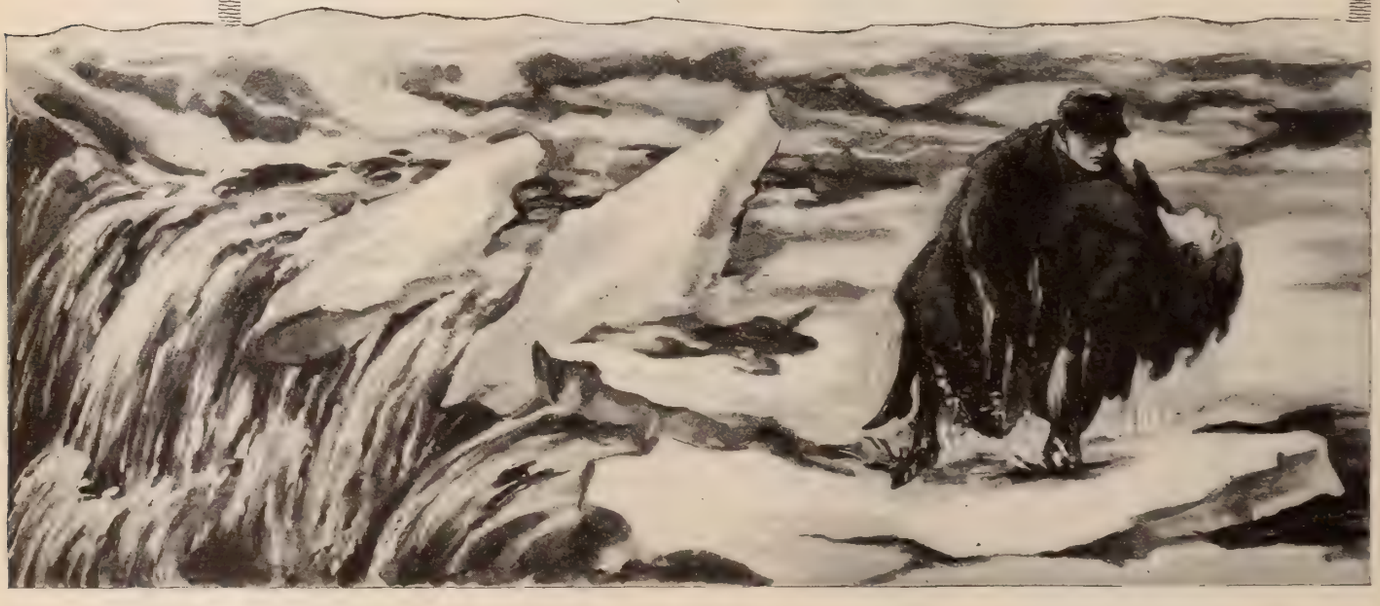
bear in mind that you have a picture that has played to over four million dollars in one year at regular theatre prices.....

MAKE THE MOST OF YOUR OPPORTUNITY !

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT



Public Demand
compels us to hold over
George Arliss
in his sensational triumph
"Disraeli"
for a second week beginning Sunday
THIS masterly film version of Mr. Arliss' celebrated stage play, has scored such an astounding and emphatic success, that in setting aside our "one-week" policy, we are bowing only to the insistent crowds which have not yet been able to see this supreme production.
MARK STRAND
Broadway at 47th Street
Direction Joseph Plunkett
TOWN HALL 43d, near B'way. Bryant 9447.
CENTURY
ASTOR
BIJOU
39th ST.
BOOTH
44TH ST.
REPUBLIC
TIMES

THIS IS ONLY THE SECOND TIME IN THE LONG HISTORY OF THE STRAND THEATRE THAT A PICTURE HAS BEEN HELD OVER A SECOND WEEK

DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS
in "DISRAELI"

From his celebrated stage success by Louis N. Parker
Directed by Henry Kolker

"A Distinctive Production"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

IT recently has been announced that the Pioneer Feature Film Corporation is to release a picture entitled, "O, Mary Be Careful," starring Madge Kennedy.

This picture was made by the Goldwyn Pictures Corporation in 1917, but release of the picture was withheld.

I am naturally desirous that my exhibitor-friends be informed of these facts.

MADGE KENNEDY

September 10, 1921

THUNDERCLAP WINS!

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
EARL SANDE AND THUNDERCLAP COME IN FOR OVATION AT

MAIL

THUNDERCLAP WINS
THIRD AT SARATOGA; KNOT RUNS SECOND
Jock Scot Beats Sagacity by Six Lengths.

The Sun
NEW YORK, MONDAY, AUGUST 15, 1921.
THUNDERCLAP WINS THE WATERVLIET
PHILLIES IN CLOSE

NEW YORK JOURNAL
MONDAY AUGUST 15 1921
THUNDERCLAP ON TOP IN WATERVLIET HANDICAP
By Tom Thorp.

World.

Times

THUNDERCLAP BEATS KNOT IN TURF DUEL
Wins Watervliet Handicap at Saratoga by a Head After Stirring Battle.
BUNTING NEAR TRACK MARK

THUNDERCLAP WINS ON POST FROM KNOT
THANKS TO SANDE
Spirited Drive Through Stretch Marks Watervliet Handicap—Bunting Barns Brackets.

and

THUNDERCLAP

wins

at the

Central Theatre, New York

where crowded audiences enthusiastically applaud this

WILLIAM FOX

greatest of racing dramas

at matinee and night performances daily

Of the twelve special Super Features to be released by

WILLIAM FOX

during the present theatrical season, two have now gone forth to Exhibitors:

OVER THE HILL

the wonder play based on the poems of Will Carleton and directed by Harry Millarde- The picture without a parallel in the history of motion picture entertainment

and~

A VIRGIN PARADISE

The admirable entertainment which has delighted audiences at two Broadway theatres in New York. From the story by Hiram Percy Maxim, ~ Directed by J. Searle Dawley.

Announced and also ready for immediate booking:

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
THE LAST TRAIL
QUEEN of SHEBA

The sensational success of New York, London and Los Angeles

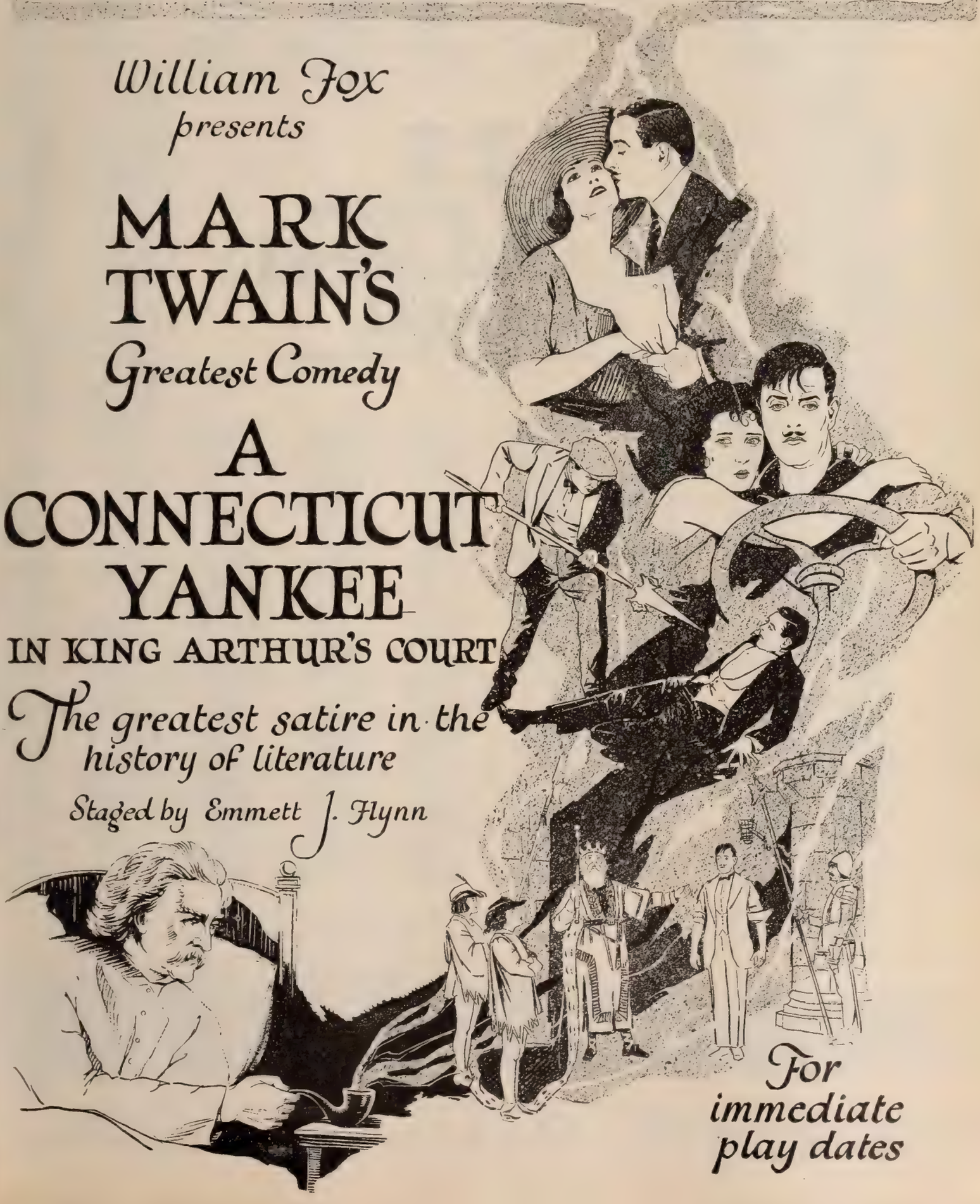
William Fox presents

MARK TWAIN'S Greatest Comedy

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

The greatest satire in the history of literature

Staged by Emmett J. Flynn



For immediate play dates

ROOSEVELT	Chicago
GOLD	Chicago
STRAND	Nashville
TRIANON-RIALTO	Birmingham
MODERN-PARK-BEACON	Boston
FAYS	Providence
FAYS	Rochester
CAPITOL	Davenport
MERRILL	Milwaukee
GAIETY	Springfield
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIRCUIT	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE ROYAL	San Antonio
PALM	Pueblo
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas City
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
GOODWIN	Newark
AMERICAN	Troy
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
PALACE	Bristol
VALENTINE	New York City
MARION	Moline
BEVERLY	Janesville
GODARD'S	Sacramento
IRIS	Grand Rapids
LINCOLN	Sterling
HIPPODROME	Buffalo
SHATTUCK O. H.	Hornell
JACKSON	York
AMERICAN	Pottsville
HAMILTON	Lancaster
CAMBRIA	Johnstown
REX	Greeley
LIBERTY	Yakima
RIALTO	Bremerton
LIBERTY	Bellingham
EMPIRE	Portland
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
MECCA PALACE	Saginaw
TEMPLE	Union Hill
OPERA HOUSE	Cohoes
ALBANY	Schenectady
RIALTO	Amsterdam
NATIONAL	Jersey City
PALACE	New Britain
REPUBLIC	Jacksonville
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
EMPRESS	Laramie
CAPITOL	Oswego
ODEON	Savannah
COLUMBIA	Portsmouth
LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
CAPITOL	McKeesport
VIRGINIA	Vallejo
HIPPODROME	Napa
GRAND	Moberly
GLOBE	Clearfield
TEMPLE	Geneva
VICTORIA	Wilmington
COLONIAL	Green Bay
GRAND	Palatka
STRAND	Lexington
ORPHEUS	San Rafael
NEW 125TH ST.	N. Y. City
EMPIRE	New London
COLUMBIA	Muncie
HIPPODROME	Joplin
ASTORIA	Astoria
PARK	Newburgh
NORMANDIE	Brooklyn
CONCOURSE	N. Y. City
MARCY	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
VILLAS	Cicero
CAMDEN	Parkersburg
STEWART	Wausau
WAYNE	Wayne
"K"	Mattoon
SAMPSON	Penn Yan
GRAND	Jacksonville
GARDEN	Pittsburgh
PRINCESS	Sausalite
SEDALIA	Sedalia
PARAMOUNT	Lewiston
CASTLE	Bloomington
RIALTO	Covington
EMPRESS	Ft. Collins
STRAND	Chillicothe
LINCOLN	N. Y. City
COLONIAL	Watertown
STRAND	Selina
SOUTHERN	Columbus
AMUSU-ATLAS	Cheyenne
VIRGINIA	Chicago
SOUTHERN	Oak Park
RAINBOW	Roseland
LYRIC	Huron
NEW COLONIAL	Bluefield
STAR	Nevada
T & D	Hanford
GRAND	Northfield
NEW MERIDAN	Astoria
RIVOLI	La Crosse
BERTHA	Chicago
PARKSIDE	Chicago
DE LUXE	Chicago
O'DOWD	Florence
BLAINE	Chicago
EASTERLY	Chicago
KING	Troy
REGENT	Milwaukee
U. C.	Berkeley
METROPOLE	Chicago
COMET	Milwaukee
SULLTON	Chicago
MONOGRAM	Chicago
PRAIRIE	Chicago
ORPHEUM	Cincinnati
BANNER	Chicago
BELLE	Olyphant
FILLMORE	Buffalo
NEW FILLMORE	San Francisco
NEW MISSION	San Francisco
NEW LYCEUM	San Francisco
HOWARD	Atlanta
HALFIELD	Chicago
BOULEVARD	Chicago
PEOPLES	Chanute
ELITE	Rome
AUDITORIUM	Marshall
PLAZA	Sheldon
COLONIAL	Tracy
ISIS	Salisbury
BURLEIGH	Milwaukee
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
STATE	Milwaukee
LIBERTY	Milwaukee
ALHAMBRA-ECHO	Portland
LEXINGTON	Milwaukee
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Dansville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somerville
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton
OGDEN	Ogden
MISSOURI	St. Louis
CAPITOL	Trenton
ORPHEUM	St. Joseph
MAJESTIC	Madison
MONTAUK	Passaic
REGENT	Paterson
ANSONIA	Butte
CAMERAPHONE	E. Liberty, Pittsburg
COLONIAL	Indianapolis
ISIS	Topeka
REGENT	Riverside
ORPHEUM	Atchison
UTOPIA	Painesville
FENRAY	Martins Ferry
MAJESTIC	Ashtabula
EASTERN	Ironton
NEW ALBANY	Brooklyn
STRAND	Boise
GRAND	Winfield
COLONIAL	Cambridge
TEMPLE	Newport
MAJESTIC	Reno
LA SALLE GARDENS	Detroit
CLINE	Santa Rosa
QUEEN	Eureka Spgs
STRAND	Everett
ROYAL	Olneyville
STRAND	Alameda
GERMANTOWN	Philadelphia
FERNDALE	Ferndale
HUB	Mill Valley
ROYAL	Enid
NEW GRAND	Portland
IMPERIAL	Zanesville
TEMPLE	Bellclaire
PALACE	Hamilton
JACKSON	Lebanon
FAUNCE	Ocean City
PARAGON	Beacon
OPERA HOUSE	Kingston
ONEONTA	Oneonta
STARTTON	Middletown
NEW ATLANTIC	Brooklyn
NEW ALBANY	Brooklyn
RIALTO	Glen Falls
GLOVE	Gloversville
PROCTOR'S	Portchester
WEST END	Brooklyn
BEACH	Long Beach
HUDSON	Albany
LYNN	White Plains
ARBOR	Albany
REGENT	Albany
COLONIAL	Albany
HIPPODROME	Little Falls
RICHMOND	Herkimer
RIALTO	Naugatuck
OPERA HOUSE	Ridgewood
COLONIAL	Pompton Lakes
VICTORIA	Corona
HYPERION	Corona
PALACE	Corona
COLONIAL	Corona
HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyers
STRAND	Morristown
STRAND	Mt. Aircy
STRAND	Statesville
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine
GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Garnesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Petersburg
BIJOU	Greensboro
IMPERIAL	Charlotte
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor
ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan
GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
BIJOU	Benton Harb.
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
FRANCIS	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington
APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
LUMBERG	Niagara Falls
LAPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
LINCOLN SQ.	Decatur
COLONIAL	Indianapolis
ISIS	Topeka
BROADWAY	Richmond
MILFORD	Chicago
HARPER	Chicago
LEXINGTON	Chicago
CENTURY	Chicago
MAJESTIC	Mansfield
MESEROLE	Brooklyn
DITMAS	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
TEMPLE	Chicago
BELDORF	Independence
RIVERIA	Milwaukee
NEWBERRY	Chicago
OAK	Chicago
LYRIC	Chicago
SUMNER	Brooklyn
AMUSU	Winston-Salem
ALCAZAR	Dothan
COLUMBUS	N. Kensington
ATLANTIC	Chicago
GARRICK	Fargo
GRAND	Mankato
ORPHEUM	Elkhart
GERMANTOWN	Philadelphia
VERNON	Chicago
APOLLO	Ottawa
DELPHI	Chicago
BRIGHTON PARK	Chicago
STRAND	Ft. Madison
GRAND	Winter Haven
ROYAL	Enid
HUNTINGTON	Huntington

427
Theatres will play
The Old Nest
on Sept 11
and the weeks immediately following

This list is inclusive of August 27th when this advertisement was prepared. Many contracts have been received after that date, and these additions will be announced later.

27,000,000 Goldwyn Readers

STRAND	Nashville
BRIANON-RIALTO	Birmingham
ROOSEVELT	Chicago
CAPITOL	Davenport
GAIETY	Springfield
COLUMBIA	Dayton
CAPITOL	Cincinnati
PANTHEON	Toledo
ORPHEUM	Akron
STRAND	Canton
MAJESTIC	Wichita Falls
QUEEN	Houston
HIPPODROME	Ft. Worth
OLD MILL	Dallas
EMPIRE-ROYAL	San Antonio
MADISON-ADAMS	Detroit
DORIC-LIBERTY	Kansas City
MAJESTIC	Tulsa
GARRICK	Duluth
GARRICK	Minneapolis
GARRICK	St. Paul
IMPERIAL	San Francisco
LIBERTY	Fresno
LIBERTY	San Jose
AMERICAN	Terre Haute
LIBERTY	Seattle
COLONIAL	Tacoma
MAJESTIC	Portland
LIBERTY	Spokane
KNICKERBOCKER	Washington
METROPOLITAN	Washington
COLONIAL	Richmond
WELLS	Norfolk
AMERICAN	Troy
MIRROR	Moline
BEVERLY	Janesville
GODARDS	Sacramento
LINCOLN	Sterling
ISIS	Grand Rapids
PRINCESS	Aberdeen
AMERICAN	Pottsville
HAMILTON	Lancaster
CAPITOL	McKeesport
LINCOLN	N. Y. City
OLYMPIC-PALACE	Watertown
ALAMO	Louisville
POST-REGENT-GARDEN-STRAND	Battle Creek
ALBANY	Schenectady
NATIONAL	Jersey City
PALACE	New Britain
OPERA HOUSE	Bayonne
OPERA HOUSE	N. Brunswick
EMPRESS	Laramie
U. C.	Berkeley
CONCOURSE	N. Y. City
RIALTO	Amsterdam
OPERA HOUSE	Cohoes
RIALTO	Bremerton
LIBERTY	Bellingham
CAMBRIA	Johnstown
ODEON	Savannah
VICTORIA	Wilmington
COLUMBIA	Portsmouth
LYRIC	Huntington
WICHITA	Wichita
ORPHEUM	Oshkosh
VIRGINIA	Vallejo
GRAND	Moberly
LIBERTY	Yakima
SEDALIA	Sedalia
COLONIAL	Green Bay
STRAND	Lexington
T & D	Hanford
TEMPLE	Union Hill
GRAND	Palatka
CASTLE	Bloomington
ORPHEUS	San Rafael
REPUBLIC	Jacksonville
STRAND	Selma
GOODWIN	Newark
MECCA PALACE	Saginaw
HIPPODROME	Joplin
PARK	Newburgh
NORMANDIE	Brooklyn
ATLANTIC GARDEN	N. Y. City
MAJESTIC	Gd. Junction
SHATTUCKS O.H.	Hornell
CAPITOL	Oswego
GARDEN	Pittsburgh
SAMPSON	Penn Yan
GLOBE	Clearfield
JACKSON	York
WAYNE	Wayne
COLUMBIA	Muncie
PRINCESS	Sausalito
RIALTO	Covington
STAR	Nevada, Mo
EMPRESS	Ft. Collins
HIPPODROME	Napa
COLONIAL	Watertown
SOUTHERN	Columbus
RIVOLI	La Crosse
GRAND	Jacksonville
CAMDEN	Parkersburg
ORPHEUM	Cincinnati
STEWART	Wausau
PARAMOUNT	Lewiston
GRAND	Northfield
AMUSU-ATLAS	Cheyenne
O'DOWD	Florence
NEW COLONIAL	Bluefield
"K"	Mattoon
LYRIC	Huron
STRAND	Chillicothe
KING	Troy
NEW MISSION	San Francisco
NEW FILLMORE	San Francisco
NEW LYCEUM	San Francisco
HOWARD	Atlanta
HIPPODROME	Miami
STRAND	Tampa
STRAND	Knoxville
STRAND	Newman
TIVOLI	Chattanooga
STRAND	Asheville
GRAND	Columbus
STRAND	Montgomery
LYRIC	Huntsville
RIALTO	Macon
RIALTO	Augusta
GRAND	Fort Meyers
STRAND	Morristow
STRAND	Mt. Airey
STRAND	States ille
LYRIC	Greenwood
IMPERIAL	Anderson
RIALTO	Chester
JEFFERSON	St. Augustine
GRAND	Orlando
CASINO	Lakeland
CASINO	Kissimee
IMPERIAL	So. Pittsburg
PRINCESS	Marysville
MAJESTIC	Johnson City
VOGUE	Columbia
REX	Sumpter
RIALTO	Gaffney
RIALTO	Union
LYRIC	Sheffield
ALAMO	Gainesville
ALAMO	Griffin
BIJOU	Brunswick
STRAND	Tuscombia
BELVEDERE	Tuscaloosa
IMPERIAL	Gadsden
THEIL	St. Petersburg
BIJOU	Greensboro
IMPERIAL	Charlotte
LEXINGTON	Chicago
VERNON	Chicago
OAK	Chicago
NEWBERRY	Chicago
DELPHI	Chicago
APOLLO	Ottawa
HUNTINGTON	Huntington
ORPHEUM	Elkhart
CENTURY	Chicago
STATE	Milwaukee
LIBERTY	Milwaukee
RIVERIA	Milwaukee
BURLEIGH	Milwaukee
TEMPLE	Chicago
LEXINGTON	Milwaukee
NEW STRAND	Far Rockaway
MASONIC	Clifton Forge
STRAND	Stamford
ACADEMY	Jersey City
STAR	Dansville
AVON	Utica
STRAND	Salamanca
RIALTO	Fall River
BIJOU	Newport
COLONIAL	Haverhill
FEDERAL	Salem
NEWTON O. H.	Newton
UNION SQUARE	Somerville
EMPRESS	Minneapolis
AMERICAN	Minneapolis
PALACE	Hamilton
OGDEN	Ogden
MISSOURI	St. Louis
CAPITOL	Trenton
FENRAY	Martins Ferry
STRAND	Buffalo
REGENT GARDEN	Paterson
ANSONIA	Butte
CAMERAPHONE	E. Liberty
COLONIAL	Indianapolis
ISIS	Topeka
GERMANTOWN	Philadelphia
REGENT	Riverside
UTOPIA	Painesville
MONTAUK	Passaic
STRAND	Boise
MAJESTIC	Reno
GRAND	Winfield
MAJESTIC	Ashtabula
EASTERN	Ironton
CLINE	Santa Rosa
LA SALLE GARDENS	Detroit
QUEEN	Eureka Spgs.
MAJESTIC	Madison
TEMPLE	Newport
HUB	Mill Valley
STRAND	Alameda
COLONIAL	Cambridge
STRAND	Everett
ROYAL	Enid
NEW GRAND	Portland
FERNDALE	Ferndale
ROYAL	Olneyville
IMPERIAL	Zanesville
TEMPLE	Belleclaire
PALACE	Hamilton
JACKSON	Lebanon
FAUNCE	Ocean City
PARAGON	Beacon
OPERA HOUSE	Kingston
ONEONTA	Oneonta
STRATTON	Middletown
NEW ATLANTIC	Brooklyn
RIALTO	Glen Falls
GLOVE	Gloversville
PROCTOR'S	Portchester
WEST END	Brooklyn
HUDSON	Albany
LYNN	White Plains
AREOR	Albany
REGENT	Albany
COLONIAL	Albany
HIPPODROME	Little Falls
RICHMOND	Herkimer
RIALTO	Naugatuck
OPERA HOUSE	Ridgewood
COLONIAL	Pompton Lakes
VICTORIA	Corona
HYPERION	Corona
PALACE	Corona
COLONIAL	Corona
PALACE	Bristol
VALENTINE	New York
ELITE	Brooklyn
PARTHENON	Brooklyn
5th AVENUE	Brooklyn
CLEVELAND	Brooklyn
REX	Spartanburg
CASINO	Greenville
THEATO	Anniston
MODERN-PARK-BEACON	Boston
FAYS	Providence
BIJOU	Portland
BROADWAY	Lawrence
SHAWMUT	Roxbury
CRITERION	Roxbury
PARK	Bangor
FAYS	Rochester
FILLMORE	Buffalo
MERRILL	Milwaukee
LUBLINER & TRINZ CIR.	Chicago
ASCHER CIR.	Chicago
PALACE	Peoria
WOODLAWN	Chicago
LINDEN	Chicago
GOLD	Chicago
ARCADE	Milwaukee
NEW REGENT	Chicago
KEYSTONE	Chicago
PRINCESS	Joliet
LINCOLN-DIXIE	Chicago Hgts.
LEIDER	Chicago
STRAND	Marinette
JEFFERSON	Goshen
LYRIC	Blue Island
ALLEN	Cleveland
GRAND	Paris
GRAND	Corsicana
GEM	Palestine
OPERA HOUSE	Greenville
OLYMPIC	Plainview
OLYMPIC	Amarillo
RIALTO	Denison
HIPPODROME	Waco
LYRIC	San Angelo
QUEEN	Abilene
BEST	Hillsboro
QUEEN	Galveston
QUEEN	Sweetwater
LIBERTY	Durant
PASTIME	Duncan
GEM	Little Rock
LYRIC	Big Springs
YALE	Cleburne
PALM	Pueblo
BIJOU	Benton Har.
CALDWELL	St. Joseph
LYRIC	Traverse City
MALTZ	Alpena
IRIS	St. Johns
COLONIAL	Big Rapids
REX	Three Rivers
LYRIC	Manistee
LYRIC	Cadillac
LYRIC	Ludington
FAYS	N. Y. City
STRAND	W. Hoboken
LYRIC	Dyersburg
LYRIC	Jackson
APOLLO	Martinsburg
STRAND	Cumberland
YORK	Washington
GRAND AVENUE	Washington
APOLLO	Washington
SAVOY	Washington
REPUBLIC	Washington
STRAND	Memphis
EMPIRE	New London
NEW 125TH ST	N. Y. City
BELLE	Olyphant
TEMPLE	Geneva
LUMBERG	Niagara Falls
COMET	Milwaukee
LOPATKA	Cicero
BEVERLY	Brooklyn
GRAND	Centralia
BANNER	Chicago
PRAIRIE	Chicago
MONOGRAM	Chicago
SULLTON	Chicago
METROPOLE	Chicago
EASTERLY	Chicago
REGENT	Milwaukee
BLAINE	Chicago
DE LUXE	Chicago
PARKSIDE	Chicago
BERTHA	Chicago
RAINBOW	Roseland
SOUTHERN	Oak Park
VIRGINIA	Chica
VILLAS	Cicero
MARCY	Brooklyn
REX	Greeely
COLONIAL	Indianapolis
BROADWAY	Richmond
LINCOLN SQ.	Decatur
ISIS	Topeka
GERMANTOWN	Philadelphia
MAJESTIC	Mansfield
DITMAS	Brooklyn
MESEROLE	Brooklyn
PARK	Roanoke
ORPHEUM	Portsmouth
VICTORIA	Peru
BELDORF	Independence
SUMNER	Brooklyn
LYRIC	Chicago
ATLANTIC	Chicago
COLUMBUS	N. Kensington
BRIGHTON PARK	Chicago
ALCAZAR	Dothan
PEOPLES	Chanute
GARRICK	Fargo
GRAND	Mankato
ELITE	Rome
GRAND	Winter Haven
STRAND	Ft. Madison
AMUSU	Winston-Salem
ROYAL	Enid
AUDITORIUM	Marshall
ISIS	Salisbury
PLAZA	Sheldon
HALFIELD	Chicago
BOULEVARD	Chicago
COLONIAL	Tracy
ALHAMBRA-ECHO	Portland
LYRIC	New Ulm
GARFIELD	Chicago
RIVERIA	Peru
MILFORD	Chicago
HARPER	Chicago

421
Theatres will play
Dangerous Curve Ahead
on Oct 2
and the weeks immediately following

This list is inclusive of August 27th when this advertisement was prepared. Many contracts have been received after that date, and these additions will be announced later.

of 30 National Magazines

R-C PICTURES

DORIS MAY

R-C Pictures Corporation is pleased to announce to discriminating exhibitors a series of six master comedy-drama productions in which Doris May will star.

These Doris May-Hunt Stromberg productions are guaranteed to cure Box-Office Blues. Their appearance under the R-C trademark insures the highest quality and the utmost care in every detail.

Doris May needs no introduction to motion picture fans. She has a personality that is different—and unique.

Her spontaneous mirth and humor in a long series of splendid productions have made her the queen of comedy-drama and comedy.

Unusual advertising and publicity will be given Doris May during the year. Exhibitors who book the Doris May series will reap their reward in box office results.

DORIS

in HUNT STROMBERG PRODUCTIONS - - -

CORPORATION

Presents

R-C PICTURES

Reg. U.S. Pat. Off.

"Don't Turn Around— You'll Lose A Laugh"

The first Doris May feature to be released as an R-C Picture will be "The Foolish Age."

So human, so full of suspense, so fast and so funny, that if attention is distracted, and someone turns around —he'll lose a laugh.

A mile-a-minute story of a maiden fair who sets out upon the world to spread cheer and happiness.

Directing Miss May will be Wm. A. Seiter—who is both well known and successful, with many box office successes to his credit.

"The Foolish Age" will bring to the screen all the clean and sparkling humor which Miss May displayed with instant success in "23½ Hours Leave."

Remember that the R-C trade-mark stands for quality and service. Don't fail to book this picture.

Prepare for National Joy Week beginning October 16.

DORIS MAY

Directed by WILLIAM A. SEITER *Scenario by* VIOLET CLARK *Photographed by* Bert Cann

We Have The Original Production of

THE THREE MUSKETEERS

BY

ALEXANDER DUMAS

(Every Scene Copyrighted)

Originally Titled D'Artagnan

IT'S A

Thomas H. Ince Production

WITH

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July 16th '21

Motion Picture News
729 Seventh Ave
New York City.

Gentlemen:

In your issue dated July 2nd, we carried a half page advert announcing that James R.Cameron's new publication "MOTION PICTURE PROJECTION" was off the press and ready for distribution.

That the NEWS not only covers the field but also ploughs it thoroughly is proven by the fact that up to the time of writing this letter we have received 683 replies to our advert, 541 of these letters containing the purchase price of 3.50, the balance asking for further information or that the book be sent on approval.

We have proven to our satisfaction that the NEWS reaches all classes in the motion picture business, letters were received from exhibitors, managers,operators,studio and film exchange help, architects,manufacturers of motion picture equipment and producers.

The field covered was an extensive one, orders were received from every state in the union, from Canada, Cuba, and Central America.

Thanking you for your past co operation and with best wishes to the NEWS.

Very truly yours,

THEATRE SUPPLY CO.

G. Horton

GOR/TC.

To the buyers of "MICKEY" and to those who wish they had—

Here is another of the State Right "clean-ups" that come once in a lifetime for the independent market. W. N. Skirboll, who bought the rights for Ohio and Kentucky, wires, "Congratulations on Burn 'em Up Barnes. You and Johnny and the rest deserve to clean up. Personal opinion is, greatest comedy drama since Mickey!"

CHARLES C. BURR *Offers*

JOHNNY HINES

"BURN 'EM UP BARNES"

This production was first shown at **Loew's Peekskill Theatre** and brought the audience up standing. Played **Palace Theatre,** Cincinnati, week of August 15th, and broke the house record for the entire summer. Opened August 22nd **Mary Anderson-Strand,** Louisville, Ky., for four days and was held over for the entire week. Playing week of August 29th **Loew's State,** biggest theatre in Cleveland. September 5th, booked for week's showing, **Rowland and Clark's Liberty Theatre** (displacing Wallace Reid in National Paramount week), also plays **Savoy** and **McKeesport,** day and date. "Producing more money in Pittsburgh the first week than the first payment on the territorial rights"—**Columbia Film Service.**

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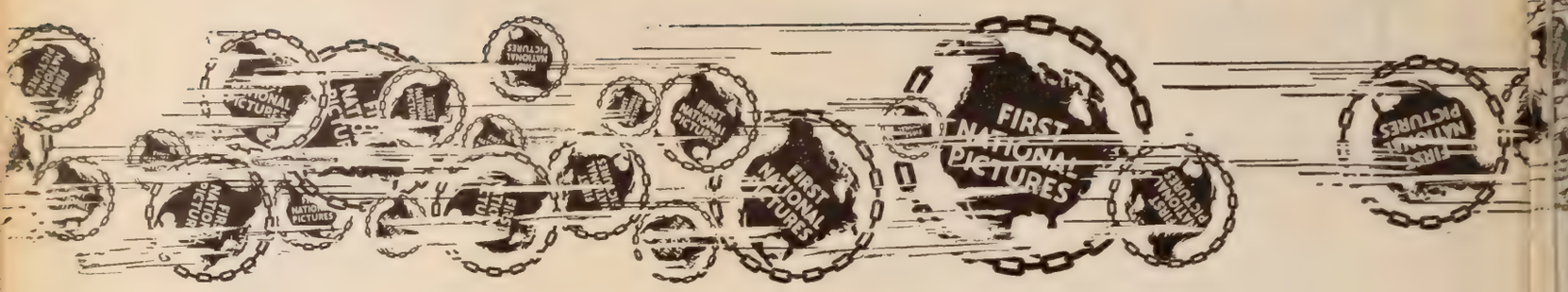

Let's go get the money together

We've certainly got the goods—

the greatest line-up

one distributor ever offered

Bar None!

There'll be a Franchise everywhere

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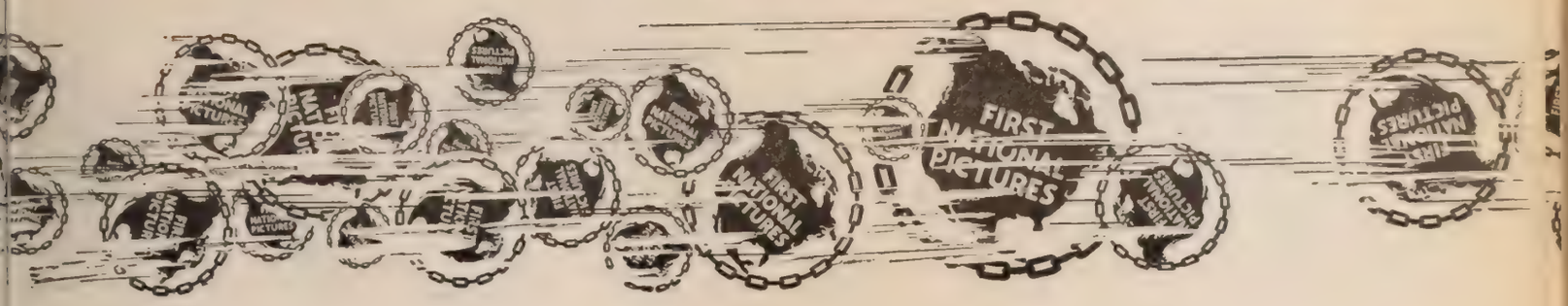

Make the Fall Season
a sure-thing game—

Get the percentage in
your favor with

Sure-Fire Attractions

Stars your public wants to see
Attractions they're waiting for

First National Self-Starters

There'll be a Franchise everywhere

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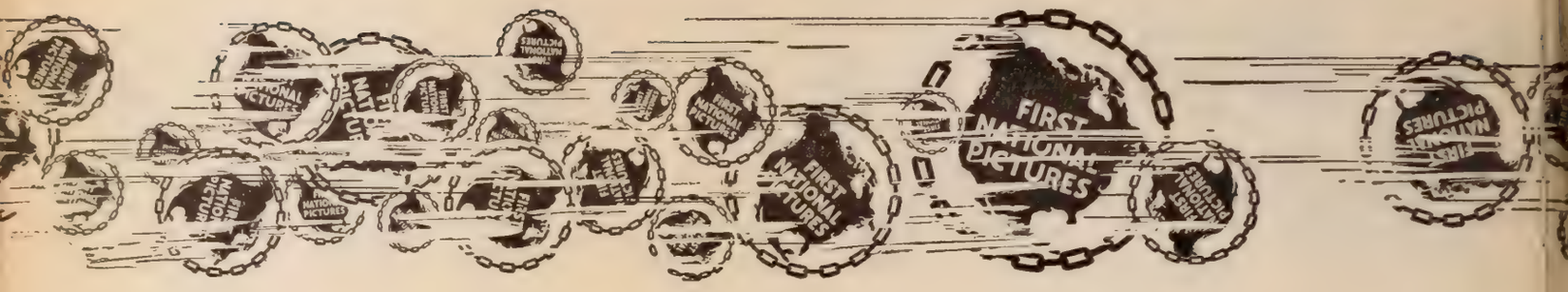


The Highest Authority in the world, the Committee on Critique of the National Board of Review, said in its official report—

"This vivid, swift moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights' tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public and the supporting cast is one of great ability."

Pola Negri

in

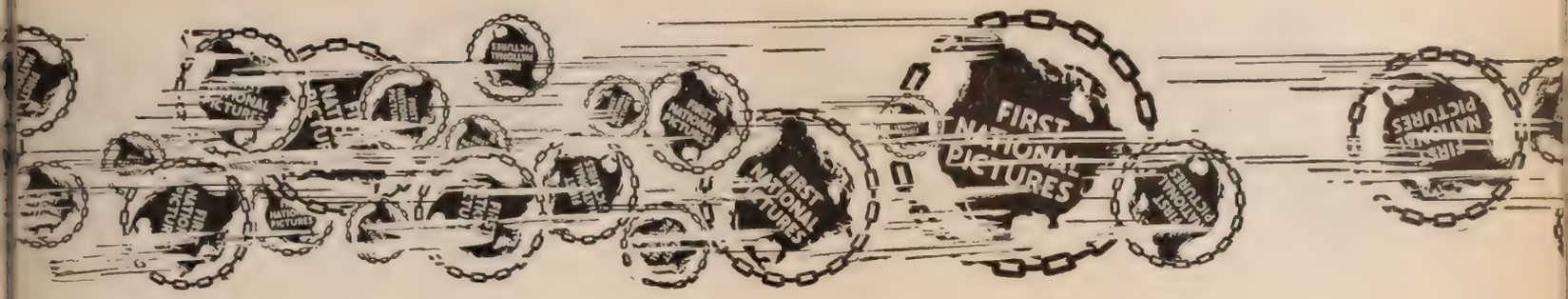
"ONE ARABIAN NIGHT"

Directed by Ernst Lubitsch

A Photomarvel of the Super-dreadnaught Class

There'll be a Franchise everywhere

Play the Favorites!



This one's a clean-up

We can recommend this as Norma Talmadge's greatest picture. This is also the unanimous opinion of New York Newspaper critics. The picture demonstrated its box office value at the New York Strand by playing to exceptional business during the hottest week of the summer. Channing Pollock, who wrote this gripping drama for the stage, confessed himself amazed at the force and truth with which the star and the director, Herbert Brenon, transformed it to the screen.

Joseph M. Schenck presents

NORMA TALMADGE

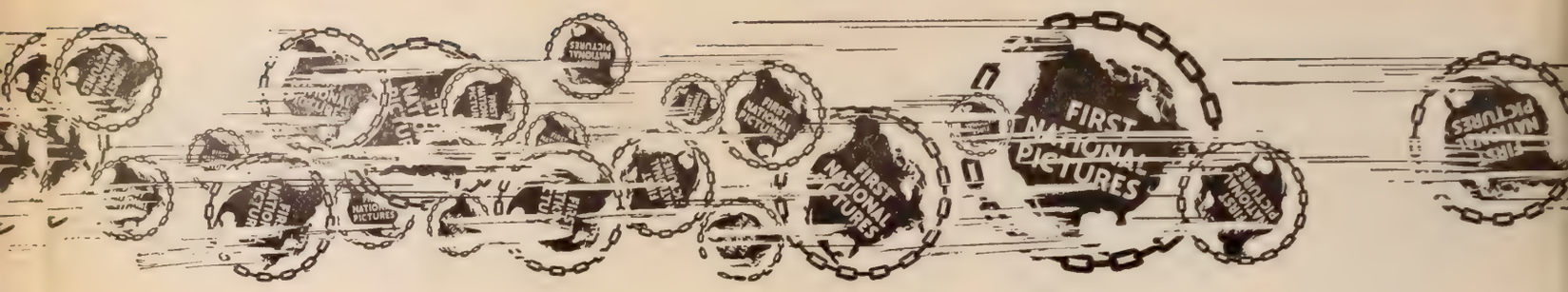
in

"The Sign on the Door"

The World's Most Popular Star in a Standing-room Attraction

There'll be a Franchise everywhere

Let's Go!



He's done it again

A dramatic innovation—a picture that throws a new light on human emotions, with scenes as vivid as the lightning flash, with characters as clean cut as a cameo—Real life, with all its tragedy, its pathos, its humor, its joy, painted with the sure stroke of the master. Mr. Neilan, who seldom speaks of his own pictures, says, "this is one of my strongest dramas." As a box-office attraction it is a worthy successor of "The River's End" and "Bob Hampton of Placer."

MARSHALL NEILAN

presents

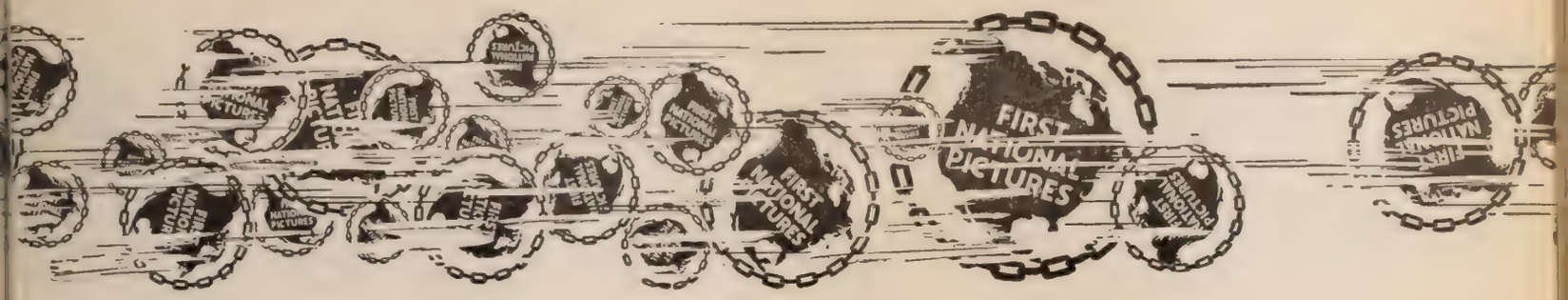
"BITS OF LIFE"

Photography by David Kesson

Neilan Never Made a Better One and That's Saying a Mouthful!

There'll be a Franchise everywhere

Go with the Successful Exhibitors!



Another big surprise

There's a new surprise in this one, for you'll not only find Charles Ray in one of those loveable, homey parts that has endeared him to every fan, but the story carries an unusual mystery with a flock of thrills that get under the skin. It's Ray directed as well as Ray played. Adapted from Charles Hoyt's famous stage play by Richard Andres. It's chock full of joy for the patron and the pocketbook.

Arthur S. Kane presents

CHARLES RAY

in

"A Midnight Bell"

A Triumph of Thrills, Laughter and Heart-throbs

There'll be a Franchise everywhere

Let's Go!

How women love a good cry

An audience picture if there ever was one—a story that will make the women cry, openly. And the men—you've occasionally had a picture that makes 'em blow into their handkerchiefs, thinking no one knows the tears have started. That's what this picture does to any audience. A good cry makes them all say, "it's great."

Louis B. Mayer presents

The John M. Stahl Production

"THE CHILD THOU GAVEST ME"

By Perry N. Vecroff

Directed by John M. Stahl

Better Business Every Day in Three Trial Week Runs

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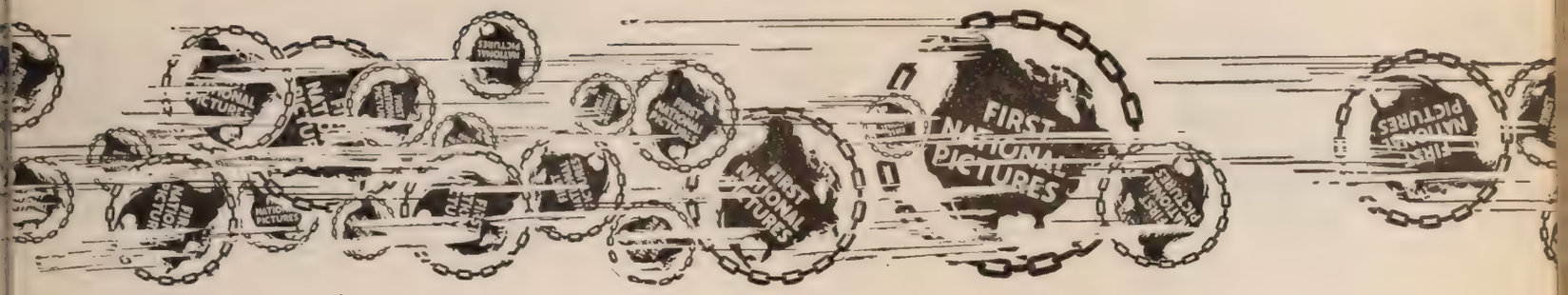
Let's Go Right!



No longer a prospect—now a gold mine

Buster Keaton now starts where other comedians leave off. You know of his rapid rise to the place where his comedies are featured on every program. First National, through a special arrangement with Joseph M. Schenck, will release six Keaton comedies during the coming year on an independent basis (not-sub-franchise plan). They will be in two groups of three each. You can contract for the first three as a series, or each release separately. Nothing funnier made! Get busy!

Joseph M. Schenck presents

BUSTER KEATON

in

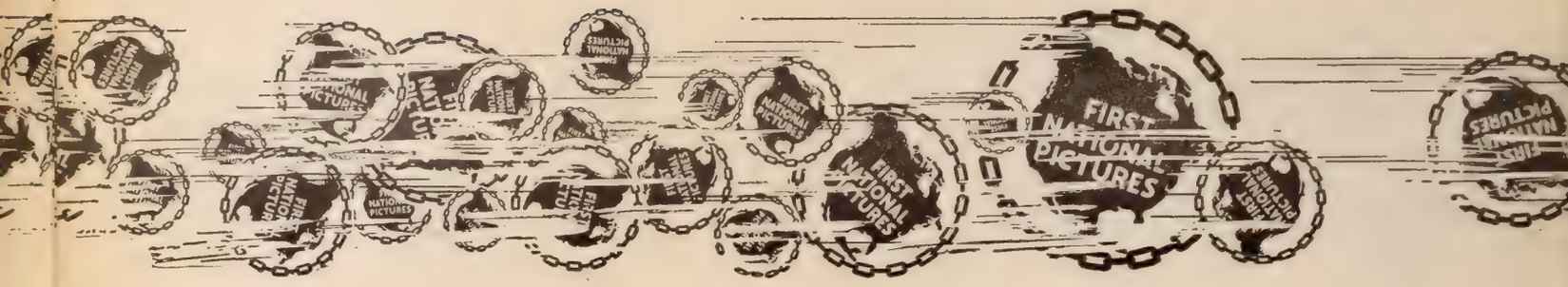
"The Playhouse"

written and directed by Buster Keaton and Eddie Cline

Buster Keaton's first First National
You Can Bet It's a Riot!

There'll be a Franchise everywhere

Let's Go!



A Romance of Old Spain

R. A. Walsh's first picture of his new series for First National, with Miriam Cooper and George Walsh—a production that will make exhibitors look forward eagerly to his next. A story of an undying love and of thrilling adventure with a beauty and atmosphere that is most exceptional. Real action and strong heart interest. You can't go wrong on it. Directed by R. A. Walsh.

R. A. Walsh

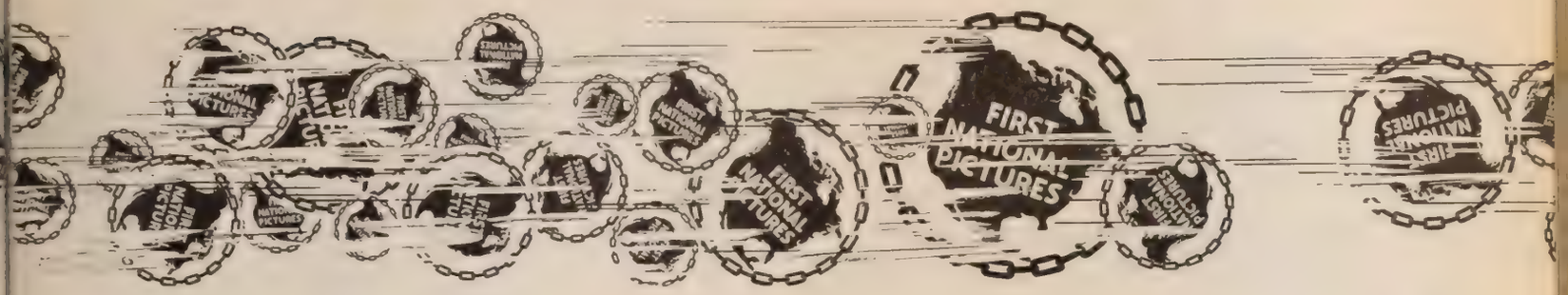
presents

"SERENADE"

A Master Medley of Romance and Thrills

There'll be a Franchise everywhere

We've Got the Goods!



You'll see him double

It's a brand new Chaplin picture, the first since "The Kid." That's about enough said—except that you can feel assured that he has put all his ability, all his art, all his time—without regard to cost—into making this picture stand up with the best of his productions, including "Shoulder Arms" and "The Kid." Written and directed by Charles Chaplin himself.

Charles Chaplin

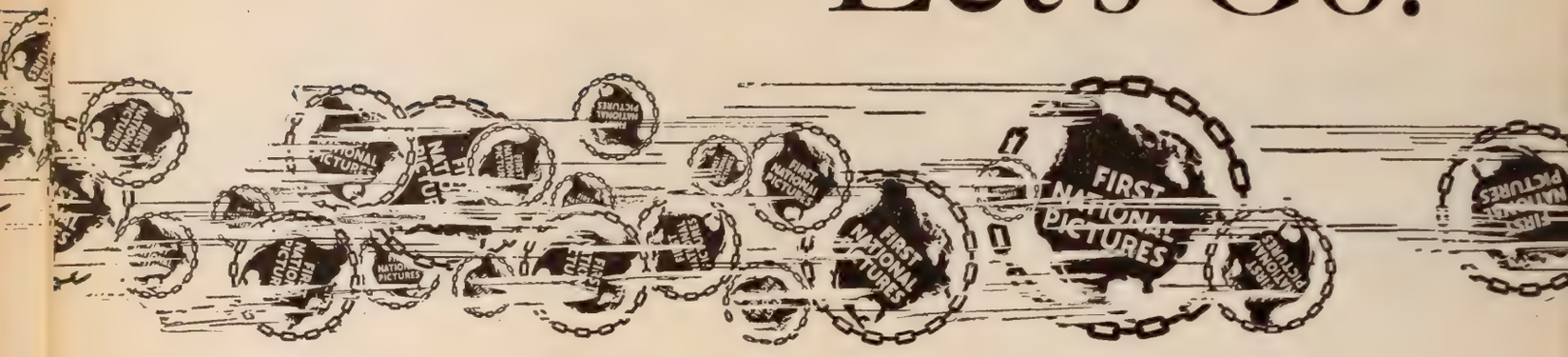
in

"THE IDLE CLASS"

The Fastest, Funniest, Classiest Two-reeler the World's Greatest Artist Has Ever Made

There'll be a Franchise everywhere

Let's Go!



First National offers the greatest line-up of the year—without exception.

Look over the preceding ten pages again and think for yourself.

We don't very often use superlatives for our pictures. But when we do we mean it. These pictures are money makers if there ever were any!

Motion Picture News

THE internal revenue receipts for the fiscal years of 1920 and 1921, just made public, give some interesting figures.

The admissions tax—of theatres, concerts, cabarets—reaches a total in 1921 of $89,725,805.92 and shows an increase of $13,005,250.49 for 1921 over 1920.

The five per cent rental tax on films jumps from $4,381,276.31 in 1920 to $6,008,108.18 in 1921, an increase of $1,626,831.87.

As against these increases, automobiles (including trucks, pleasure cars, motorcycles, tires and accessories) show a tax decrease of $28,477,031.65. The tax on candy decreased $2,705,555.36; on pianos, organs, etc., $2,056,190.38; on articles made of fur, $6,229,975.69; on jewelry, $1,559,701.18; on cigars $4,347,266.69; on cigarettes, $16,208,845.18.

The entire revenue decrease—in 1921 from 1920—was $812,579,486.07, in which the great item of course was the decrease in income and profit taxes of $731,143,846.16.

Apparently, then, in a year of generally declining revenues, motion pictures fared signally well, since the two taxes give a definite index of the gross business done by the exhibitor and distributor. Each of the so-called luxuries showed a decided decrease in gross sales; motion pictures alone show a healthy and well-sustained increase.

* * *

THESE revenue figures, however, only go as far as July 1st, 1921, since which time the picture theatres have had a slump so severe as to result in a 30% closing and a corresponding decrease in proceeds to the distributor so severe as to throw the industry for the months of July and August into a good deal of a panic.

That panic, happily, is over. Inasmuch as the figures for the first five months of 1921 (as we have previously pointed out) show a very healthy increase in the picture business we have every sound reason to believe that with the Summer slump about over, business will resume this Fall on a thriving basis.

These internal revenue figures are to be viewed in two ways.

Taken all in all, without analysis, they do indicate one thing, and that is a most important thing; they indicate that the public, while economizing in most things have not stopped buying amusement. The amusement tax, it is true, is levied on all amusements but it must be true that motion pictures, at once the cheapest and most popular amusement, have fared better than the others. People stopped buying luxuries in 1920 and still more in 1921; but the falling off in picture theatre attendance only came with the reactions of hot weather and daylight saving this Summer. It was seasonal only.

This is all mightily encouraging. We still have a sound and rising market—even at the present advanced admission prices. What more could be asked?

* * *

THE weakness of this industry, as indicated by the Summer's near-panic, is within and not without. Pictures are selling, but our economic machinery is wrong. We lack adequate capital and bank credit first of all. And we lose millions each year through over production and excessive duplication of distribution. We are approaching—as the next big era of this industry—*centralized distribution.* And centralized distribution will help greatly to bring in capital and bank credit.

And now for the second way of looking at these figures.

The tax experts at Washington will undoubtedly seize these figures—probably they already have—as proof that the industry thrived under its heavy war taxes, that pictures, unlike other extensively sold luxuries, went up instead of down during the war tax period up to July 1st, 1921.

But these figures, for this or any other such end are not to be taken, they must not be taken, without the most careful investigation and analysis. If the tax experts have the facilities they will find that the increase in picture theatre admissions has been largely confined, the past two years, to the big centers of population. The small towns were hurt by the war and they did not participate in its inflation period of high wages, high prices, etc. The small theatres still comprise about 80% of our gross number, and this large majority of picture houses is struggling along under a duplication of heavy taxes that will assuredly put many of them out of business.

Neither should these figures indicate that heavier rentals are advisable. What the rental system needs is a revision that will help the little theatre get better pictures at let-live prices plus exploitation help that will enable them to get the public in to see the better higher rental picture.

WM. A. JOHNSTON.

F. P.-Lasky Ships 800,000 Feet Abroad in 3 Days

The foreign department of the Famous Players-Lasky Corporation advises that in the first three days of the week of August 22d its film shipments to foreign countries aggregated 800,000 feet. This is believed to establish a record for film shipments abroad. Another 200,000 feet were made ready for transportation, according to E. E. Shauer, manager of the foreign department, but had to be held over until space could be secured on the proper steamship lines.

Mr. Shauer declared that Famous Players-Lasky's foreign business for the first six months of 1921 shows considerable increase over the same period in 1920. Some countries, he declares, have practically equalled in the first six months their quotas for the entire year. A number of other countries have shown surprising increases in business. All this is taken to prove no slackening in the demand for high-grade films. The outlook for the American exporter is most promising, Mr. Shauer asserts, provided he can supply high-grade product and there are no drastic retaliatory measures on the part of foreign countries for the Fordney tariff now under discussion at Washington, D. C.

British Ass'n Protests Second-Hand Film Sales

A closer alliance between British and American film producers is presaged in letters that have been exchanged between William A. Brady, president of the National Association of the Motion Picture Industry, Inc., and J. Brooke Wilkinson, secretary of the Incorporated Association of Kinematograph Manufacturers, Ltd., of London.

Mr. Wilkinson wrote Mr. Brady recently on behalf of his organization stating that second hand American films were being offered for sale in Great Britain, the showing of which would infringe upon the rights of British film interests. In his letter he suggested a working arrangement between the two associations in all such matters.

"Four Horsemen" Opens in Cleveland at $2 Top

"The Four Horsemen of the Apocalypse" opened at the Stillman theatre, Cleveland, Sunday, August 21, at $2.00 top price and is doing such excellent business that seats for the next two weeks are at a premium.

Word was received during the week that speculators have jumped into the field and are gathering up tickets and selling them at advanced prices. General Manager Jack Kuhn of the local Loew circuit is making every effort to put a stop to this practice, however.

This is the first time in Cleveland's history that a low-priced house has jumped four times its admission and met with popular support.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Danger of Musician Strike in Buffalo, N. Y.

There is a possibility of a musicians' strike in Buffalo as a result of the union flatly refusing to accept a 10 per cent decrease in wages September 1. A meeting of the union representatives and a committee from the Buffalo Theatre Managers' association met in the Hotel Iroquois last Saturday failed to bring about a settlement of the differences. It was originally intended to cut wages 25 per cent, but following several meetings this figure was cut to 10 per cent. The musicians, however, take the stand that they will accept no cut whatever. Both sides declare they have given their final word. The present contracts expire September 5. Exhibitors are ready for the battle should the strike come, they declare.

Selznick Secures Services of Swedish Star

Lewis J. Selznick has been successful in signing Sigrid Holmquist, the Swedish actress, who has been termed "the Swedish Mary Pickford," to play the principal supporting role opposite Eugene O'Brien in "Prophet's Paradise." According to reports, there was much rivalry among the producers to secure Miss Holmquist's services.

Stork Visits Glen Harper Family of California

Announcement is made of the arrival of a new member in the Glenn Harper family. Mr. Glenn Harper is the secretary of the California Exhibitors' League. James Paul arrived on August 13th and tipped the scales at 9½ pounds.

Loew-First National Suit in Cleveland Adjusted

As a result of an amicable settlement outside of court of the year-old controversy between the Loew interests in Cleveland and Associated First National Pictures, pictures made by Norma Talmadge, Constance Talmadge, Charles Ray and Charlie Chaplin for First National will be seen again in Cleveland houses, after an absence of over a year from the screens of that city.

The agreement terminates the long-contested lawsuit in which the local Loew interests claimed the right to the exhibition of these First National releases by reason of a contract entered into between them and the original First National Exhibitors' Association of Ohio. First National, on the other hand, claimed that the original contract was made void following its reorganization a year ago.

By the terms of the settlement the Loew houses in Cleveland will get certain First National releases; and the Metropolitan theatre, which also laid claim to First National releases by virtue of a contract closed with the reorganized First National, will get certain others of the First National pictures. Constance Talmadge's "Lessons in Love" opened at the Park theatre this week.

Charge Fairbanks Feature Violates Old Copyright

In the United States District Court, Southern District of New York, suit has been filed by the Triangle Film Corp., the Film Distributors League, Inc., and the Alexander Film Corp. against the Douglas Fairbanks Productions and the United Artists Corporation. The complainants are the owners and distributors of the Triangle feature, "D'Artagnan," over five hundred scenes of which are copyrighted. It is charged that this copyright has been violated in the exhibition of Fairbanks' "The Three Musketeers," and an injunction to stop the showing of this picture is asked.

According to the complainants, a compromise offer of $50,000 has been refused.

First Nat'l—Ass'd Pro. Deal to be Closed

ACCORDING to reports received from Chicago the closing of the expected deal between Associated Producers and Associated First National Pictures, Inc., imminent. A number of important franchise holders and directors represented First National at the meeting at the Hotel Congress in Chicago, and Thomas H. Ince, Mack Sennett, Al Lichtman, Oscar A. Price and E. M. Asher, of Associated producers, were in attendance. The deal provides that all First National product be distributed through First National. Mr. Lichtman will be in charge of the distribution.

THE ovation tendered by New York to Mary Pickford and Douglas Fairbanks—visualized above—was not one whit more than these two players deserve. The respect and good will of the entire film industry should go with the ovation.

Why?

Here are our reasons, and, unconsciously, Miss Pickford herself summed them up before the Theatre Owners Chamber of Commerce:

"When coast folks started to talk depression," she said, "Douglas and I started to go ahead and make bigger and better pictures than ever." Take these words and add to them PERFORMANCE in the shape of two negatives produced at a cost of well over a million dollars.

We like Mary Pickford and Douglas Fairbanks for their loyalty to their art. Loyalty that spurs them to unceasing work; loyalty that nerves them to do and dare in the advancement of their art—the motion picture. Studying and laboring while—and where—so many play. Two true artistes.

It is unusual for a player to address the Theatre Owners Chamber of Commerce and leave the strong impression that Mary Pickford and Douglas Fairbanks registered with the members of the organization headed by William Brandt. It is a pleasure to record the success that "The Three Musketeers" has scored in New York. Joseph Plunkett, who presented the picture, is quoted as saying that all performances to date have been sold out, and the advance sale has reached the ten thousand dollar figure. Film men are aware of the record breaking rentals that are being paid by exhibitors for the privilege of playing "The Three Musketeers." The metropolitan newspapers and trade critics never spoke so unanimously in praise.

"Depression?" Not when you use the words of Doug Fairbanks: "I spent $700,000 on 'The Three Musketeers,' knowing there was talk of business depression."

THE EDITOR

Screen Eulogized as Educational Medium

AT a banquet given by the Philadelphia exhibitors at Atlantic City last week, Dr. Newell Dwight Hillis, pastor of the Brooklyn Plymouth Church and lecturer on visual education, gave expression to some striking utterances on the educational value of the motion-picture screen. In the following are submitted some excerpts from Dr. Hillis's address:

"Eighty-five per cent of all out knowledge comes through the eye, only nine per cent of known facts through the ear and six per cent through taste, smell, and touch."

"What the ear hears is like a visitor who stays, but for a moment; what the eye sees, the memory retains, and forever."

"It is now certain that school house, press and church have fallen so far behind the task in education, that we have twenty millions of people who must be informed. At this great crisis, we believe that the moving picture has been developed as an instrument of the new education in patriotism."

Dr. Hillis in describing a plan whereby the government would make films to be used in the study of scientific, industrial, and commercial questions declared:

"Some of us are now endeavoring to induce the government in Washington and the rulers of our States to help us in this movement to reach twenty-eight million children and youth in 300,000 school houses. And if the moving picture men of the country would throw open their buildings and give the use of their instruments on, say Monday afternoon, from four to six, and Friday afternoon, for forty weeks each year, we could bring in a new era of social prosperity, greatly increase the wage of the worker and the wealth of the nation, and stem the advance of unrest and discontent."

Dr. Hillis also discussed the menace of state socialism. In this connection he said:

"The title of Bellamy's Looking Backward, and of Marx's Das Capital, should have been, 'Let George do it.' And if the moving picture men of this country were to see to it that one half of their subjects were given to amusement and entertainment, and the other half to education in patriotism, and the elements that build life and enrich the state, they would confer an immeasurable gift upon their country! If children can understand the greater truths of God, duty and immortality, they are fully competent to understand these lesser truths of industry and intelligence, and loyalty, that increase the worker's wage and the nation's wealth."

"At this crisis for the nation the moving picture as an educator has entered the scene. Do not allow it to be debased. Lift up the standard! Teach the love of this country. Uphold the Constitution under which our people have made greater advance in happiness and prosperity than any race whatsoever."

Hodkinson to Operate Own Exchange System

After November 1st Will Discontinue Pathe Service and Distribute Own Releases

AFTER November 1st, the physical distribution of W. W. Hodkinson releases through Pathe exchanges will be discontinued, and all Hodkinson pictures following that date will be distributed through a system of independent Hodkinson branch exchanges to be set up immediately in twenty key cities throughout the country. The inauguration of the new exchange system by Hodkinson brings to a close a distributing arrangement between the Pathe and Hodkinson organizations which has continued for a period of three years.

In a letter to Paul Brunet, president of Pathe Exchange, Inc., Mr. Hodkinson explains that the growth of the Hodkinson business has made necessary the opening up of its own exchange system and expresses sincere appreciation for the efficient service and co-operation extended to his organization by the Pathe home office and field forces during the past three years. In his reply, Mr. Brunet thanks Mr. Hodkinson for his expression of appreciation of Pathe's service in the past and extends his best wishes for Hodkinson's continued success under the newly adopted system of distribution.

A statement issued from the Hodkinson headquarters, announcing the establishing of the new plan of distribution, reads in part as follows:

"Hodkinson exchange branches will be opened as rapidly as arrangements can be made in the following cities:

"New York, Pittsburgh, Boston, Chicago, Washington, Atlanta, Cleveland, Cincinnati, Denver, St. Louis, Los Angeles, Seattle, San Francisco, Philadelphia, Dallas, Kansas City, Detroit, Omaha, Buffalo, Minneapolis.

"All of them will be open and ready for business on November 1st, and P. N. Brinch, sales manager of the company is busily engaged in assembling the organization and perfecting the machinery which a change of so complete a nature entails.

"Possessed of its own exchange system, the Hodkinson Corporation will now be in a strongly intrenched strategic position in the motion picture world. A fortnight ago, Mr. Hodkinson announced the perfection of a Backbone Service Contract consisting of two features every month, including pictures by Benj. B. Hampton, Hugo Ballin, Irene Castle, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle, and other independent producers. This backbone service will form a groundwork on which the Hodkinson exchanges will begin immediate operations."

W. W. Hodkinson made the following statement concerning the severance of relations with Pathe and the inauguration of the new exchange system by his company:

"Nothing could have been more amicable than the severance of our relations with Pathe. The Pathe exchange has helped us over three years of formative growth, and without the whole-hearted co-operation of the Pathe staff, we would never have gained the position we occupy today.

"We simply have reached a point where our system of exchanges is imperative. The whole success of the principle of independent distribution depends upon the selective machinery we are now setting up, and only through the medium of our own system could we hope to give the exhibitor the degree of service to which I believe he is entitled.

"In times like these, the establishment of an entirely new exchange system is a stroke of big, broad undertaking, but we feel that we are fully justified in making the move in the light of the very considerable increases we have made in our business within recent weeks."

Late News from the Coast

MACK SENNETT has filed suit against Sol Lesser for accounting of profits of "Yankle Doodle in Berlin." Sennett's contract calls for fifty per cent, and the complaint states that Sennett has received one hundred and twenty-two thousand dollars.

W. H. Clune announces a policy of longer runs for his Broadway theatre in Los Angeles. Instead of the weekly change system, programs will be held as long as business makes a retention advisable. The new policy becomes effective on September 3 with the showing of Nell Shipman's "The Girl from God's Country." This picture will be followed by subjects of the F. B. Warren organization.

Gore Brothers, Ramisch, and Lesser this week opened their new Strand theatre at Moneta and Vernon Avenues, Los Angeles.

Louis J. Selznick has left Los Angeles for the East after a brief stay on the Coast.

M. C. Levee, business manager for Brunton, will leave for New York in the near future.

New Loew State Theatre in New York Opened Amid Great Enthusiasm

Is 104th of National Chain; Loew Doubtful if He Will Build Any More

MARCUS LOEW'S new State Theatre at Broadway and Forty-fifth Street, New York City, was opened Monday evening, August 29, amid scenes of jubilation that will live long in the memory of those who were fortunate enough to gain access to the interior of the magnificent amusement palace.

By the time the doors were opened to admit the ticket-holders a huge throng had gathered before the doors intent upon getting in. To reach the lobby in the swirling unwieldy crowd that jammed the entrances required some strenuous efforts, but on the whole the crowd was a good-natured one which was inclined to laugh rather than growl at the inconveniences entailed. Film cameras in front of the house kept clicking merrily as prominent figures of the stage and screen stepped from their cars in the ceaselessly flowing line of automobiles and entered the lobby, which together with the sidewalk fronting the entrance was brilliantly lighted by huge Sunlight arcs, some of which had been perched on top of the marquee overhanging the main entrance.

The formal opening of the latest addition to Loew's national chain brought together a highly representative gathering of the dramatic, vaudeville and motion picture divisions of the theatrical world. When Loew himself appeared on the stage accompanied by Flo Ziegfeld, Fannie Brice and Raymond Hitchcock, he was tendered an ovation. In the course of his address, he reviewed some of the striking points of his career as theatrical manager and paid glowing tribute to certain members of the industry who had extended him their help and co-operation in building up his chain of theatres.

The program was a combination of vaudeville and motion pictures, which will be the permanent policy of the new State. The Metro release, "A Trip to Paradise," starring Bert Lytell, was the feature motion picture offering. "Hard Luck," with Buster Keaton in the principal role, was also on the program. The vaudeville program included acts by Rosalie Harris and Pauline Santley, Harry Scranton and Ann Scranton, Lew Cooper, Meyers and Hanford, Doraldina in a few dance movements and Will Morrissey in a mind-reading act. Frank Fay proved one of the hits of the evening. After being invited on the stage from the audience by Nils Granlund, Frank amused the crowd for a few moments by humorous sallies at the Loew management. After informing the crowd of his unpreparedness to stage any formal performance and insisting upon the impromptu nature of his appearance before the house, a drop was raised disclosing that Frank had on hand the full contingent of Leroy Smith's Reisenweber orchestra which rendered some popular selections.

LOEW'S STATE THEATER is a tribute in concrete and steel to Marcus Loew the man. The million dollar theater and office building that stands "at the center of the world," visualizes the climax of a master showman's career.

It may seem out of place to term Marcus Loew a "showman." "Showman" he is not, in the sense of the spectacular flamboyant. "Showman" he is, in his uncanny ability to feel the public pulse, his sincere and unswerving efforts to satisfy the public's amusement desires, his firm holding to a standard that aims at mass patronage and his unparalleled success in attracting that mass patronage.

May the success of Marcus Loew the man always continue to bear comparison to the glories of Loew's State—the theatre. And no more could be said.

In addition to the regular vaudeville and motion picture program the numerous luminaries of the stage and screen, who were on hand, were called upon to ascend the stage for a brief moment or else stand up in their seats and bow their acknowledgments to the applause of the audience. De Wolf Hopper was on hand as representative of the Lamb's Club and made a few brief remarks apropos of the occasion. Norma Talmadge and her sister Constance came in for special notice and an especially vigorous round of clapping. Eugene O'Brien also was greeted enthusiastically by the gathering. Adele Rowland of the Selznick organization sang a few selections upon special request. Theda Bara was on hand and bowed her acknowledgments to the crowd's noisy reception. Mae Murray, June Caprice, Winifred Westover, Richard Barthelmess, Hope Hampton, Kenneth Harlan, Gloria Swanson, and even little Miriam Batista came in for their share of notice on the part of the huge audience. Other prominent members of the film industry who were on hand included Adolph Zukor, J. D. Williams, Conway Tearle, Herbert Brenon, Hiram Abrams, and Gabriel L. Hess.

The new State, which was built at a cost of one million dollars, is the 104th theatre placed in operation by Mr. Loew; and according to his own statement given in the course of an interview with a representative of MOTION PICTURE NEWS, it will probably be his last theatre-building enterprise. The Loew circuit now extends across the American continent with many more houses in Canada. The average seating capacity of the Loew theatres is 2,000 while his largest theatre, the Metropolitan in Brooklyn, can accommodate more than 4,000 spectators.

In the course of an interview with a representative of MOTION PICTURE NEWS Mr. Loew declared:

"Recently the growth of the Loew circuit has been a little too rapid for the management to keep pace with it readily. We have now in operation 104 theatres, each of which needs constant attention. Accordingly, the matter of perfecting the theatres already built rather than the construction of new theatres will be looked after for some time to come. For the next six months we shall devote ourselves to the developing of the houses that we now have instead of building additional theatres.

"Indeed it is doubtful if I shall build any more theatres—a great many houses, including some of the best, are being offered to us ready-made. We are being asked to put our kind of entertainment into these theatres on a fifty per cent basis, and under the provisions being made we will be required to run no financial risks at all. So that will in all probability be our future method of procedure. The building of theatres is a difficult matter—it took two years, for example, to purchase all of the property on which the new State theatre has been built."

M. P. T. O. Issues Warning

The Motion Picture Theatre Owners of America, following the receipt of a letter from Cauldwell H. Brown, a Zanesville, O., member, has issued a warning to exhibitors. Mr. Brown writes that in July a representative of the Elid Productions Company signed a contract with him for the production of 1000 feet of film to be taken on the stage of the theatre and also in various merchants' places of business. Two hundred and fifty dollars was collected from Mr. Brown, and $30 each from eight local merchants.

After four weeks the film was not delivered nor has any word been received from the Elid company, states Mr. Brown.

F. P.-Lasky Must Answer Trust Charge, Is Report

ACCORDING to reports received from Washington, D. C., The Federal Trade Commission has cited Famous Players-Lasky Corporation to answer complaints in alleged violation of the anti-trust laws.

It is also understood that the action was taken on the part of the commission after a long and careful investigation into the company's activities in the theater field, notably in New England and in the South.

New Territorial Divisions for State Right Sales Decided Upon by the I. P. D. A.

FOLLOWING a prolonged session of the newly formed Independent Producers and Distributors Association at a special meeting called to discuss the matter of proper territorial divisions in the matter of state rights sales, the following changes have been announced as being approved by the standardization committee and the board of directors of the association:

"The territory known as Greater New York shall be south of and east of and include the counties of Westchester, Ulster, Sullivan, Dutchess and Orange. Northern New York shall be all of New York State north and west of but not inclusive of Greater New York, Westchester, Ulster, Sullivan, Dutchess and Orange Counties. The territory of Eastern Pennsylvania is divided so as to take in Eastern Pennsylvania east of but not including the counties of Potter, Clinton, Mifflin, Huntington and Fulton, while Southern New Jersey is to consist of that part of the state south of and including Burlington, Ocean counties, the city of Trenton in Mercer County and also the state of Delaware.

"The territory known as Western Pennsylvania is designated as being west of and including the counties of Potter, Clinton, Mifflin, Huntington, Fulton. Those states formerly comprising what is known as the Washington territory have been changed so as to exclude the state of Delaware which is now apportioned off with Eastern Pennsylvania and Southern New Jersey.

"Eastern Missouri and Southern Illinois has been indexed as follows: Eastern Missouri to consist of that part of Missouri east of and including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Douglas, Miller, Pulaski, Laclede, Wright and Ozark, while Southern Illinois is that part of Illinois south of but not including the counties of Hancock, Brown, Cass, Sangamon, Macon, Platt, Champion and Vermillion.

"Western Missouri and Kansas has been apportioned as follows: Western Missouri is defined as that part of Missouri west of but not including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Laclede, Wright, Douglas and Ozark."

It is believed that the divisions, as they have just been decided upon, will settle definitely many controversies which have arisen in the past over boundary lines in the different states. All of the members of the association have been requested to abide by the new division as outlined herein.

Blumenstock Made House Manager of Sheridan Sq.

Beginning September 10th, Morton B. Blumenstock, who for the past year has been director of publicity for Edward L. Hyman, at the Mark Strand Brooklyn Theatre, will act as house manager of the new Sheridan Square Theatre, owned by Max Spiegel, and situated at Twelfth street and Seventh avenue, New York City.

Edwin T. Emory, who has been associated with the Shuberts and other Broadway producers, will be managing directors.

Stanner Taylor Producing

Stanner E. V. Taylor, one of the pioneers of screen feature production, and in recent years connected with the Griffith organization, has started work at the Biograph studios in New York City. The first of his independent feature productions is to be from a Jack London story.

¶ If it is advertised at all—
¶ It's in THE NEWS

Toronto Projectionists Not to Attempt Strike

"You can announce for me that the Toronto local does not settle matters by strikes or lockouts and that the Toronto operators will go back to their old scale of wages," declared Charles Dentelbeck, president of the Toronto Moving Picture Operators' Union, in answer to a question as to what action the projectionists would take in answer to the notification by local theatre managers that wages of employes would have to be reduced for the fall and winter season.

The Toronto projectionists have one of the strongest organizations in the union. The membership is practically 100 per cent and the honor roll of those who served in the war is very large. Officers of the Toronto local have always been willing to meet the managers on every question and good feeling has prevailed all sides.

LeRoy Johnston to Manage Friedman House, St. Paul

John Le Roy Johnston, former advertising director for the Finkelstein and Ruben Enterprises in Minneapolis, Minn., and now exploitation representative for Famous Players-Lasky Corporation at Los Angeles, is to be the manager of the new Freidman theatre in St. Paul. In addition to managing the house, Mr. Johnston is to have charge of publicity and advertising.

It is planned to open the new Freidman house early in October. United Artists attractions will be featured.

Protests Increased Import Tariff

Paul H. Cromelin, President of Inter Ocean Film Corp., in the following letter sent to Secretary of Commerce Hoover, expresses his opinion with respect to the proposed tax increase on pictures coming into this country. His letter, under date of August 15, follows:

Dear Sir:

I notice by newspaper reports that a hearing has taken place with respect to the question of increased tariff on motion pictures entering this country, and would be glad to be informed as to whether there will be further hearings in respect to this matter and if any briefs or papers are filed with your department, copies of which are available, would be pleased to receive same.

The United States is and has for many years been an overwhelmingly export country as regards motion pictures.. We have sought to place the American motion picture in all foreign countries and to a large extent have been successful. There is no occasion for American producers of motion pictures to fear introduction into this country of those productions made abroad which may be suitable. The writer has had occasion to spend many years in foreign countries, particularly in England and Germany, and knows of his own personal knowledge that a very small percentage of the motion pictures made in those countries are suitable or would ever find a market here. Those outstanding productions which deserve to be shown here should be permitted to be distributed and can only result in the betterment of the business as a whole and will not hurt the American producer.

The National Association of the Motion Picture Industry representing approximately ninety (90%) per cent of the motion pictures produced in the United States is on record in a brief filed with the Committee on Ways and Means for and on behalf of the Association by Mr. Saul Rogers, in which it takes the positive stand that no duty is sought on motion pictures imported to this country. The Association believes that our government should be in possession of a weapon which could be used if necessary to retaliate if any foreign government discriminates against or places an embargo on American motion pictures and this broadly is the position of the industry. The agitation on the part of the Actors' Equity and certain other interests for a high tariff on motion pictures imported is not a movement on the part of American producers, distributors, or exhibitors of motion pictures.

The sale of the rights in foreign markets of American motion pictures represents approximately twenty-five to thirty per cent of the total returns from same. To secure this amount for rights and royalties is, broadly speaking, of far more importance to the American producers than the proposed protection. The American motion picture requires no protection and the producers and exporters who are seeking the development of foreign fields look to their representative in Congress and to you and your associates in the Department of Commerce to assist and aid them in the development and broadening of their export business.

A tariff of thirty per cent ad valorem based on American valuation as has been proposed and is now embodied in the Fordney Bill under consideration by the Senate Committee on Finance, will not prove revenue-producing, but on the other hand will become a barrier to the introduction into this country of such suitable motion pictures which our people are entitled to see. It is worse than folly to imagine that those responsible for the government of foreign countries will see such a thing done without promptly retaliating. As a matter of fact the very discussion of the subject and the knowledge that it is being considered is already proving detrimental to the export business of the American producers. Australia, which up until recently had a duty of four (4c.) cents per foot on motion pictures, and which depends to a large extent on the United States for its supply, has recently increased the duty by fifty (50%) per cent and added other very onerous conditions as regards censorship. If we want to see the business in this very important article of export killed in foreign countries by retaliatory action, high duties and impossible censorship conditions in all principal markets then we should go ahead and pass the Fordney Bill with its provisions regarding motion pictures as they are. If on the other hand our friends in Washington want to help the industry and help spread the story of the United States by the most potent means known and by the best medium of expression ever invented, then they will cut out the clauses relating to the duty on the importation of motion pictures and let the tariff remain as it is, a specific duty based on footage of a reasonable price per foot.

In conclusion, in order to illustrate how comparatively unimportant the foreign motion picture is as an article of import, and how an insignificant matter may be the means of stirring up a hornet's nest by retaliation, will you permit me to quote below the total value of these imports as indicated by the Monthly Summary of Foreign Commerce published by your department for the twelve months ending June, 1919, 1920 and 1921.

Year	Negatives	Positives
1919	$339,472	$101,171
1920	499,691	157,192
1921	734,920	306,986

The above memorandum relates specifically to finished motion pictures; not to raw stock (the sensitized but not exposed film used in making the finished picture), which for most excellent reasons should remain on the Free List but which presents an entirely different problem from that of taxing the finished pictures, positives or negatives, when imported into this country.

Allied Laboratories Ass'n Fires New Broadside Against Eastman

Despite Assurances Company Now Owns Laboratories, Is Charge

THE following statement from the Allied Laboratories Association, Inc., has been received. The Association again sets forth its principles for independence in the laboratory business and takes the Eastman Kodak Company to task for its alleged despotic attitude.

"In view of the belated admissions now made by the Eastman Kodak Company that it has acquired the G.M., Sen-Jacq, and Paragon Laboratories, and would operate them, we might well sit back and tell the industry 'We told you so.'

"But our fortunes, our futures, and the existence of the independent exhibitor, producer, and distributor are threatened, just as we said they would be, and a mere 'I told you so' policy at this time would avail us nothing. We mean to translate our feelings into action—action so strenuous that we will prove once more in this free country that a monopoly, no matter how greedy, cannot by unfair means drive us out of existence.

"We are discouraged, of course, to find now that the millions of dollars we have paid into the treasury of Eastman Kodak Company are to be hurled back at us in the form of three gigantic laboratories with a combined capacity for turning out more laboratory work than is necessary to keep the machinery of this industry turning.

"As late as May 12th, this year, a committee from this Association called on George Eastman, head of Eastman Kodak Company, in Rochester, New York, and asked him directly if he was in the laboratory business, or intended to engage in it. His reply was that the Eastman Kodak Company had no laboratory connections and had no intention of making any.

"Whether George Eastman intended to mislead us by that statement, in view of what has transpired since, we do not know. We do question his sincerity toward us, his customers, who have paid him millions of dollars—and we pass up to the entire industry for its consideration whether George Eastman, in control of these great laboratories, will abide by the promises now being made by his agents to producers with the same sincerity which marked his statement to us, that his company had no intention of making laboratory connections.

"His agents are promising reduced prices to our customers to get their business away and turn it into the Eastman Laboratories. We can arrange the matter of price in the routine business of the day, but what is worse and manifestly more unfair is that these same agents are offering to give our customers liberal credit.

"Since we have been doing business with the Eastman Kodak Company we have never been extended credit. We have paid for our raw stock cash in advance. This is a preference of the worst kind, and a preference which can only be granted with the consent of the Eastman Kodak Company.

"We are glad to see producers and distributors get their work done at a reasonable figure and we are pleased to see credit extended to them, but not as a temporary proposition to be paid up by them later with compound interest.

"Eastman Kodak Company now owns the three big laboratories with a capacity of more than the industry needs. Will they live up to the promises they have made when their monopoly on raw stock and laboratory business is so complete that there will be no independent laboratories to do business with, or will their promises meet the same fate as the George Eastman promise to us that their company had no intention of going into the laboratory business?

"Eastman Kodak Company says that it was forced to go into the laboratory business to protect its own interests. We would like to know wherein its interests have suffered. In 1915 the surplus of the Eastman Kodak Company was, approximately, $3,651,831, and in six years it jumped to approximately $50,000,000. Does this enormous surplus indicate any necessity for the protection of their interests?

"We have never in our careers attempted to endanger the interests of the Eastman Kodak Company; we have used Eastman stock almost exclusively. In our use of Eastman stock we have given it all the care and attention possible to insure the maintenance of its quality. It was not until Eastman Kodak Company's exclusive raw stock agent, Jules E. Brulatour, saw fit to engage in the laboratory business that we saw that *our* interests, not Eastman's interests, were being jeopardized, that we looked to other sources for a part of our raw stock supply. If any interest needed protection, ours did, and against no other giant than the Eastman Kodak Company itself.

"The bigger issue and the one vital to this industry, especially independent exhibitors, producers and distributors, whether or not the Eastman Kodak Company, aided by its astute smoke-screen thrower, Jules E. Brulatour, will set itself up as a Czar of the Motion Picture Industry.

"We know now, as we knew weeks ago, and so informed the industry, that if Eastman succeeds in its monopolistic aim the grip of the old Motion Picture Patents Company upon the industry will be as nothing compared to the autocratic stranglehold Eastman will have upon the industry.

"As far as the members of this Association are concerned, they will fight to a finish. We, of course, realize that the odds are against us, and the big question that will finally decide the issue is whether or not the producing, distributing, and exhibition branches of the motion picture industry, plus powerful public sentiment, will allow the Eastman Kodak Company to realize its dream of years—of trustifying the motion picture industry."

M. P. T. O. Argues Taxation with Senators

SYDNEY S. COHEN, national president of the Motion Picture Theatre Owners of America; National Counsel Senator James J. Walker; D. A. Harris, executive committee member from Pittsburgh, and Col. P. B. Varner, executive committee member from North Carolina, conferred on August 29 with members of the Senate Finance Committee regarding the Fordney Revenue Bill, insofar as it affects theatre taxation.

The M. P. T. O. representatives discussed at length with the Senators the five per cent rental tax, the seating tax, and the admission tax. Due to the fact that the remainder of the week was consumed by the Senate Finance Committee in considering the tariff bill, a final meeting will be necessary, the date to be decided upon at a conference to be held this coming week. At this conference there will be in attendance, in addition to those who attended the meeting of August 29, several state presidents and executive committees from the Western states.

While in Washington President Cohen and his colleagues gave some considerable attention to the copyright amendment as it affects the music tax situation.

¶ If it is advertised at all—
¶ It's in THE NEWS

National Association in Concerted Stand Against Film Tariff

Fight Going Forward Against Import Duty and For Reduction of Taxes

THE Fordney Tariff Bill, which includes in its provisions the establishment of a 30 per cent ad valorem duty on motion pictures from abroad, has passed the House of Representatives and is at present in the hands of the Senate Finance Committee. The National Association of the Motion Picture Industry is making a concerted stand before the Senate Committee in an effort to bring about in the Senate a defeat of the provision relating to the 30 per cent tariff on imported motion pictures.

The campaign to secure the reduction of the multiplicity of taxes imposed on the industry is reported from the National Association's headquarters to be making most satisfactory progress. Saul E. Rogers, chairman of the Taxation Committee of the National Association, has brought the fight for the reduction of taxes to the Senate Finance Committee, and advices from the National Association declare that the members of the Senate Committee have been greatly impressed by the character of the arguments placed before them and the numerous appeals received in support of these contentions.

At a meeting on Thursday, August 25th, at the National Association's headquarters, New York, members of the producers, distributors and exporters' divisions of the National Association adopted a resolution vigorously protesting against the proposed 30 per cent ad valorem tariff measure as legislation unsolicited by the motion picture industry as a whole, and as unnecessary from the viewpoint of protection for the industry in America. Provision was also made at the meeting for the representation of the National Association and its stand before the Senate Finance Committee. The producing, distributing and exporter members of the National Association were called together by Mr. William A. Brady, president of the organization, for the purpose of thoroughly discussing the tariff question. The resolution adopted was:

"Resolved, That the National Association protests vigorously against the Fordney Tariff Bill as passed by the House of Representatives in so far as it provides for a 30 per cent ad valorem tariff on foreign motion picture films;

"That the film tariff provisions in the Bill were not solicited or instigated by the National Association of the Motion Picture Industry, or by any one acting in its behalf;

"That a tariff on foreign motion picture films is unnecessary as a protection measure, for the reason that the American product can successfully compete with foreign films both at home and abroad;

8340

¶ That figure represents Exhibitors subscriber to Motion Picture News—as shown by the last A. B. C. statement.

¶ The figures stands alone—unchanged.

"That the revenue derived from the proposed tariff measure would be insignificant, and

"That the National Association of the Motion Picture Industry be represented before the Senate Finance Committee to protest against the Senate passing the measure and to advocate that no change be made in the existing tariff."

The companies voting in favor of having the National Association, as an organization, opposed to foreign tariff were: William A. Brady Picture Plays, Inc., Famous Players-Lasky Corp., Fox Film Corp., Goldwyn Pictures Corp., Metro Pictures Corp., Realart Pictures Corp., The Selznick Corp., Triangle Film Corp., Universal Film Mfg. Co., Associated First National Pictures, Inc., Educational Film Exchanges, Inc., R-C Pictures Corp., David P. Howells, Luporini Bros., Australasian Films, Ltd., Inter-Ocean Film Corp.

Among those who spoke in opposition to the proposed tariff and urged that the National Association, as an organization, oppose the measure were: Saul E. Rogers, Chairman, Committee on Taxation of the National Association; Paul H. Cromelin, President of the Inter-Ocean Film Corp.; E. H. Goldstein, Assistant to the President of the Universal Film Mfg. Co.; Gabriel L. Hess, General Counsel, Goldwyn Pictures Corp.; Chas. C. Pettijohn, representing The Selznick Corp.; R. S. Cole, President, R-C Pictures Corp.

The following committee was appointed to draft the resolution and to obtain for it the widest possible publicity both here and abroad: Saul E. Rogers, Gabriel L. Hess, Paul H. Cromelin, Ralph Kohn (Famous Players-Lasky Corp.), L. Auerbach (Export & Import Film Co., Inc.), R. S. Cole.

Copies of the resolution are being forwarded by Chairman Rogers to the members of the Senate Finance Committee, which now has before it the Fordney House Bill, containing the 30% ad valorem tariff clause.

In the discussion which preceded the adoption of the resolution Chairman Rogers of the Taxation Committee said that the adoption of a 30% ad valorem tariff based upon American valuation would not only exclude foreign films from the American markets, but would also close the foreign market to American producers, because of retaliatory measures which naturally would be taken by foreign countries.

Mr. Goldstein of Universal called attention to the fact that American film manufacturers must protect their markets both here and abroad and offered the resolution which was later elaborated by the committee appointed for that purpose.

C. C. Pettijohn told the meeting that two things only in connection with the tariff were being considered by the Senate Finance Committee—first, the protection of the industry; second, revenue to the Government.

R. S. Cole, in advocating action by the National Association, said: "We should not only go on record as against the tariff, but we should do all within our power to prevent such action by Congress."

Richard A. Rowland, President of Metro, said that if the proposed tariff were placed upon foreign films the American producer would be obliged to curtail the production cost, with the result that actors and directors would be obliged to work much more cheaply than at present.

President Brady declared that the Actors' Equity alone is responsible for the 30% ad valorem tax on foreign films being incorporated in the Revenue Bill passed by the House of Representatives.

The film industry's campaign for a reduction of its taxation burden is progressing favorably, according to reports received during the past few days by Saul E. Rogers, Chairman of the Taxation Committee of the National Association of the Motion Picture Industry. The tax relief campaign has been systematized by a zoning of the country by Chairman Rogers. In those zones which include the home districts of members of the Senate Finance Committee representatives of the National Association have concentrated in arousing influential banking and business interests to the necessity for immediate relief of the picture industry from its excessive taxation burden.

M.P.T.O. Disclaims Any Connection with U. S. Action Against Famous

Not Party to Complaint Made by Federal Body; Will Probe Others Too

THE conference between Adolph Zukor, president of Famous Players-Lasky Corporation, and the Committee of the Motion Picture Theatre Owners of America was resumed on Wednesday of this week, August 31st, at the Famous Players-Lasky headquarters in New York. An announcement, which appeared in Wednesday morning's papers, told of an action about to be taken, according to the press accounts, by the Federal Trade Commission, against Famous Players-Lasky Corporation for alleged violation of the Federal anti-trust law. The publication of this story became the most important topic of Wednesday's session. In a formal statement issued by Senator James Walker, counsel for the M. P. T. O. of A., before Mr. Zukor and his counsel, E. J. Ludvigh, all connection with the contemplated action of the Federal Trade Commission was disclaimed for the Motion Picture Theatre Owners of America. Senator Walker declared in the presence of the Famous Players-Lasky officials that the M. P. T. O. of A. wished to go on record as having absolutely nothing to do with the action proposed by the Federal authorities.

The Senator declared further that it was not the intention of the M. P. T. O. of A. to single out the Famous Players-Lasky organization for prosecution in adjusting grievances made by independent theatre owners. He asserted that there are other companies in the industry which later are to be subjected to the same vigorous and careful investigation which has been inaugurated by the M. P. T. O. of A. with respect to the Famous Players-Lasky organization.

Alfred S. Black, who has been asked by Adolph Zukor to sit in at the conference until exhibitor grievances in New England are adjusted, sent word to the Famous Players-Lasky president that he could not be present at the meetings this week, but that he expected to be able to attend during the coming week. It was decided to hold a conference on Thursday of next week, at which Mr. Black will be present.

Mr. Zukor requested the Committee to modify the plan of making public the complaints lodged by exhibitors against his company in view of the action about to be taken by the Federal Trade Commission. It was pointed out that if the ordinary procedure of publishing in full individual exhibitor grievances were carried out as heretofore, the stories published might be taken advantage of to the embarrassment of the Famous Players-Lasky organization. It was accordingly decided to give publicity to only those cases in which Famous Players-Lasky and the Committee both agreed that unfairness had been practiced and adjustment was necessary. Other cases were decided to be withheld until they were settled.

The representatives of the M. P. T. O. of A. present at the Wednesday meeting were President Sydney S. Cohen, Senator James Walker, W. A. True, Charles L. O'Reilly and Michael J. O'Toole. The formal announcement of Senator Walker before Mr. Zukor and Mr. Ludvigh was preceded by a private conference participated in by the representatives of the M. P. T. O. of A. Senator Walker declared:

"It is in the mind of the committee that you should know, Mr. Zukor, that the only knowledge we have of any action on the part of the Government, is what we have seen in newspaper articles.

"We do not take the stand of criticizing the Government. We should hold it as an unfortunate occurrence if anything were to occur that would interrupt the pleasant relations existing between us. We, the members of the committee, are all of one mind: that we are happy over the results obtained.

"There has been no hesitancy on your part in meeting us. It has been our position and even disposition to go even further than we anticipated, and in some cases you have gone even further than we have asked.

"I think you ought to know that in coming to Famous Players-Lasky it was not because Famous Players was the target, but because Famous Players was the biggest and leading company in the field. Because we decided to attack the big fellow first, it was decided to start with you, so as to prove that we were not afraid to attack the big one. The M. P. T. O. had courage, if it had nothing else, and that's the reason it started with Famous Players.

"There is no disposition on our part to play favoritism with other companies. There will be prosecution of all of them with all the vigor and all the force at the disposal of the M. P. T. O. It makes no difference against whom the grievances are. We will prosecute all producers and signal out no favorites. Our purpose is honest.

"I don't mind saying to you that because Famous Players was first selected does not mean that our grievances against your company are the most serious. There are others that are more serious than those against Famous Players.

"We have confidence in your sincerity. We have never looked for outside help nor appealed to outside interests.

"We want you to know that we would not ask for certain considerations from you, get them in every sense and then ask for prosecution. That would be unfair. If you ignored us, then any force could be brought into use. We, the M. P. T. O., do not want to be placed in the position where, after asking for adjustments with a man and getting them, we bring in a complaint through an official bureau. We say this not for Famous Players, but for anyone."

In replying to Senator Walker, Mr. Zukor said:

"Irrespective of any action now pending, I want to continue in harmony the relations started. I want to adjust all differences between the M. P. T. O. and Famous Players. I will go beyond this. I want to cooperate with the M. P. T. O. in bettering conditions in every branch of the industry in all sections of the country. I made the statement in Minneapolis and have since repeated it. I will personally straighten the difficulties as I have promised and no contemplated action will make any difference on my part."

RothakerBackfromEurope His Story in Next Issue

WATTERSON R. ROTHACKER arrived in New York from Europe on board the Olympic on Wednesday of this week, August 31st. Mr. Rothacker left without delay for Chicago but will return again to New York in a few days. He declared that he has a very interesting account of conditions abroad to give to the trade. Next week's issue of the News will carry Mr. Rothacker's story in full.

Brady and Rogers at Work in Washington

William A. Brady and Saul E. Rogers journeyed to Washington during the week and started work on tax matters on behalf of the National Association of the Motion Picture Industry. Both Brady and Rogers had opportunity to discuss tax problems with members of the Senate Finance Committee and found a sympathetic hearing. They appealed for a rescindment of all three taxes now affecting motion pictures, rental, seat tax, and admission levy, and offered their support for the Smoot amendment calling for a manufacturer's sales tax as a substitute.

Selling Goods

THE policy of MOTION PICTURE NEWS with respect to advertising and the solicitation of advertising is simply this:

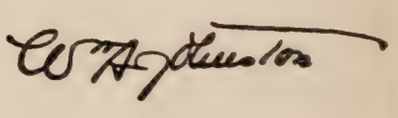
We do not ask for advertising support. We do not sell advertising pages for the sake of advertising income. We are not in that kind of business.

Our advertising pages exist for the sole purpose of merchandising pictures and equipment.

Our advertising department exists for the advertiser. Its function and purpose is to help him utilize our pages for the profitable sale and distribution of his goods.

We are prepared to suggest advertising ideas and campaigns; to write advertising copy and letters; to do art work. Our trade statistics are available to any advertisers. We can put the producer of pictures and the manufacturer of equipment in touch with the distributor, dealer and exhibitor. We are, in short, prepared to market goods; and we are giving this service successfully right along.

A call at our office or your office will quickly prove whether or not we can give valuable service.



NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

George De Kruif, assistant to the president of the Exhibitors' Supply Company, left Monday for Minneapolis where he will inspect the branch of the Exhibitors' Supply Company, in that city, and lay out plans for a Fall sales campaign. He expects to return to Chicago in about ten days.

Griever Productions has moved into its fine new quarters at 837 S. Wabash avenue, and decorators and furniture men are rapidly getting the exchange in shape. Si Griever's new quarters will be among the finest in Chicago and will give him splendid facilities for taking care of the large number of pictures he will release during the Fall and Winter.

Negotiations for a big Paramount week in the Chicago territory are most favorable, as 457 theatres have signed up to play nothing but Paramount pictures during the week of September 4th to 11th, an increase of one hundred per cent over the theatres which took part in Paramount Week in 1920.

Jack Camp is with the Metro organization, having signed up with Manager Roselle as a salesman to cover the Wisconsin territory.

Manager I. Maynard Schwartz, of Educational, recently has added several salesmen to his staff. Among them being Dave Dupin, formerly with Celebrated; S. Keeley, recently with Fox, who will cover the northside; E. Mitchell, who comes from Robertson-Cole, and will cover country territory, and J. H. Cohen, who has been working for Reelcraft recently, who also will be assigned to country territory. Mr. Schwartz reports that all key cities have been closed up on the Educational short features, and that the Chicago, Roosevelt and Jones, Linick & Schaefer's theatres in the Chicago loop will give the short features first run showings. Ascher Brothers are also on the list of important circuits which have signed up for Educational series.

Clever detective work on the part of Leo Hopp, manager of the Ideal Theatre, 1622 Larabee street, resulted in the arrest and confession of a youthful crook who recently jimmied his way into the ticket office, manager's office and operator's booth of the Ideal and escaped with a small sum of money. The young fellow under arrest has been proved to be a parolled Pontiac prisoner, and his capture has led to the arrest of seven or eight members of the gang with which he operated, which is said to be responsible for a number of burglaries.

District Manager Stern, Branch Manager Lesserman, Maurice Hellman, and Louis Laemmle, led a host of Universal Chicago employees, including the entire sales staff to the Heiser Hotel, Lowell, Indiana, Saturday, where the crowd enjoyed a splendid dinner which was followed by a sales conference. Among the items on the menu were Joe Martin soup, Harry Carey salar, Priscilla Dean yams, Gladys Walton apple pie, Eddie Polo lemon pie, and many other articles named after Universal stars.

Harry Crawford, who will have charge of the first "Four Horsemen of the Apocalypse" road show, will open this important feature at the Oliver Theatre, South Bend, next week, for a two-week's run. Manager Roselle, of Metro, states that four road companies will be kept busy during September and five during October.

Frank Fischer, owner of the La Salle Theatre, at La Salle, Illinois, has taken over the Colonial from Jody Dorman, and is reported to be negotiating for the Marquette and Majestic Theatres, the other La Salle houses.

Art Pelser, salesmanager of Favorite Players Film Corporation, of Chicago, has started an active sales campaign and has just returned from a two week's trip through the territory.

Pierce & Son, who are constructing a new theatre at Kewanee, Illinois, announce that the new house will be complete and ready for business within sixty days.

The new theatre at Hoopeston, Illinois, which has not yet been named, will be ready for business on November 1st and will be an up-to-date and commodious small town theatre in every respect.

Julius Alcock, city salesman for Superior Screen Service, is taking a week's vacation preparatory for the Fall campaign to be put on by Superior. Billy Weiss has returned after a rest of two weeks and again is hitting the trail throughout northern Illinois in the interests of Superior.

"No Woman Knows," the picturization of Edna Ferber's popular novel, "Fanny Herself," was given a private showing to the trade at Aryan Grotto Thursday morning. A large crowd of exhibitors were present and very favorable comments were heard on the picture, the heart interest being unusual throughout. An interesting feature of the preview was the presence of Miss Ferber, who stayed over in Chicago especially to attend the showing.

The one thousand seat Premier Theatre, at Valparaiso, Indiana, owned by G. C. Showers, is rapidly being pushed to completion, and it is the intention of the management to open it early in October. This will give Valparaiso one of the handsomest and most up-to-date houses in northern Indiana.

Harold Kemp, of Michigan City, Indiana, is the owner of the new house at Hobart, in the same state.

After an auto trip of three thousand miles through Illinois and Indiana Harry Weiss, of Superior Screen Service, is back home with a large bale of contracts in his pockets and reports that motion picture houses are opening right and left and a few days more will see the houses running full blast. He states that one interesting fact picked up on the trip was that while everyone was howling calamity several exhibitors have confessed that the summer business was as usual and the only reason they howled was because the other fellow howled. Harry Weiss is leaving September 1st for a ten-day tussle with the big fish at Saynor, Wisconsin. A contingent of local exhibitor fishermen are going along to enjoy the sport over Labor Day.

The Aurora Theatre Company has arrived at a temporary agreement with the musicians' union following what appeared like a fight to a finish over the question of the musicians' right to dictate the number of musicians to be employed in the different theatres operated by the Burford-Rubens organization.

The theatre company recently obtained an injunction against the union restraining the union from fining or otherwise interfering with musicians working in various theatres, and it was the intention of Messrs. Burford and Rubens to test the right of a union to dictate the number of musicians to be used in various orchestras.

Upon the renewal of negotiations with the union, however, it was agreed to secure a suspension of the temporary injunction, which the Aurora Theatre Company did, retaining the right to reinstate the case in the courts if they wish to later.

If it is necessary to fight the case through the court the decision will be against the labor unions in the opinion of leading attorneys, and will prevent the labor men from forcing moving picture houses or other theatres to use any certain number of musicians, which will be held an act in restraint of trade.

Pending a final agreement with the union for trial of the case in court, the Rialto Theatre is being operated with a six-piece orchestra; the Fox and the Palm without orchestras, although it was the contention of the musicians' union that the Fox should employ four musicians and the Palm three.

Alderman Maurice Kavanagh, who has recently returned to Chicago after an inspection tour of theatres in the west, is again agitating for an ordinance compelling moving picture theatres to rearrange their seats so that no one shall be seated within thirty feet of the screen. He also believes that seats on the side of theatres, which compel patrons who paid full admission prices, to witness a picture from such an angle that the picture is distorted, should be given relief, possibly by the removal of side seats.

No information as to the attitude of the council in general on Alderman Kavanagh's proposal is as yet available, but it is thought in motion picture circles that the measures proposed by the alderman are too drastic to go through.

The world's premier of Douglas Fairbank's "The Three Musketeers," drew tremendous crowds Sunday, August 28th, to Jones, Linick & Schaefer's Randolph Theatre in the heart of the Chicago loop.

According to Ralph Kettering, not only the picture but the attendance surpassed all expectations and from the time the theatre opened at 9 A. M. until it closed at 11 P. M. a long line of prospective patrons were waiting to get in. On Monday the house opened an hour earlier and exceeded Sunday's business by six hundred dollars.

The press and public of Chicago have given the picture such a splendid reception that Jones, Linick & Schaefer state that the picture in all probability will run at least ten weeks.

"It is one of the greatest, if not the greatest, box office attractions ever screened," said Mr. Kettering after the second day's run, "and should break all records wherever shown throughout the country."

"Way Down East" will follow "The Three Musketeers" at the Randolph and will carry the house through until after the first of the year, according to present plans, when "Dream Street" will be put in for a prolonged run.

H. R. Phillips, who for the past two years has been one of Robertson-Cole's star salesman, covering the southside, has resigned to accept a similar position with F. B. Warren Company's Chicago exchange, and will cover the same territory.

Music and the Picture

"Survey of a Year of Motion Picture Music"

By Charles D. Isaacson

ONE year ago I had the pleasure of joining the MOTION PICTURE NEWS staff as musical editor.

I had certain ambitions in picture music, and I have seen a good many of them fulfilled, and a great many still to be made a reality. A great writer once said "A man's reach should exceed his grasp, or what's a heaven for?" In any event, there has been a great reaching forth, and some things have been plucked.

A survey of the year's activities and musical developments will prove interesting to my publishers and readers.

The most important single improvement in the musical film field to my mind, was the Congress of Motion Picture and Musical Interests at the Hotel Astor last January and the subsequent formation of the Association of Motion-Picture-Musical Interests which has now a membership of several hundred musicians, managers, producers, publishers, instrument makers, etc. The Board of Directors includes some of the biggest figures in both music and pictures, and immediately after the summer lull the Association will begin to show its power and prowess.

The year witnesses the fierce fight on the music tax, and the settlement of one point. The Society of Composers and Authors has the right to impose the tax and the theatre has the privilege of playing non-taxable music.

The Association of Organists formed a service bureau for all theatre managers.

The New York Exhibitors Board of Trade has developed a music exchange, where musicians and managers can meet and settle their problems.

Headed by Percy Grainger, a number of the biggest musicians have made their first appearances in picture houses, clearing the way for all artists to be billed in motion pictures without any loss of dignity!

The musical magazines which up to now have been quite on their heels when motion picture music was mentioned, have during this year opened their own little Motion Picture departments, so that their entire reading constituency may learn how to get into the new and growing field of art.

A number of the most conservative newspapers during the last several months have begun mention of "Motion Picture Music." These same newspapers last year considered their music department above reporting picture music, and picture reporters weren't in a position to criticize music at all, with the result that nobody said anything about any of the fine work of the big picture orchestras and organists.

The Rochester School of Music was the first of several important musical conservatories to announce the opening of a department devoted to motion picture musical theory and practice. This is a field of wide importance,—for so many finely equipped musicians are totally unfamiliar with the picture needs and technique.

Discussion and comment have been started in agitation for a "Musictionary" or in plain language a dictionary of music adaptable for all moods and emotions—a book which will enable the musician to find all the music among the standard works, which might be used in any situation, by just looking in the pages—as easily as you might seek a word in a dictionary.

The most virile discussion has been waged around the cue-sheet, with the result that innumerable improvements have been begun even among the most conservative "old-timers." New types of cue-sheets have sprung into being. The tendency now is to analyze the picture emotionally and let the musician pick out his own music, rather than list some one composition which might not be available, and which does not explain its intent to the musician.

Many of the oldest conservative musical agencies have joined the special picture musical agencies in the business of providing artists for musical acts within the picture houses.

The oldest publishers of music have opened special motion picture departments.

The conservative piano houses like Steinway have begun activity among the picture managers, to place their instruments in the theatres as "official piano."

The reproducing piano has become an actuality in dozens of big theatres.

The theatre orchestras in the big-type houses are steadily growing and improving and are better than many so-called symphony orchestras.

Acoustical information has become more understood, and is more demanded by theatre associations.

The assistance of women's clubs and music clubs has been encouraged by the theatre associations.

Jazz and ragtime have been rapidly put in the background as musical accompaniment to pictures excepting where the scenes specifically call for that kind of music; in other words there has been a steady betterment of the kind of music used.

Cooperation between touring artists, opera companies and orchestras has been actually a fact in dozens of theatres.

In the conduct of the present department, over two thousand letters have been received from musicians and managers all over the country and the inquiries have included such matters as these:

BUILDING LIBRARIES.
SELECTING ORGANS.
ACQUIRING A KNOWLEDGE OF MUSICAL EMOTIONAL PSYCHOLOGY.
ENGAGING MUSICIANS.
ACOUSTICAL DIFFICULTIES.

Prohibition and Music

Senator Sheppard of Texas (author of the eighteenth amendment) declares that a greater love for music is prohibition's harvest. In an article in *Music Trades*, he writes:

"Since prohibition has come to be a reality families spend much more time together; the worker finds no occasion to linger at downtown corners, spending his money and time; the front porch and the garden have come up as the corner saloon has gone down.

"Homes that knew not music for lo! these many years, know it again. Children are better cared for. Wives know, some of them for the first time, what it is not to be on the grocer's books. Fathers take notice of the shabby furnishings and help save us to replace them. The whole town is better dressed and happier. Piano and phonograph stores have engaged additional assistants. Home purchases, always popular, flourish even more."

Advance Information

of

Film Releases

Pages 1377-78-1402-04-06

Vassar Head Studies Singing

Dr. H. M. MacCracken, president of Vassar College, is a man's man and a mingler in everyday life as well as academic affairs. He is a doer of unconventional things at Vassar. But all that is beside the present point. I saw him coming down the path from his home on the college campus. He was loaded with bundles and smiling broadly.

"I'm making a raid, you see, upon the clothes treasures, getting my vacation duds in order.

Then we discussed music.

"I am an ardent lover of the art, and I should like to see it enter college life in a much broader way than is generally followed. I want to make our music course very democratic, for that's my whole policy here. More than that, I desire that the whole of the student body participate in musical undertakings, not actively, but passively—listeners, in any event.

"We organized a faculty glee club! We had forty teachers in the group, not all with great voices but nevertheless all harmonizing well. The glee club rehearsed only good music. At the concert, the entire student body turned out in amazement to hear the teachers sing! . . . Well, do you know, the enthusiasm was great. Many other teachers' faculty events were planned. However, what happened immediately was worth anything.

"Glee club members, all who sing, must be pretty good fellows, the teachers must be human. And indeed they were. The music showed it. Oh I know the concert cemented student-faculty good will. I even go so far as to insist that every student received at least half one per cent better grade as a result of that concert! The teachers were in such a good light, that every body worked harder to pass her examination."

President MacCracken laughed genially.

"I believe in good mass singing but I am opposed to the so-called community chorus—it gets us nowhere. It is just an expression of the savage state.

"By the way, I am studying singing! Yes, indeed, I've been taking lessons for two years. It has helped my speaking voice. Formerly in public addresses, I needed to wet my mouth several times and cough and clear my throat. Now, all that is unnecessary. It is easy to talk now for hours. I use my vocal chords correctly, I breathe right. My tone is more pleasant to hear. And in addition I've learned much of music which I was missing before."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

One a Minute—
A pleasing picture which brought satisfactory box office returns. (West.)

Crazy to Marry—
Average business on this picture which is only fair. (West.)

A Wise Fool—
A good picture, but only a fair business. (Midle West.)

Too Wise Wives—
Tolerably good picture and business was about as good as could be expected, considering extreme temperature during latter part of the week's run. Please those who saw it right well. (South.)

O'Malley of the Mounted—
With Hart measuring up to his usual form, this picture went over satisfactorily. Held the attention well by god acting. (South.)

Devotion—
Drew a good business all week and was popular with patrons. (Middle West.)

The Whistle—
Well liked. Extra big business with this picture. (West.)

The Easy Road—
Tom Meighan a good drawing card in an excellent picture. (Middle West.)

The Dollar a Year Man—
Really a knock-out. Women especially enjoyed it. (Middle West.)

Life—
Poor melodrama. Business average. (East.

The Hell Diggers—
A good picture which did a profitable week's business. (Middle West.)

Very good, played to nice house throughout week's engagement, receipts pleasing. (East.)

The Conquest of Canaan—
Commonplace offering but did pretty good business because Thomas Meighan has friends. (East.)

A good picture, well liked by patrons and attracting excellent business. (East.)

Fair production with average business. (West.)

The End of the World—
Business was splendid for entire run, despite heat. (East.)

Fine picture and had good business during its showing. (West.)

Wealth—
Found this to be a mediocre production, which did not attract strongly. (West.)

GOLDWYN

Snowblind—
Special exploitation helped this to do excellent business. A fine hot-weather picture, but it ought to make money in any kind of weather. (East.)

For Those We Love—
One of the worst pictures of the year. Neither Betty Compson nor Lon Chaney have much of a chance to act. The story is poor. Fair box office attraction. (Middle West.)

Good picture with greater business than usual. (West.)

Don't Neglect Your Wife—
Really a knockout. Women especially enjoyed it. (Middle West.)

Wet Gold—
Nothing extra. Had average business throughout run. (West.)

An Unwilling Hero—
Will Rogers ordinarily draws a crowded house here, but this picture fell below his usual attendance mark. Only a fair business. (Middle West.)

Bunty Pulls the Strings—
Fairly good picture with business about as usual. (West.)

FIRST NATIONAL

The Sky Pilot—
A thrilling screen version of the book. The stampede is one of the best things seen this year. The old miracle—a cripple walking under stress of excitement—bobs up once more and helps to detract from the picture. Good box office attraction. (Middle West.)

Disappointing. Fair picture but business not up to expectations. (East.)

Stranger Than Fiction—
This picture proved to be a good drawing card. A good business all week. (Middle West.)

A good audience picture which played to excellent business. (Middle West.)

The Sign on the Door—
Fine picture. Played to big houses. (Middle West.)

Salvation Nell—
Excellent photo, but appeals mainly to religious gatherings. Receipts fairly good. (East.)

Wedding Bells—
Not as good as some of Constance Talmadge's former attractions. (Middle West.)

Playthings of Destiny—
Star's popularity on decline at this house. Picture good one. Average business. (East.)

Girl in the Taxi—
Fairly good farce with a number of laughs. Mr. and Mrs. Carter de Haven attract. (Middle West.)

REALART

One Wild Week—
Good star in mediocre offering. Business Fair. (East.)

The Little Clown—
Another good star in a poor offering. Business fair. (East.)

A Private Scandal—
Excellent business throughout run. May McAvoy is quickly establishing a splendid following for herself. (East.)

A Kiss in Time—
Of medium grade only. Receipts fair. (East.)

METRO

Four Horsemen of the Apocalypse—
Lining them up at box office for second week at $1.50 top. (East.)

Over the Wire—
Fairly good business on this picture which is only average. (West.)

Unchartered Seas—
Mediocre picture witth fair business. (West.)

Life's Darn Funny—
Splendid "light" picture. Receipts dandy.' (East.)

FOX

After Your Own Heart—
Ordinary offering, but pretty fair business due to Mix fans. (East.)

Play Fair—
A splendid picture. Settings good and acting considerably above the average. It was well liked by our fans and business was better than usual, despite the extreme heat of the past week. (South.)

Connecticut Yankee in King Arthur's Court—
Went over wonderfully big. Great picture which pleased my patrons very much. (West.)

Straight From the Shoulder—
An ordinary Western drama full of punch. (Middle West.)

UNIVERSAL

The Magnificent Brute—
Fairly entertaining subject. Box office figures fair. (East.)

Luring Lips—
An average production. Fair business. (West.)

A Daughter of the Law—
Fine picture which brought good business. (West.)

UNITED ARTISTS

Carnival—
Fair. Not as good business as I expected. Just cleared expenses. (East.)

Way Down East—
Went over very big. Good picture but not worth the price. (West.)

ASSOCIATED PRODUCERS

The Ten Dollar Raise—
Just an average picture which played to fair business. (Middle West.)

Mother O' Mine—
Very good picture and one which brought good business. (West.)

PATHE

The Road to London—
Very poor. An ordinary program picture. Fine locations help some. (East.)

ROBERTSON-COLE

Cold Steel—
Fair picture. Business ordinary. (Middle West.)

WARREN

The Blot—
Good picture with entertaining story but business fell off a little owing to the return of the heat wave. (Middle West.)

SELZNICK

The Moth—
Picture played to capacity houses. Weather cool. (Middle West.)

HODKINSON

The Journey's End—
Too sombre and religious. Average business. (West.)

STATE RIGHTS

Miracles of the Jungle—
Sure-fire attraction and money getter. Fine picture and fine business. (West.)

PROGRAMS FOR THE WEEK OF SEPT. 3RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Unit No. 1—Selections from "Carmen," opening chorus by Capitol Grand Chorus, "Micaela." Aria by Maria Samson, "Toreador Song," by Erik Bye, assisted by Chorus.
Scenic—A Crater of Mt. Katmai—Educational.
Vocal — "Samson and Delilah," opening chorus by Capitol Grand Chorus, "My Heart at Thy Sweet Voice," by Helena Marsh.
Current Events—Capitol News.
Ballet — "Rendezvous Gavotte," Mlle. Gambarelli, Ballerina; Alexander Oumansky, Ballet Master, Doris Niles and Thalia Zanou assisted by Capitol Mixed Quartette, Elizabeth Ayres, Louise Scheerer, Peter Harrower, Alva Bombarger.
Feature—"Charge It"—Clara Kimball Young.
Next Week—"Beating the Game" —Tom Moore.

Rivoli Theatre—
Unit No. 1—Selection from "La Gioconda," Elizabeth Clinton, soprano, Susan Ida Clough, mezzo soprano, and Rivoli Chorus.
Scenic—A Winter's Tale—Post Nature Picture.
Novelty — "Waltz in C Sharp Minor," Ampico Reproducing Piano, Leopold Godowsky, invisible soloist, dance by Paul Oscard and Grace Eastman.
Current Events—Rivoli Pictorial.
Vocal—"Irish Love Song"—Marye Berne, Soprano, Carlo Encisco, Tenor and Women's Chorus.
Feature — "Room and Board" — Constance Binney.
Instrumental — "Meditation," by Gaston Dubois, Cellist.
Comedy—Ready to Serve—Chester.

Rialto Theatre—
Second Week of "Cappy Ricks."

Criterion Theatre—
Eleventh week of "The Golem."

Strand Theatre—
Second week of "Disraeli."

Loew's State Theatre—
"A Trip to Paradise" and Loew vaudeville

Broadway Theatre—
"The Man of the Forest" and Keith vaudeville.

Lyric Theatre—
Feature—"The Three Musketeers" —Douglas Fairbanks.
Presented with a prologue written by Edward Knoblock, spoken by Stephen Wright with a stage setting by John Wenger.

LOS ANGELES

California Theatre—
Overture—Orpheus.
Current Events—From Fox, Kinograms and local views.

Eleven inch by six column display for "The Serenade" at the premiere showing at the State theatre, Minneapolis

Organ—Bedouin Love Song.
Baritone Solo during the rendition.
Feature—"Beating the Game"—Tom Moore.
Comedy—Hard Knocks and Love Taps—Associated Producers.
Next Week—The Old Nest.

Tally's Broadway Theatre—
Opening—Violin Solo.
Current Events—Fox News.
Comedy—"His Lucky Berth," Century.
Feature—"The Golden Trail"—Arrow.

Grauman's Theatre—
Overture — Medley of Classical Themes.
Current Events—Pathe Weekly.
Vocal—Have You Forgotten?
Organ solo with voice accompaniment and screen slides.
Cartoon—The Mice at War—Aesop's Fables—Pathe.
Novelty — Dancing Alias Hard Work—Pathe Slowmotion.
Special—Twenty Minutes in Venice, California.
Bathing girls parade in which fifty people take part.
Feature—"Footlights"—Elsie Ferguson.
Next Week—Gasoline Gus.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Oh to be a Little Child—Gump.
Comedy—Name the Day—Pathe.
Overture—"Orientale."
Feature—Without Benefit of Clergy —Pathe.
Presented with a prologue in which a singer renders East Indian songs.

Superba Theatre—
Overture—"Orpheus."
Current Events—International News.
Vocal—Selections from the "Firefly."
Rendered by a dramatic soprano.
Comedy—The Cleanup—Century.
Organ—Morning, Noon and Night.
With tenor soloist accompanying.
Feature—Luring Lips—Universal.
Next Week—"Danger Ahead" and "Robinson's Trousseau."

Kinema Theatre—
Overture—Orpheus in the Underworld."
Current Events—From Kinograms and International News.
Novelty—Topics of the Day—Pathe.
Vocal—The Isle of View.
Baritone solo with song slides.
Comedy—The Fall Guy—Vitagraph.
Vocal—Old Fashioned songs.
Feature—God's Country and the Law—Arrow.

Auditorium Theatre—
Reopened Sept. 5th with return engagement of "The Queen of Sheba."

Grauman's Rialto Theatre—
Fourth week of "The Great Moment."

Mission Theatre—
Third week of "The Conquering Power."
Beginning Aug. 31st "The Three Musketeers."

Miller's Theatre—
Return engagement of "The Connecticut Yankee at King Arthur's Court."

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Serenade."
Current Events—From Pathe and Kinograms.
Cartoon—The Hypnotist—Mutt and Jeff.
Scenic—Present Day Prague.
Vocal—Betty Anderson singing "The Sweetest Story Ever Told."
Feature—The Sign on the Door—Norma Talmadge.
Next Week—At the End of the World.

Clemmer Theatre—
Current Events—International News.
Cartoon—Best of Luck—Gump.
Comedy—The Clean Up—Century.
Vocal — Yvonne Farr singing "Humming and Stolen Kisses."
Feature—A Daughter of the Law —Universal.
Next Week—Open Shutters.

Liberty Theatre—
Current Events—Selznick News.
Scenic—Jogging Across Sawtooth—Educational.
Comedy—A Game Lady—Educational.
Feature — The Midnight Bell—Charles Ray.
Next Week—The Hell Diggers.

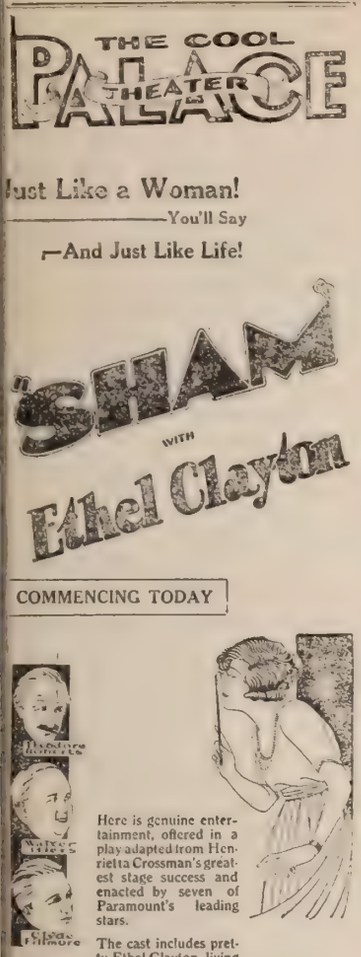
Blue Mouse Theatre—
Overture—"A Little Love, a Little Kiss."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—"Hard Knocks and Love Taps," Sennett.
Feature—A Kiss In Time—Wanda Hawley.
Next Week—One Wild Week.

Winter Garden Theatre—
Current Events — International News.
Novelty—Topics of the Day — Pathe.
Comedy—A Hero Pro-tem.
Feature—Lavender and Old Lace—Hodkinson.
Next Week—Quo Vadis.

CLEVELAND

State—
Overture—"Orpheus," with violin cadenza rendered by Benj. Simon with orchestral accompaniment.
Current Events—Pathe Review — Topics of the Day.
Tony Sarg Almanac—
Feature—"Burn 'Em Up Barnes" with personal appearance all week of Johnny Hines.
Prologue — Four Knights of the Road—an elaborate state set of country railroad station, corn fields and country scenery. Tramp Quartet sings.
Next Week—Wallace Reid in "Hell Diggers."

Allen—
Overture—Liszt's Symphonic Poem.
Current Events—Kinograms, Selznick News.


THE COOL
PALACE THEATER
PALACE
Just Like a Woman!
—You'll Say
—And Just Like Life!
"SHAM"
with
Ethel Clayton
COMMENCING TODAY
Here is genuine entertainment, offered in a play adapted from Henrietta Crossman's greatest stage success and enacted by seven of Paramount's leading stars.
The cast includes pretty Ethel Clayton, living a limousine life on a trolley car income; fat Walter Hiers, rich and terribly in love; his proud papa, Theodore Roberts, also rich and irritable; Clyde Fillmore, poor but handsome and western; Sylvia Ashton and Helen Dunbar.
LATH at the organ
aying "Dearest One"
YOU'LL BE SURPRISED"
Chester Comedy
With Snooky, the
Humanzee

articularly attractive fifteen inch by co column ad. on "Shame" by Stanly Chambers of the Palace theatre, Wichita, Kansas.

oloist—Frank Corbett, baritone in well chosen selection.
eature—"Dangerous Toys."
pecial Attraction—Making a real two-reel photodrama on the stage in full view of the audience, by S. R. Bradley, director of "Dangerous Toys."
Next Week — "Black Panther's Cub."

uclid—

Overture—"Naughty Marietta."
urrent Events—Kinograms.
Love Theme—"The Love Boat," by Victor Herbert.
hemes—Ambition—Air de Minuet," by F. Degranges.
Mother—"Ameante" by J. Massenet.
eature—"Experience" with Richard Barthelmess.
Next Week—"Affairs of Anatole."

tillman—

eature—Four Horsemen of the Apocalypse—second week.
ocal—"The Marseillaise," "Lead Kindly Light."
Next Week—Same.

ark—

Overture—"Aida" with "Celeste Aida," sung by Louis Levin.
heme—"Two Sweet Iips."
urrent Events — Pathe News — Topics of the Day.
Scenic—Sport Special, Atlantic City.
Feature—"Lessons in Love"—Constance Talmadge.
Next Week—"Passing Through" with Douglas MacLean appearing in person.

Alhambra—

Overture—Selections from "Take It From Me."
Current Events—Fox News.
Comedy—"Squirrel Food," with Monte Banks.
Feature—Mary Miles Minter in "Her Winning Way."
Next Week—"Miracle Man," first time in neighborhood house.

Metropolitan—

Overture—"Caprice Italien." by Tschaikowsky.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"By the Sad Sea Waves."—Harold Lloyd.
Feature—"Stranger Than Fiction," with Katherine McDonald.
Next Week—Tom Mix in "The Night Horseman."

Strand—

Overture—"Cavelleria Rustincana."
Current Events—Ford Weekly.
Comedy—Harold Lloyd in "By the Sad Sea Waves."
Feature—"Stranger Than Fiction," with Katherine McDonald.
Next Week—

Standard—

Current Events—International News.
Comedy — "Golfing" — Century comedy.
Feature—"Open Shutters" with Edith Roberts.
Next Week—"The Shark Master" with Frank Mayo.

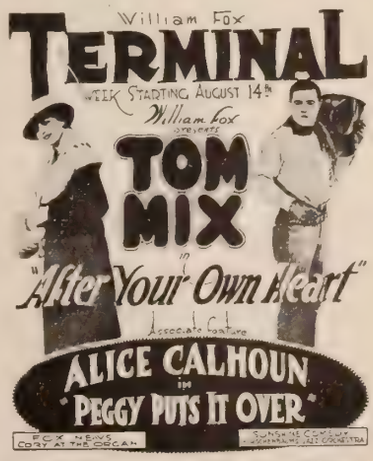
PITTSBURG

Grand—

Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature — The Woman in His House.
Comedy—I Do.
Next Week—The Sign on the Door.

Olympic—

Current Events—Kinograms.
Specialty—Aesop's Fables.
Novelty—Pictorial Review.
Extra—Bob and Bill Boy Scout Reel.
Feature—Crazy to Marry.
Comedy—His Valet.
Special Added Attraction—Spanish Vaudeville.
Next Week—"End of the World."



This one on "After Your Own Heart" and "Peggy Puts It Over" is by the Terminal theatre, Newark

This one on "The Scarab Ring" was used by the Broadway theatre, Los Angeles.

Blackstone—

Current Events — International News.
Scenic—Bruce Scenic.
Feature—The Foolish Matrons.
Comedy—Oh What a Circus.

Minerva—

Double Bill—That Something and The Raiders.

Cameraphone—

Current Events—Selznick News.
Feature—Little Italy.
Comedy—I Do.
Next Week — Keeping Up with Lizzie.

Alhambra—

Current Events—Pathe News.
Feature — The Woman God Changed.
Comedy—Oh What A Circus.
Next Week—The Conquest of Canaan.

Liberty—

Current Events — International News.
Feature — The Woman in His House.
Comedy—Ready to Serve.
Next Week—Burn-'Em-Up-Barnes, with Johnny Hines Appearing in Person.

Regent—

Current Events—Kinograms.
Feature—Crazy to Marry.
Comedy—The Greenhorn.
Next Week—The Sign on the Door.

Savoy—

Current Events—Fox News.
Feature—After Your Own Heart.
Comedy—Ready to Serve.
Next Week—Burn-'Em-Up-Barnes and Johhny Hines in Person.

ST. PAUL

Capitol Theatre—

Overture—"The Blue Danube"—Johann Strauss.
Capitol Digest—
Includes Current Events—Kinograms and International News.
"My Barefoot Boy"—F. B. Warren Corp.
Capitol Symphony Orchestra, playing "Second Movement from Third Symphony" by Henry Hadley with special scenic investiture.
Buster Keaton in "The Goat."
Feature—Wallace Reid in "The Hell Diggers."
Ralph H. Brigham—Concert Organist, playing "The Rosary"—Ethelbert Nevin.
Organ Recital—Played by Harold Price:
1. "Andantino in B flat" — Lowden.
2. "Alpine Pastoral"—Flagler.
3. "Venetian Lullabye" — Warnell.

Next Week—Thomas Meighan in "The Conquest of Canaan."

BROOKLYN

Mark Strand—

Opening Number—"Deep River"—Burleigh.
Blue neutral drop with cut out pier, river bank light effects and etc., with Mark Strand Mixed Quartette singing the number.
Concerto for Two pianos by A. Campbell Weston and John Hammond, pianists.
Scotch Highland Number.
(a) "Bonnie Dundee"—Traditional.
(b) "A Wee Bit Land"—Lauder.
Florence Mulholland, contralto.
Robert Bruce Scenic.
"In the Bonnie Brier Country."
Holland Novelty.
Dutch windmill set with four Dutch children in typical costume and wooden shoes in folk dance. Danced by "Margaret, Betty, Marion and Dorothea."
Mark Strand Topical News Review.
Solo—"Goodbye" (Tosti) by Walter Smith, basso.
Violin Solo and Dance—"Break of Day"—Andino.
Three girls in Grecian dance against red plush drop while Irma Williams, violin soloist, is on concert stage.

This one for "The Four Horsemen of the Apocalypse," three columns by eighteen inches, is by the Lyric theatre, Minneapolis

Prizma With Soloists.
Screen showing of Prizma while Dorothy Bell, soprano, off stage, sings Cadman's "At Dawning," and George Dale, tenor, sings "Somewhere A Voice is Calling."
Prologue to Feature.
Cut out mountain sets within circle cut in black cyke and rimmed with gold band. New process makes mountains silver and black. A cut out dredge is in river in center. Miss Bell in western girl costume and Mr. Dale as mine boss, sing duet, "Sunrise and You."
Feature—Wallace Reid in "The Hell Diggers."
Comedy—Toonerville Trolley Comedy, "The Skipper's Narrow Escape."
Next Week—George Arliss in "Disraeli."

ST. LOUIS

Missouri Theatre—
Overture—Sentimental Mother Themes including "Mother" and "Mammy."
Current Occurrence—From leading strips.
Missouri Review—Pictures of local affairs made by staff photographer.
Organ Solo—Popular selections.
Paramount Magazine.
Topics of the Day—Digest.
Presentation—By Missouri Quartette and Singers. Executed by Chas. Dahl under supervision of Director Goldman.
Feature—"The Old Nest."
Comedy.

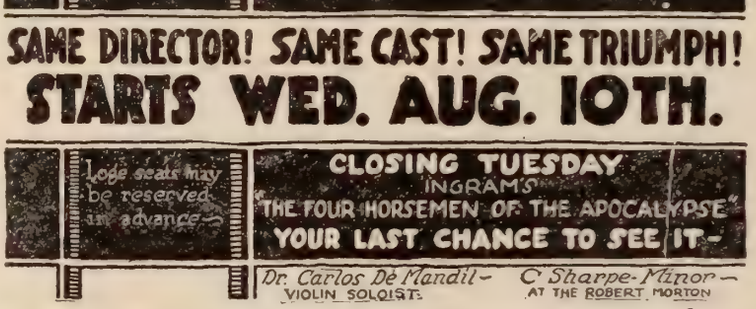
New Grand Central—
Overture—"Gene Rodemich."
Grand Central Review—Includes Topics of Day, Pathe and Selznick news reels.
Organ Solo—Yost at instrument.
Scenic Beautiful—Prizma.
Feature—Norma Talmadge in "The Sign on the Door."
Comedy—Educational.

Shubert-Jefferson—
Road Showing of "Four Horsemen of the Apocalypse.

West End Lyric Skydome—
Overture—Dave Silverman.
Program otherwise same as that of New Grand Central.

Kings Theatre—
Popular Selections.
Current Events—From leading strips.
Topics of the Day.
Presentation—Singing and dancing.
Feature—Metor's "Fine Feathers."
Comedy.

A "Shame" display used by the New York papers for the current run of this picture at the Lyric theatre.


SAME DIRECTOR! SAME CAST! SAME TRIUMPH!
STARTS WED. AUG. 10TH.
Loge seats may be reserved in advance
CLOSING TUESDAY
INGRAM'S
"THE FOUR HORSEMEN OF THE APOCALYPSE"
YOUR LAST CHANCE TO SEE IT
Dr. Carlos De Mandil — VIOLIN SOLOIST
C. Sharpe-Minor — AT THE ROBERT MORTON

Ten inch by four column display on "The Conquering Power" used by the Mission theatre, Los Angeles.

Fox Liberty Theatre—
Reopening for fall season.
Feature—Over the Hill.
Regular Prices.

KANSAS CITY

NOTE—No overtures on account of musicians' strike.

Liberty Theatre—
News—Pathe.
Comedy—"Aesop's Fables," and Harold Lloyd in "I Do."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"The Road to London," Bryant Washburn.
Next Week—"Foolish Matrons," Hobart Bosworth.

Doric Theatre—
News—International.
Comedy—Pathe.
Organ selections—P. E. Stevens, organist.
Feature—"The Man Who," Bert Lytell and Lucy Cotton.
Next Week—"Over the Wire," Alice Lake.

Newman Theatre—
Newman News and Views.
Comedy—"Nothing Like It," Christie Comedy.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Special Numbers—Misses Holt and Rosedale, singers.
Feature—"Wedding Bell," Constance Talmadge.
Next Week—"At the End of the World," Betty Compson.

Royal Theatre—
News—Royal Screen Magazine.
Organ selections—Milo T. Harte, organist.
Feature—"The Conquest of Canaan," Thomas Meighan.
Next Week—"Sacred and Profane Love," Elsie Ferguson.

Twelfth Street Theatre—
News—Screen Magazine.
Comedy—"Easy Street," Charlie Chaplin.
Feature—"The Idol of the North," Dorothy Dalton.
Next Week—"Crazy to Marry"—"Fatty" Arbuckle.

PHILADELPHIA

Stanley Theatre—
"Lohengrin" Fantasia, (Wagner).
Current Events—Compilation of News Weeklies of World.
Topics of the Day—Literary Digest Pathe.
Vocal Number—"O Sole Mio"—(Di Capuca)—Edward Albano, baritone.
Scenic—Burton Holmes—Pathe.
Musical Prologue—Jules De La Rosa, Virtuose.
Madeline Zardo, Accompanist.
Feature—"The Old Nest"—Goldwyn.
Next Week—"Experience"—Paramount.

Arcadia Theatre—
Current Events—Pathe News.
Scenic—Burton Holmes—Paramount.
Comedy—Snooky's Blue Monday—Electro.
Feature—"The Snob"—Realart.
Next Week—"Footlights"—Elsie Ferguson.

Victoria Theatre—
Current Events—Pathe News.
Comedy—"Devilish Romeo"—Fox.
Feature—"Tale of Two Worlds"—Goldwyn.
Next Week—"The Great Impersonation"—Paramount.

Palace Theatre—
Topics of the Day—Literary Digest—Pathe.
Current Events—Pathe News.
Comedy—"Snooky's Blue Monday"—Electro.
Feature—"Charge It"—Masterpiece.
Next Week—"The End of the World"—Paramount.

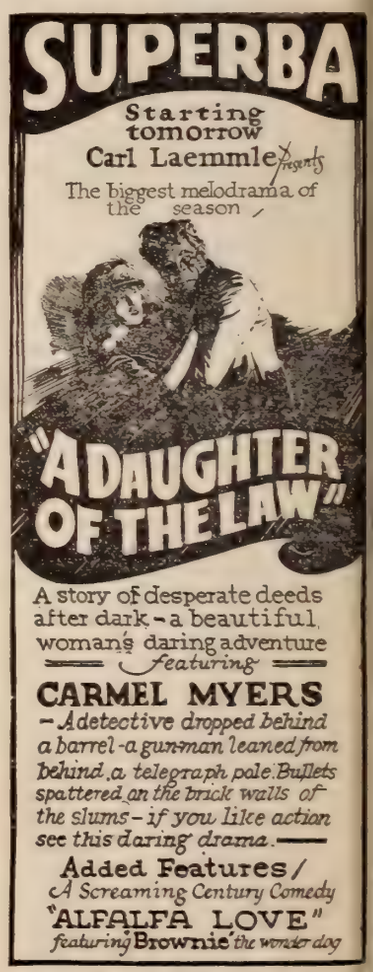
Regent Theatre—
Comedy—"The Jailbird"—Pathe.
Feature—"Sheltered Daughters"—Realart.
Next Week—"My Cousin"—Enrico Caruso.

Capitol Theatre—
Current Events—Kinogram—Electro.
Topics of the Day—Literary Digest—Pathe.
Comedy—"Two Faces West"—Masterpiece.
Feature—Made in Heaven—Goldwyn.
Next Week—"The Great Moment"—Paramount.

Garrick Theatre—
Feature—"The Four Horsemen of the Apocalypse"—Metro.
Next Week—Same.

BALTIMORE

Rivoli—
Overture—"Welcome Buddies" (Dedicated to Baltimore War Heroes) by Iula.
Current Events—Rivoli News of the World.
Special—The First Tooth Carpenter—Tony Sarg's Almanac.
Symphonic Prelude—Arranged by Felice Iula.
Feature—A Midnight Bell—Charles Ray.
Comedy—The Skipper Strikes It Rich—Dan Mason.


SUPERBA
Starting tomorrow
Carl Laemmle presents
The biggest melodrama of the season
"A DAUGHTER OF THE LAW"
A story of desperate deeds after dark—a beautiful woman's daring adventure
featuring
CARMEL MYERS
—A detective dropped behind a barrel—a gunman leaned from behind a telegraph pole. Bullets spattered on the brick walls of the slums—if you like action see this daring drama.
Added Features/
A Screaming Century Comedy
"ALFALFA LOVE"
featuring Brownie the wonder dog

Double column, ten-inch ad. on "A Daughter of the Law," used by the Superba theatre, Los Angeles

Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Nobody—Jewel Carmen and Kenneth Harlan.

Century—
Overture—"Maritana" by Wallace.
Current Events—Pathe News and Topics of the Day as Century News.
Special — Condensed version of "Aida,' 'with scenery, costumes and augmented orchestra, direction of Sig. Camillo Bonsignore, by Elena Krimes, dramatic soprano; Giuseppe Invirillo, tenor; Gaetano Luzzaro, baritone, and Giuseppe Sorgi, bass.
Feature — The Great Moment — Gloria Swanson.

Parkway—
Overture—Operatic Selections.
Current Events—Parkway News and Special Review.
Feature—The Wakefield Case—Herbert Rawlinson and Florence Billings.
Comedy—
Wizard—
Overture — Classic and Popular Airs.
Current Events—Pathe News and Paramount.
Magazine—
Feature—Moonlight and Honeysuckle—Mary Miles Minter.
Comedy—Call A Cop—Mack Sennett's.

CINCINNATI

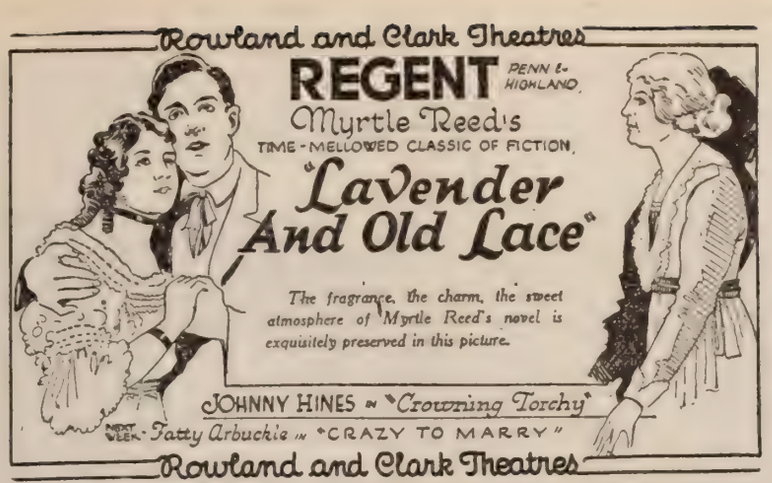
Walnut—
Current Events—Pathe 70.
Scenic—Frozen Thunder—Chester Outing.
Feature—The Oath.
Next Week—The Great Moment.

Grand—
Current Events—Kinograms
Topics of the Day—Literary Digest.
Comedy—Move On—Harold Lloyd.
Feature—The Golden Snare.
Next Week—The Conquest of Canaan.

Gifts—
Current Events—Fox 50.
Century Comedy.
Feature—The Right Way—Second week.
Next Week—Godless Men.

Capitol—
Overture—William Tell—(During "The Storm" left and right wings show Swiss mountain scenes, with flashes of lightning. Balance of overture played while Pathe Review 119 is shown on screen—"Where William Tell Made His Mark,"—Pathecolor.)
Combination Reel—Current Events — International News. Announcement of new features to be presented shortly at the Capitol.
Vocal Solo—Kathleen Mavourneen—Soprano with cello accompaniment on stage.
Feature—The Whistle.
Comedy—The Hick—Larry Semon—Vitagraph.
Finale—Poet and Peasant—Capitol Symphony.
Next Week—Footlights.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Remorseless Love.
Next Week—Proxies.


Rowland and Clark Theatres
REGENT
PENN & HIGHLAND
Myrtle Reed's
TIME-MELLOWED CLASSIC OF FICTION
"Lavender And Old Lace"
The fragrance, the charm, the sweet atmosphere of Myrtle Reed's novel is exquisitely preserved in this picture.
JOHNNY HINES in "Crowning Torchy"
NEXT WEEK-Fatty Arbuckle in "CRAZY TO MARRY"
Rowland and Clark Theatres

One of Samuel Sivitz's hand drawn displays for "Lavender and Old Lace" when this picture played the Regent theatre, Pittsburgh, of which Mr. Sivitz is publicity director

CHICAGO

Tivoli Theatre—
Overture—Selections from "Erminie," followed by Mr. Warren Proctor singing a selection from "Erminie."
Organ Solo—"Peggy O'Neill." Jesse Crawford at the organ.
Literary Digest.
Specialty—"Wedding Bells." Marjorie Dodge Warner, soprano and R. Dieterich, tenor.
Feature — "Man, Woman, Marriage"—Dorothy Phillips.
Komic Kartoon.
Coming Feature—"The Great Moment."

Roosevelt Theatre—
Color pictures.
International News.
Literary Digest.
Comedy—Ben Turpin in "Love's Outcast."
Specialty—"The Gypsy Fantasy."
Feature—"Beating The Game," starring Tom Moore.
Specialty—The Gold Girl singing operatic numbers.
Coming Feature—"The Old Nest."

Barbee's Theatre—
Pathe Weekly.
Aesop's Fables.
Comedy—Larry Semon in "The Fall Guy."
Feature — "Without Benefit of Clergy."
Coming Feature—"The Wandering Jew."

Randolph Theatre—
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming Feature — "Way Down East."

Ziegfeld Theatre—
"Dream Street"—Ninth Week.

ATLANTA

Howard Theatre—
Overture—"Raymond."
Howard News and Views.
Organ Solo.
Comedy—Harold Lloyd in "I Do."
Feature—George Arliss in "Disraeli."

Metropolitan Theatre—
Overture—An Improvisation, played by Metropolitan Orchestra.
Kinograms.

Criterion Theatre—
Comedy—Fontaine Fox's "The Toonerville Follies."
Feature—Charles Ray in "A Midnight Bell."
Overture—"The Night Boat."
Kinograms.
Kineto Review.
Comedy—To be Selected.
Feature—Miriam Cooper and Conway Tearle in "The Oath."

Forsyth Theatre—
Overture.
Burton Holmes Travelogue.
Selznick News.
Comedy—To be Selected.
Feature—Alice Brady in "Little Italy."

OMAHA

Sun Theatre—
Overture—Orchestral selections.
Current Events—Universal Weekly.
Comedy—"The Bakery," staring Larry Semon.
Feature—"Life's Darn Funny."

Rialto Theatre—
Overture—"La Forza Del Destino."
Current Events—Rialto News.
Comedy—"Nothing Like It."
Feature—"The Golden Snare."

Strand Theatre—
Overture—"Gomez."
Current Events—Pathe News.
Comedy—"'Snuff Sed."
Feature—"Charge It."

Moon Theatre—
Overture—"Plantation Melodies."
Current Events — International Weekly.
Comedy—"Golfing."
Feature—"The Invisible Power."

MINNEAPOLIS

State Theatre—
Overture—Selections from "Sweet Sixteen."
Weekly—State Digest including Kinograms and International News.
Scenic—"The Crater of Mt. Katmai," Educational.
Comedy—Tony Sarg's Almanac—"The First Tooth Carpenter."
Feature—"The Serenade," featuring Miriam Cooper.
Spanish fox trot played by Pallma and His Band Supreme. Paul S. Davin, soloist.
Organ Solo—"Faust Fantasy," by Gounod-Depew.
Noon Day Organ Recital—1. "Cavalleria Rusticana"—selections, by Mascagni; 2. "La Paloma," by Yradier; 3. Popular selections.
Next Week—"The Hell Diggers," with Wallace Reid.

WASHINGTON

Crandall's Metropolitan—
Overture—Old Folks at Home and Abroad.
Harp Solo—The Soul's Awakening.
Topics of the Day.
Current Events—Pathe News.
Comedy—Standing Pat.
Feature—Salvation Nell (First National.)
Next Week — The Child Thou Gavest Me (First National).

Loew's Palace—
Overture—Pomp and Circumstances.
Current Events—Pathe News.
Cartoon—Paramount.
Feature—Disraeli (United Artists).
Next Week — Crazy to Marry (Paramount).

Loew's Columbia—
Overture—La Gioconda.
Feature — The Great Moment (Paramount).
Next Week—The Golem, (Paramount).

Moore's Rialto—
Overture—Il Guarany.
Current Events—Fox News.
Comedy—Oh Buddy (Christie).
Extra—The Policeman and the Baby (Educational).
Feature—One Wild Week—(Realart).

NEW ORLEANS

Strand Theatre—
Feature — The Great Moment — Gloria Swanson.
Sennett Comedy—A Fireside Brewery.
Pathe News.
Educational Specialty—Polo.
Next Week—Deception—All Star.

Liberty Theatre—
Old Swimmin' Hole—Charles Ray.
Educational Comedy—Green Horn.
Pathe Review.
Next Week—The Sign on the Door—Norma Talmadge.

Trianon Theatre—
Traveling Salesman—Roscoe Arbuckle.
Pathe Review.
Next Week — To Please One Woman—All Star.

Globe Theatre—
Feature — Miracle of Manhattan — Elaine Hammerstein.
Pathe News.
Next Week—The Home Stretch—Douglas McLean.

A clever ad for "The March Hare," sponsored by the Missouri theatre, St. Louis

Window display for "The Great Moment" originated by Albert J. Boasberg, Paramount exploiter, for the showing at the Columbia theatre, Washington, D. C.

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Exhibitors' Service Bureau

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R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

View of the lobby display for "Playthings of Destiny" which Manager Lester of the Rivoli theatre, Columbia, S. C., originated

Will Reopen Lima, O., House in Sept.

After having been closed for three months, undergoing a thorough renovation and redecorating, the Regent theatre, Lima, Ohio, will reopen on September 3 as one of the chain of houses operated by W. S. Butterfield.

The management of the Regent will be in the hands of Frank Zartman, well-known theatrical manager and publicity specialist, formerly publicity director and manager of the Strand in Dayton, and lately with the Allen Brothers of Canada.

Lobby display for "The Love Special" by the Capitol theatre, Oklahoma City, Okla.

New Angle to Baby Show Idea

Jack Lacy, Paramount exploiteer for Detroit, has arranged baby shows to be held simultaneously at six of J. H. Kumsky's resident theatres in Detroit—The De Luxe, Alhambra, Strand, Linwood-La Salle, Liberty and Garden. These tests will be strung along for four days of Paramount week, September 5 to 10.

Tuesday is to be known as pretty baby day; Wednesday as smallest baby day; Friday as twins day, and Saturday as dimpled baby day. One prize will be given away each day at each of the six theatres to the babies considered by the judges to be the winner in his or her particular class. The prizes were chain and locket, silver spoon, beauty pins, gold rings, silver baby mug and other gifts. The local women's clubs in the neighborhood of the theatres have leaped at the opportunity of bossing and arranging the whole affair. The newspapers have been prodigal in mentioning "The Paramount Week Baby Contests."

Navy Aids Royster at Olean, N. Y.

A tie-up with the United States Navy for "Idols of Clay" and "Something to Think About" and cooperation with merchandise windows were the feature of Harry L. Royster's campaign in Olean, N. Y., during the run of these pictures at the Gem theatre. A cut of one of the window displays appears above.

Sends Out Postals Written in Shorthand

J. B. Gardner, manager and J. E. Lindgren, publicity director for the Gem and Scenic theatres, Sand Point, Idaho, used a novelty postcard as one of the exploitation mediums for the recent showing of "Too Much Speed" at the Gem.

The postcards announced the picture's engagement in shorthand and were mailed to all the stenographers in the city.

The stunt was good for much word-of-mouth advertising, the "stenog," of course, telling all their friends about the novelty.

This window display for "Idols of Clay" is by the Gem theatre, Olean, N. Y.

Three exploitation stunts which Roy Tillson, manager of the New Strand theatre, Lansing, Mich., originated for the engagements of "The Woman in His House," "Peck's Bad Boy" and "Twin Beds" respectively. The displays were in the theatre lobby

Ricketson Puts Personal Touch to His Campaigns

Rick Ricketson, the Paramount exploiteer for the Salt Lake City exchange, is getting great results from the personal appeal stunt in small towns. When he went to Nemphi, Utah, population 10,000, for the run of "The Inside of the Cup," he made it a point to get in touch with all the club women of the town.

He telephoned the president of the federation of women's societies at Nemphi, and told her the theme of the picture and of its endorsement by certain New York uplift societies. She acted as telephone girl and telephoned the hundred or more members of her organization asking them to go to the Venice theatre, Monday or Tuesday. Co-operative windows were landed and since Manager Foote of the Venice had 10 one-sheets left over after he had put his accessories out, Ricketson mounted these on old compo and beaver board and put them on delivery trucks and "jitneys." The total cost of the exploitation was $3.25.

Projection Room Effects Tried Out by Hyman

Water ripple effects from the projection room on the lower half of a blue neutral drop, shadow lights of night on a foliaged river bank back border, a cut-out pier bathed in mellow light, faint glow from far-away village windows—all these artistic effects were invoked by Managing Director Edward L. Hyman recently in developing an opening number for his show at the Brooklyn Mark Strand that would serve to fill the place of an orchestral overture.

Mr. Hyman worked out all these effects with the projection room and motion pictures as his chief aids, basing it all upon Burleigh's fine number, "Deep River," which was sung by the Mark Strand Mixed Quartette.

Kistler Transforms Lobby Into Maine Woods Scene

Manager Harold Kistler, of the Rialto theatre, Atlanta, transformed the lobby of his theatre so completely, for the showing of "Snowblind," that Atlantans passing that corner thought themselves in the lost Maine woods.

The entire front of the Rialto, which has an entrance from two streets, was built into a log cabin, with windows which held posters advertising the picture, and two narrow doorways, dripping with artificial icicles, and snow, led to the box office, which had been partially concealed with pine branches.

The corners of the building, outside, had been masked by four tall pines—real ones—in which the artificial snow and ice glistened coolly.

Fans concealed about the lobby gave a "pine-laden Northern breeze," that was distinctly refreshing on a torrid day.

Stage Wedding for "Wedding Bells" at Wichita

O. K. Mason, of the Regent, Wichita, Kans., put on a real marriage during the week's run there of "Wedding Bells." It was held on the Regent stage one night to a capacity audience, with wedding bells, pretty decorations, flowers and a minister, with the result it was turned into a big local news story by the Wichita papers.

Dozens of firms joined in giving presents to the newlyweds. And none of these failed to place notices of the fact in their show windows, with the things they were going to give away, large placards tastefully decorated, and the name of the theatre and motion picture being shown prominently displayed. In scores of show windows throughout the city large twin-bells were placed, and in the middle of these were "cut-outs" containing scenes from the motion picture

Stage setting for the "Experience" prologue number presented by the Brooklyn Mark Strand theatre

Explaining by pictures the exploitation stunt which Reed and Son, managers of the Star theatre, put over for the showing of "Brewster's Millions"

Schmidt's "Devil" Lobby Goes Big

Manager George Schmidt capped his many effective lobbies, since his acceptance of the post of manager of the Strand theatre, Atlanta, some weeks ago, by one of the best seen in the South.

The picture being played was "The Devil," coming second run from another Atlanta house.

For a week before the opening date, he carried small single column ads, little over an inch in depth which said, simply, "Go to The Devil!" There were no quotation marks to indicate that this was an invitation, rather than a profanity, and the little ads got the maximum of attention.

For three days before the opening, a giant white banner, over the side of a little candy shop next to the Strand, bore, in box-car letters of a startling crimson, the same, terse phrase, "Go to The Devil!"

But best of all was the lobby which greeted startled Atlanta Monday morning, the opening day. The entire lobby had been hung with scarlet draperies, the walls covered, the box office masked, the whole lobby one mess of scarlet.

A cut-out from a twenty-four sheet, showing the star in the costume of the big "bal masque" which is the picture's biggest punch, stood at the top of a small flight of steps. Grouped around him were the maidens of the Bachanalian ballet, writhing in various postures of agony and abasement. The top step of this flight of stairs was of glass, and under it had been arranged a circle of red and yellow lights. The whole color of the entire group, Devil and maidens, was red, a sinister shade that accentuated the backdraperies.

On either side of the bottom step crouched two horrible little demons, looking up in crooked adoration of the Devil, on the step of glass. Bits of yellow and red crepe paper had been cut, and were fastened to electric fans, concealed, so that the bits of paper seemed flames leaping around the feet of the Devil and menacing the maidens. The doorman was dressed as a devil.

"Passion Flower" Lobby Display at Owensborot

A lobby display that paid for its cost many times over was recently used by Arch Bamberger, manager of the Empress theatre, Owensboro, Ky., for his engagement of "The Passion Flower."

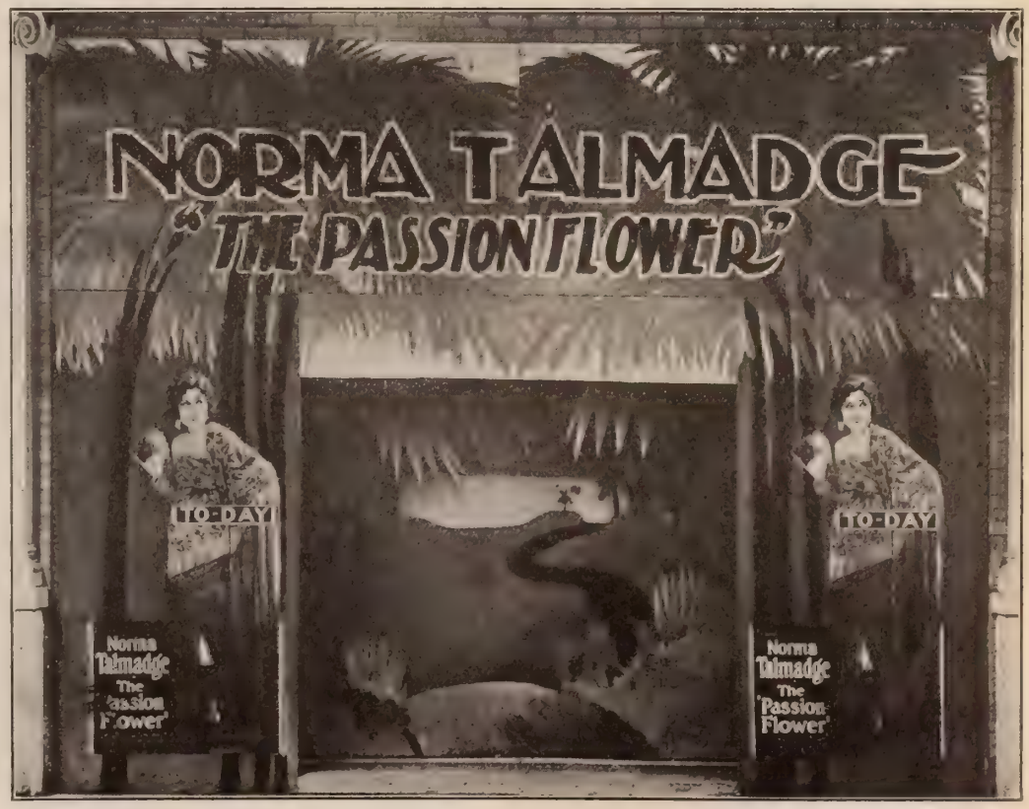
Several days before the showing the exterior portion of the lobby display was put up, made of beaverboard and threesheets, giving the appearance of the entrance to a Spanish garden suggested by the picture. Then the day of the showing the box effect giving the distance, with the sunset and the winding path and a dancing girl with tambourine in silhouette, was set within the entrance, so that the effect from the street gave the appearance of a garden. At night electrics concealed in the base lighted it up giving the effect still of a sunset in old Spain.

McCormick's Prologue Number Creates Sensation in Cleveland

An atmospheric prologue that took Cleveland by storm was recently presented by S. Barrett McCormick, manager of the Allen theatre of the above named city in connection with the engagement of "A Tale of Two Worlds."

Mr. McCormick and his art director, Frank Zimmerer titled the number, "The Feast of the Lanterns and Tall Spears." The atmosphere of the prologue like the atmosphere of the feature, was Chinese.

After a brief overture, the scene opened with a magnificent Chinese garden. Two Chinese priests appear. They salute each other. They withdraw. Then down, through the two main aisles of the theatre came the Chinese procession. There were the "Fan Fan Girls," gorgeously arrayed; "The Hatchet Men"; "The Lantern Men" with beautifully lighted lanterns. Then came four coolies, down each aisle, each carrying a litter. When the procession is half way down the aisle, a bugle sounds. Everything halts. The curtains of the litters are drawn aside, and reveal in one a Chinese prince, in the other, a Chinese princess. The prince sings a love song to the princess. She answers him in song. Then the prince gives the signal, and the procession advances down the aisles, through the orchestra pit, to the stage, where the "Fan Fan Girls," members of a permanent ballet and the "Hatchet Men" dance. After that the procession proceeds while the curtain is drawn.



Arch Bamberger's clever lobby display for his recent showing of "The Passion Flower" at the Empress theatre, Owensboro, Ky.

Stage setting for the prologue staged by the Majestic theatre, Louisville, Ky., for the showing of "The Mark of Zorro"

Zeigler Puts Over Extensive Campaign

Another example of small city success with a well planned exploitation campaign is afforded in the publicity drive recently put over by Harold Zeigler, of the Reliance theatre, Orangeburg, S. C., for "Outside the Law."

Zeigler's campaign had four angles, a clever street stunt, a big newspaper merchant tie-up, a window display tie-up and punchful lobby.

His street stunt was simple but effective. It consisted of dressing two men, one as a policeman and the other as a convict, handcuffing them together and sending them on their merry way through the streets of Orangeburg with signs advertising the picture on their backs.

Zeigler's newspaper tie-up consisted of a double-truck in the Orangeburg *Times* and *Democrat*, built around his theatre ad and consisting of a score of merchant ads using the word REPUTATION in striking black cut. In connection with this page was a misspelled word test, using words in various ads. This proved very popular. Prizes for those detecting the misspelled words consisted of tickets to the picture.

A number of attractive window displays were arranged with various merchants, advertising the Reputation of their merchandise.

The Reliance theatre lobby was decorated with posters and cut-outs from the posters supplied with the picture, including a smashing twenty-four sheet head of Priscilla Dean over the entrance.

Louisville House Presents Prologue

The accompanying cut shows a view of the prologue which Manager Firnkoess, of the Majestic theatre, Louisville, Ky., presented for his engagement of "The Mark of Zorro."

The setting was of beaverboard painted to resemble stone and the balconies, shutters and bars were of wood.

Vines were used to give the setting the atmosphere.

A singer costumed in Spanish attire rendered Spanish songs. The feature was greatly strengthened by the presentation number.

Mayer's Indianapolis Campaign for "Reputation"

Joe Mayer, Universal exploitation expert, and Bob Eichelsdorfer, publicity manager of the Ohio theatre, Indianapolis, put over a new one in that city recently, for the showing of "Reputation." Return postcards were sent to 5,000 residents of Indianapolis reading as follows:

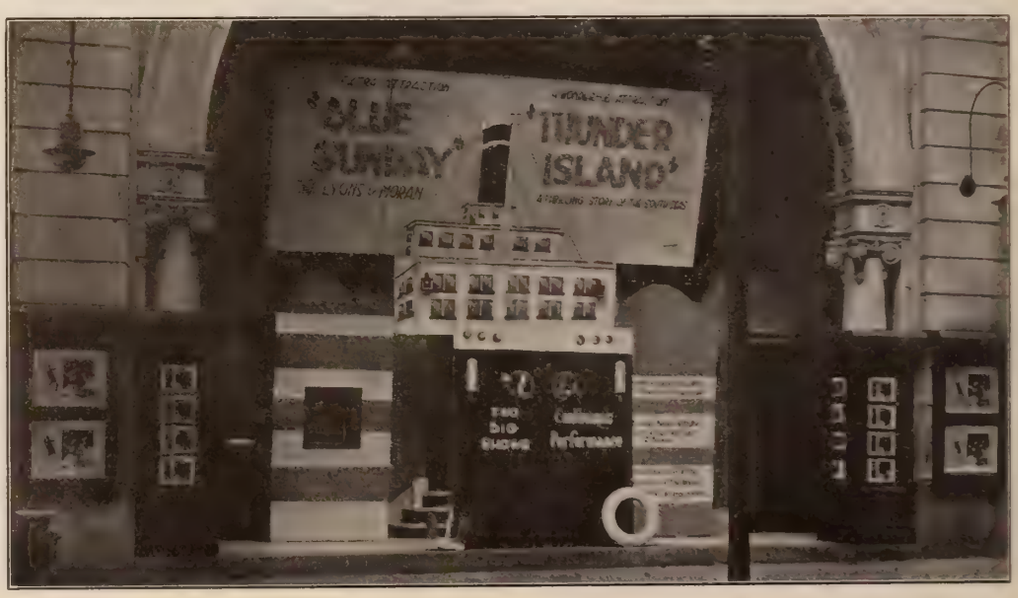
"The first issue of 'The Scandal Sheet' will be published on Thursday, August 12. This paper will contain a number of highly interesting stories about people you know, including a full and intimate history of the life and escapades of notorious Laura Figlan. We want every person in Indianapolis to read 'The Scandal Sheet,' and in order to introduce it into every home, we will send a copy of the first issue, absolutely free. Fill out the attached postal card and mail it at once, etc." Altogether more than half of the cards were returned.

Advertisements of "The Scandal" were inserted in the local papers, resulting in many more requests for the little publication.

Several thousand more of the miniature newspapers were distributed through other agencies.

This stunt was backed by an extensive newspaper teaser ad campaign, followed on the fourth day by larger ads, on the fifth day by character study ads and on the sixth and seventh days by big smash ads. On the eighth day of the newspaper campaign—the second day of the showing, the Indianapolis *Times* carried a double-truck of 16 columns made up of local merchants' ads based on the word "REPUTATION" built around the theatre ad.

A series of window displays, also built around the word "REPUTATION" supplemented the other forms of exploitation.



Lobby display for "Thunder Island" and "Blue Sunday" used recently by the Holman theatre, Montreal, Can.

Big Campaign for "Four Horsemen" in Twin Cities

One of the most extensive exploitation campaigns ever inaugurated in Minneapolis is in progress for the indefinite showing of "The Four Horsemen of the Apocalypse" at the New Lyric theatre, Minneapolis, and the Garrick theatre, St. Paul.

The advertising for the picture for both cities was under the supervision of Arthur Janisch, advertising director of Finkelstein and Ruben, and the publicity was handled by R. D. Scofield.

The advance campaign was confined almost exclusively to the newspapers. About ten days in advance of the opening, small amusements were run announcing the opening of the seat sale. One week in advance of the opening the newspaper campaign was inaugurated with a large commercial ad. The catchline, "The World's Greatest Picture," was used in all the ads.

Four weeks in advance of the opening 50,000 gummed stickers, six inches in diameter, were pasted in every conceivable location in Minneapolis. These stickers merely read, "Coming soon. The Four Horsemen." At the same time a large banner was strung across the street in front of the New Lyric. This attracted a great deal of attention because banners are very seldom seen in Minneapolis because of the difficulty in securing permission to use them from the city authorities.

Simultaneously with the appearance of the commercial ads, all the local newspapers co-operated generously with stories and pictures in their news sections. The Minneapolis Sunday *Tribune*, on August 28th, carried a seven-column layout of scenes from the picture.

"Wallie" Decker, a veteran showman, is in charge of the presentation of "The Four Horsemen," at the New Lyric. Harry F. Billings, formerly manager of the Capitol theatre, Saint Paul, will manage the New Garrick during the run of "The Four Horsemen."

"The Four Horsemen" is presented with an augmented orchestra under the direction of William Warvelle Nelson, former director of the Minneapolis New Garrick orchestra.

Lobby display on "Through the Back Door" designed by Joe Bradt, manager of the Peoples theatre, Portland, Ore.

Miniature Train Advertises "Love Special"

With a little electric train, upon a circular track, a station called "Wedlock Junction," at which the train stopped on each trip around the circle, Clarence Rollins, manager of the Capitol theatre, at Clearwater, Florida, stopped every passer and had the town talking about "Have you seen the 'Love Special' at the Capitol?"

The display did not cost a great deal, but it was more effective than all the paper that could be put up. All day long there was a crowd in front watching the little train as it glided around the track and made its halt at the station.

The evening paper gave the novel display a nice write-up, and this brought out a great many who would not have come. Mr. Rollins says, "It brought me an excellent day's business, which more than paid for the time and expense of preparing it. I shall use displays of this kind as often as the opportunity presents."

Weld Gets Merchants in on "County Fair" Exploitation

When "The Country Fair" played the Strand at Cedar Rapids, Iowa, the manager, Arthur E. Weld, ran a little county fair in the lobby just to let the good folk know what was going on inside. And the lobby cost him nothing.

Borrowing a half dozen tables from a friendly furniture dealer, Mr. Weld enticed local merchants to occupy them with displays of fancy merchandise and to provide pretty demonstrators to electrically toast bread for the hungry and sprinkle perfume and powder upon those who would stand for it.

The merchants were thankful for an opportunity to use the beautiful Strand lobby for display of their wares, and the manager got an effective lobby for his show. Incidentally the merchants who accepted Mr. Weld's courtesy have some excellent windows which will be easier of access to the Strand hereafter.

This ballyhoo worked for the Adams theatre, Detroit, during the showing of "Kismet"

Prize Gardens Aid "Appearances" Showing

When "Appearances" played at the Lyric theatre, Logan, Utah, Rick Ricketson, Paramount exploiteer, sold the theatre on the idea of offering a little prize for the best garden in the community. The Women's Club Executive Committee sponsored the cause and agreed to act as judges. This dragged the newspapers in line and the editors opened their front pages. Ricketson then founded an "Appearance" League and got up a kids' matinee to boom cleaning up the town. A co-operative window card was displayed in practically every store.

The cost of the exploitation as a whole went around $10.

This lobby display on "Thunder Island" is by the Superba theatre, Los Angeles, Cal.

Atlanta Theatre Builds Nice Display for "Wing Toy"

Manager A. W. Irwin, of the Forsyth theatre, Atlanta, is always on the alert for an exploitation idea that will earn its keep.

Lobby displays he has found effective in bringing people into the theatre and many excellent examples of the art have been originated at the Forsyth. One of Mr. Irwin's recent displays was for "Wing Toy."

The central decoration of the lobby was a huge square of pale green beaverboard, with a darker green border. Encircling this board was a great, coiled dragon, "breathing fire and destruction." His wide open mouth was lined with red tissue paper, tiny red electric light globes were in his nostrils, and a green globe indicated the one eye which could be seen. There was a small electric globe back of the tissue paper lining of his mouth, all adding to the effectiveness of the scene.

In that part of the board untouched by the dragon's coils, the words "Wing Toy" had been cut out, Japanese-fashion, and were filled in with tissue paper, in various colors, with electric lights back of them. Mounted at either corner of the board, were cut-outs of Shirley Mason, in her Japanese make-up.

Tall wicker vases, as tall as an average man, held varicolored bouquets of chrysanthemums—the paper kind, but arranged with much care and good taste.

Down on the floor in front of the cut-out was a huge bowl of gold-fish mounted on a pedestal that looked like Japanese coral.

There were branches of cherry blossoms around the lobby, and concealed fans kept the blossoms swaying in a very life-like manner.

Railway Station Lobby Display for "Love Special"

Patrons entering the Capitol theatre at Oklahoma City, Okla., recently might have imagined that they were boarding a railway train bound for the East.

The lobby of the theatre was filled with cartoons on a large scale, representing a locomotive and railway coach with the box office representing the ticket office. Railroad time tables were scattered around and bulletin boards marked up to show schedule for leaving time for "The Love Special," which the Capitol was showing.

Imitation ringing of the locomotive's bell and blowing of the whistle, attracted the attention of passersby.

Manager E. I. Lewis is a live wire exhibitor and a firm believer in exploitation.

"Augmented Scenics" Hyman's Latest

Adding animation to short scenic film subjects through the proper use of soloists has served to popularize the scenics which are not always met with cheers on a motion picture program, according to Edward L. Hyman, managing director of the Brooklyn Mark Strand, who finds that a show without one of his augmented scenics, as he calls them, is not regarded as complete.

An example of how presentation can enliven a scenic had its demonstration in the Prizma film, "At Dawning," which is a series of delicately tinted outdoor scenes. While this number would have been accepted, it was given life through the rendition during the showing of the picture of several romantic song numbers by operatic stars.

The singers were off-stage when the first scenes of the film were shown. As the film was unreeled, Dorothy Bell, soprano, sang Cadman's "At Dawning." George Dale, tenor, followed this with "Somewhere A Voice Is Calling." The singing of the two songs gave a story or descriptive theme for the film. In this way an element of life was given.

Ricketson Works Hard in Logan, Utah

When "The Gilded Lily" played at the Lyric theatre, Logan, Utah, Rick Ricketson, tied up every single window on the main street of the town. The Chevrolet people donated a car, on which was erected a poster made of a cut-out. The only other draperies were patriotic bunting swiped from the police department. A special newspaper campaign was put on and the picture was given a pre-view before an invited audience.

"The Easy Road" ballyhoo which the Colonial theatre, Tacoma, recently used

me original cut-outs which advertise "The ur Horsemen" in Philadelphia. The ad- rtising is being used over the Metro Exchange

Gladmer Theatre Benefits by Window Display

A reduction of the glass space and in- eased tie-up text space was the feature the window which J. A. Lacy, the aramount exploiteer, arranged for "For- dden Fruit," during its run at the Glad- er theatre, Lansing, Mich. The tie-up as with a candy store. The smaller frame as used for the display of "Forbidden ruit" sundaes.

Trade Papers Have Sold Exploitation, Says Saunders

After a tour of the Middle West, Claud Saunders, Paramount exploitation chief, finds that the trade papers have practically sold exploitation to the industry. "And many of the smaller exhibitors in the still smaller towns have found exploitation the salvation of their businesses. Current results and the present attitude of the average theatre manager is a great tribute to the influence of the trade papers. Where the exhibitor is not altogether sold on exploitation, he is at least receptive to any exploitation proposition," Mr. Saunders said.

"The trade papers can not give up their educational work now. With a little redoubled effort, the industry can be taught to look upon exploitation as a necessity. The exploitation sections of these papers must be conducted as they have in the past, for they are the matter the exhibitors are extremely anxious to read." Mr. Saunders found business conditions indicative of a prosperous fall and winter.

Artistic Lobby Display Used by Regent

On this page is shown a lobby display for "The Little Clown," when this picture played the Regent theatre, Philadelphia recently.

The cut does not do the display justice as the "clowns," "elephants," etc., were not a part of the background, but were set out from the backing some three or four feet.

The display attracted a great deal of favorable attention.

Some effective "The Old Nest" exploitation as used by E. R. Rogers, manager of the Tivoli theatre, Chatanooga, Tenn.

Wooden "Shrillers" Advertise "The Whistle"

Leslie Whelan bought several hundred wooden shrillers at about two cents a piece and distributed them at Cheyenne, Wyoming. When the youngster's put them in their mouths and made the ear-piercing noise, there was only one answer —"The Whistle," playing at the Princess theatre. The Paramount exploiteer affixed tags advertising the picture on the whistles to make sure that nobody went wrong.

his "Little Clown" lobby display was used by the Regent theatre, one of the Stanley chain, during the recent Philadelphia showing of this picture

This lobby display for "Rider of the King Log" and a Harold Lloyd comedy is the work of the Cover theatre, Fort Morgan, Colo.

Fight Pictures Get Much Publicity at Buffalo

Paul Gray, who is exploiting the Dempsey-Carpentier fight film in the hinterland, has recently put over a campaign at Buffalo which broke precedents for free newspaper space.

The Buffalo *Evening News* was persuaded to lend itself to a tie-up that secured front page stories on the attraction in a number of editions.

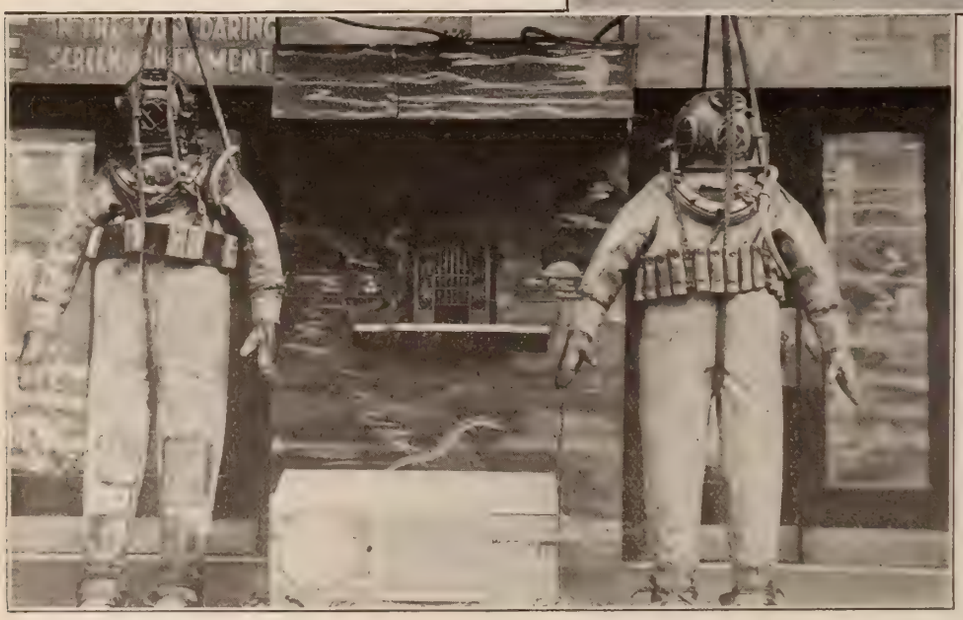
As a chaser for landing on the Buffalo *Evening News'* front page, Mr. Gray went one better, and broke into print on the front page of the Buffalo *Evening Times* exactly seven times in one week. In order to successfully do this he built an immense hand-painted reproduction of that paper's front page in front of the theatre. The reproduction was over eighteen feet high and its manner of make-up was similar to the style employed by the *Times*. Every story on the massive newspaper referred to the fight films, and it attracted thousands of people to the theatre.

Vogel Cashes in on Marine Crime

A. Mike Vogel cashed in on the wave of marine crime on the Pacific Ocean, when he was exploiting the Paramount picture, "Buried Treasure," playing at the Strand theatre, Seattle. He took one of the panels of the lobby and filled it with clippings from newspapers showing the latest piracies. He featured the display with a large caption, "Sure There's Pirates," which was effectual if ungrammatical.

Local Merchants Aid "Charge It" Campaign

A tie-up with local merchants tha packed the Rex theatre during the recer run of "Charge It" at the Rex theatr Spartansburg, S. C., was carried out b Manager A. C. Cowles in an ingeniou manner. A full page advertisement i morning and afternoon dailies of Spar ansburg was run on the day preceding th showing of the picture. The Rex thea tre's advertisement occupied the center c the page, and around it were assemble various advertisements contributed b Spartanburg merchants. Every ad on th page had as its central theme the evil c charging goods. Jewelers, grocers, dr goods merchants, wholesale concerns, an other business houses of the city vied wit each other in securing space on this pag which was the chief topic of conversatio during the stay of "Charge It" at th Rex. One of the catchiest ads on th page was that of a dealer in batteries fc automobiles. This ad set forth, in larg black type, that "Charge It Forms th Biggest Part of Our Business." Manage Cowles found that this form of tie-up de veloped the strongest pulling power h has secured since taking over the Re In putting this tie-up across he secure the co-operation of the advertising mar agers of both local dailies, each of the ex perts being delighted to assist in th campaign.



Two views of the lobby display on "Wet Gold" which the Victoria theatre, Philadelphia, recently used

Novel "Wet Gold" Lobby at Philadelphia

"Wet Gold" recently playing the Vi toria theatre, Philadelphia, was made more effective box office attraction by th lobby display which General Manage Frank Buhler, of the Stanley Co., orig nated for the showing.

The front looked like the sea wit every door covered with a large gree painting showing the creatures of the se swimming about. Directly in front of th box office were placed two diving sui and a chest of gold. These suits wer borrowed from a wrecking company, an a card bore the inscription that they wer actually worn while the divers were sa vaging a boat.

On the right and left of the entranc and exit, there were placed artistic re resentations of divers struggling in th sea and on one of the pictures, a larg submarine was shown.

Klu Klux Klan Aids Strand of Atlanta

Manager Schmidt Puts Over Novel Exploitation on "The Face at Your Window"

ATLANTA is the headquarters of the Klu Klux Klan, and about a year ago, the Klan was reorganized, with l its Civil War traditions, its ghostly remonial, its weird white robes, with eir symbols in red and black on the east. So little has been learned, by outders, about the real Klan and their trations, that they are still invested with e romance and the mystery of the olden ys. All of which Manager George chmidt of the Strand theatre, Atlanta as recently utilized in an exploitation mpaign for his showing of "The Face Your Window."

First he arranged a private screening r some of the highest officials of the rder. These men endorsed the picture. long letter to that effect, mounted on ardboard and in a one-sheet-size lobby ame, was made the feature of the lobby.

A half of the side-wall of a house had een erected in the lobby, with a window the center. There were curtains at his window, and back of it had been ounted a cut-out of a sort of "greenyed demon," whose hands thrust apart e curtains, and whose hideous face eered through the window.

At the left of this was a tall white gure—a Klansman in exactly the proper ostume, down to the weird symbol which always done in red and black, on the eft breast of all the Klan robes. This gure bestrode a horse, draped as all Klan-horses are, in disguising white robes, nd the Klansman pointed to the face at he window.

Aloft in one hand the Klansman bore he "trademark" of the order, a white ross, in which had been set dark red electric globes, and the whole wired.

The lighting effect was perhaps the most interesting feature of the display. Back of the window, and shining down on the face were green lights, throwing into relief every horrible feature of the face. The Klansman scarlet light, in vivid contrast to this, drew much attention.

The street bally-hoo was well taken care of, too. Every afternoon, for three days before the play-date, just at twilight (which is the hour always chosen for the Klan parades), ten horsemen, draped in their robes, with their horses disguised, rode down the principal streets of the city. Their horses' hoofs muffled, their progress was almost deathly quiet, and in the midst of the clamor of home-going, this silence, instead of being lost, made a strong impression. For the entire week of the run of the picture, twenty seats had been reserved, and at eight o'clock twenty Klansmen, in full paraphernalia,

"Deception" window display by the Grand theatre of Great Falls, Mont.

marched in, ten down either aisle and seated themselves.

Mr. Schmidt used three American flags and two Confederacy flags, in the lobby, all gathered, with corners touching.

The whole thing was a campaign well-planned, for its effect on Southern people particularly, because the Klu Klux Klan had its beginning in the very heart of the old South.

Note—Mr. Schmidt's tie-up with the Klu Klux Klan is related with the editorial suggestion that exhibitors must use their own judgment, taking into consideration local conditions in effecting tie-ups with this organization. What has proven effective exploitation for Schmidt might prove a boomerang for other exhibitors.

Samples of Writing Put Over "Jim the Penman"

Samples of penmanship were the means used to exploit "Jim, the Penman," when it appeared in Long Beach, Cal., at the Liberty theatre. Publicity Manager Strain got the two business colleges of the city to submit all kinds of penmanship examples from class work of the schools. These were literally plastered over the inside of the lobby. The centerpiece was a huge cut-out of Mr. Barrymore's arm with pen in hand outstretched, gripped by the hand of the law.

Comment on handwriting experts, great forgers and how they were caught, etc., were used liberally in newspaper readers and the whole made a pulling combination that did the business.

Incidentally the schools were tickled to death to submit the penmanship examples.

Lobby display for "The Face at Your Window" tying up with the Klu-Klux Klan in Atlanta which Manager George Schmidt of the Strand used as told by the accompanying story

Stage setting used for a prologue on "Bob Hampton of Placer" by the Madison theatre, Detroit

Jameyson Puts Over Effective Campaign for "Caligari"

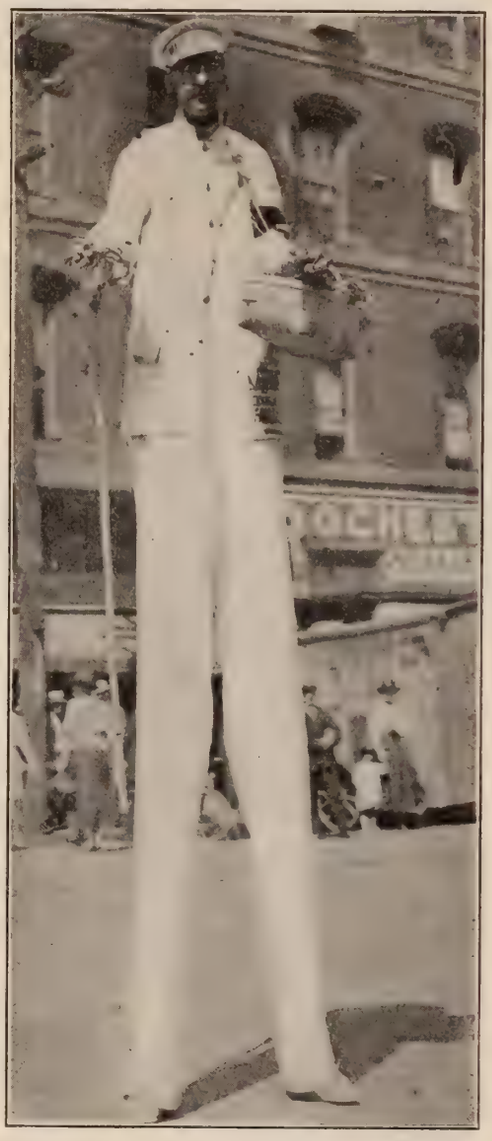
Howard E. Jameyson, advertising manager of the Liberty and Doric Theatres in Kansas City, carried on an expensive but effective exploitation campaign with "The Cabinet of Dr. Caligari," at the Doric theatre last week.

Aside from an unusually large newspaper ad Sunday, Mr. Jameyson made his campaign purely a psychological one. Instead of featuring the merits of the picture, playing up the leading characters and explaining the settings of the production, none of which are out of doors, Mr. Jameyson played upon the curiosity of the public. Nothing was explained in the copy which went into the newspaper ads.

However, a half-page editorial in one of the leading dailies and further publicity following the special showing of the picture to a class from the Kansas City Art Institute, was sufficient to start the public talking about the production. Virtually all the newspaper publicity given the picture came as a result of statements from local art and dramatic critics, predicting that the settings and technique of the production were twenty years ahead of the present time.

The picture lived up to the mysterious atmosphere with which it had been surrounded and the Doric played to one of the best weekly attendances that it has enjoyed in some time.

If it is advertised at all— it's in the News.



Fred H. Wilson, professional stilt walker, who aided the Majestic theatre, Williamsport, Pa., put over "The Nut." The lanky figure attracted considerable attention with corresponding good results on the box office receipts of the Majestic during the run

Des Moines Newspaper Aids Stolte

The Des Moines *Evening Tribune* wi induced by Max R. Doolittle and Arth G. Stolte, managing director of the D Moines theatre to lend its exploitati services in conducting an easy competiti on "the greatest moment in my life," connection with the showing of "T Great Moment" at the Des Moines.

Mr. Doolittle sold a paper on the id of mutual benefit. Do you remember se eral years ago, when nearly all pape were running contributions on "My Mo Embarrassing Moment?" said Doolittl "Wasn't that a great circulation builde Why not a tie-up on 'My Greatest M ment?' The picture will be certain stimulate interest in the test."

The *Tribune* was sold. They donat one of their most talented writers to he put it across. Stills of the picture and a nouncements of the run found their wa on the front page. There were front pa readers on Gloria Swanson—now Mr Herbert K. Somborn, mother of a bab daughter. What was her moment? H elevation to stardom or the arrival of h baby daughter. The town fell for it. T *Tribune* circulation took a big boost nearly 1,200 essays flooded the *Tribu* offices. It cost the Des Moines theat $25 in cash for the first prize; $10 in ca for the second prize; a box party of ten the theatre during the run of the pictu for the third prize; box party of six du ing the run of the picture for the four prize; and ten admissions as other prize

Make the "What the Big Houses Say" more valuable by contributing to the reports.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

A scene from the Dustin Farnum production, "The Primal Law," to be released by Fox

Cosmo Players in Force at Big House Opening

The excellence of the casts of Cosmopolitan Productions is well illustrated by the fact that at the opening of Loew's State Theatre in New York on Monday, August 29, seven of the screen and stage celebrities who appeared are at present engaged in making pictures for Cosmopolitan Productions, and eleven have at one time or another appeared or will appear shortly in Cosmopolitan Productions.

Those celebrities who are working at International Film Service Studios on "The Beauty Shop" or "Sisters," are Raymond Hitchcock, Seena Owen, Montague Love, Billy B. Van, James J. Corbett and the Fairbanks Twins. Sena Owen is playing the leading part in "Sisters."

Marguerite Marsh, who plays opposite Lionel Barrymore in a Cosmopolitan Production called "Boomerang Bill," soon to be seen on the screen, was at the State Theatre. Tom Lewis, who plays an important part in the next Marion Davies picture, "Enchantment," was also there.

Censors Visit the Lasky Studio on West Coast

Representatives of practically every censorship organization in the United States and Canada spent an entire morning at the West Coast studios of the Famous Players-Lasky Corporation as a part of their tour of investigation through the Southern California motion picture studios. The visitors were conducted through the studio by the local publicity staff and Malcolm Stuart Boylan of Universal City, who held the post of official guide during the censors' expedition.

Fewer Releases Disturbing

Pathe Says Exhibs Are Not Relying Too Much on New Season's Output

IN a statement just issued from the Pathe headquarters announcement is made that bookings on its feature productions have increased to a marked extent and made necessary the shipping to exchanges of new prints and accessory material. Many of these pictures registering a new impetus in booking have already passed through their first-run period in the big cities. In this fact, Pathe scents the development of an unusual and significant situation. Exhibitors, declares the Pathe statement, seem to be doubtful about relying too confidently on the season's output of new feature productions.

"Last year," continues the Pathe statement, "these numbered about eight hundred; this year the list of new features is reduced to approximately five hundred. If the experience of exhibitors had been such as to make them feel assured of the general high quality and box-office value of these five hundred new features, probably they would not be disturbed by the sharp reduction in the fresh supply. But that has not been their experience. They have grown accustomed to making their choice from a list so much larger than that offered for the season now beginning that they are naturally fearful of having to content themselves with a certain amount of inferior material.

"So much has been printed about retrenchments all along the line wherever motion pictures are produced that it would be a very optimistic exhibitor who would not expect this tendency to be reflected in a falling off in impressiveness of the new output. So it appears that exhibitors in many parts of the country are inclined to place the new feature supply at a figure considerably lower than the one brought to their notice—making even a reasonable deduction for inferior productions."

"U" Units Await Directors

On Arrival of New Directors Fall Work Begins at Universal City

THREE new directors signed by Universal will report to Irving G. Thalberg, general manager at Universal City. With their arrival Universal City will start the fall production season with fifty-two special attractions and approximately ten big Universal-Jewel scheduled for the year's output.

Paul Scardon will be the first director to start work. He will guide Miss du Pont, Universal's spectacular new star, through "Ropes" a photodrama which will be filmed from Daniel Wilbur Steele's one-act play—a sensation when it appeared in Harper's Magazine.

Almost simultaneously with the starting of production on "Ropes," Dallas Fitzgerald will begin work with Gladys Walton on "The Guttersnipe." The famous little flapper-star will interpret the role of an alley-waif under his guidance. The story is from the pen of Percival Wilde.

Hobart Henley is en route to Universal City from New York and has not yet been assigned to a star. It is understood that he will be given one of the most important units at Universal City.

Jack Conway will start production almost immediately on "The Substitute Millionaire," which will serve Herbert Rawlinson as his first Universal starring vehicle.

Frank Mayo will return from an extended vacation in time to join the production barrage with "Dr. Jim," a smashing sea-story to be directed by William Worthington.

Edward Kull is to direct Eileen Sedgwick in "The Terror Trail" as soon as the serial star completes her vacation.

Exceptional's One-Reel Subject at Capital

EXCEPTIONAL Pictures Corp. announces that the Capitol theatre, New York City, has booked its single-reel Martin Johnson subject, "Bessie, the Adventuress," for the week of September 4.

Bessie is one of the trophies of Martin Johnson's journey to Borneo, and will be used as a forerunner, by the Capitol, to the showing of Martin Johnson's "Jungle Adventures," which is scheduled as the feature attraction at that theatre, during the week of September 11.

"Bessie, the Adventuress" is declared to be an unique single-reel offering in which are shown the experiences of a wild jungle animal upon the seven seas of the Earth and in many strange lands.

May McAvoy starring in "Everything for Sale," a Realart picture

U. B. O. Circuit Books Pioneer Feature

Pioneer Film Corporation has received the U. B. O. circuit booking for its second special release of the new season, Madge Kennedy, in "Oh, Mary, Be Careful!" by George Weston. Contracts for the booking were signed a few days ago and the stage is all set for the general release of "Oh, Mary, Be Careful!" in all exchanges of the Pioneer Film Corporation in September. Indications point to this Madge Kennedy feature reaching a new mark in bookings.

From all Pioneer Exchanges telegraphic reports tell of exhibitor enthusiasm being manifested not only in this feature, but also in the entire new season's product of Pioneer, which embraces offerings more stupendous than anything ever attempted by this national distributing organization.

Costly Industrial Made by Rothacker Film

What is believed to be the most costly practical picture ever made is now being cut at the Rothacker Chicago studio. It is a five-reel picture produced by the Rothacker Film Company for a large manufacturer. It is an inspirational film for private exhibition before business men and retail clerks. One set in it was the largest ever built in the Rothacker studio. E. O. Blackburn directed. William Ahbe was cameraman.

High Honors Go to Mermaid Comedy Girls

Miss Beth Darlington, one of the most popular members of the company at the Hamilton-White plant, where Mermaid Comedies are made for Educational, won first prize in the annual bathing suit parade at Venice, Cal., Sunday, August 21.

Robert G. Vignola (center), Holman Day (left) and Phil Carle in the Maine woods where Mr. Carle is making two reel productions from Mr. Day's stories to be released by Pathe

Fanning Collaborates with Authors

The average director does not relish having any interference on the part of authors of a story, the film version of which has become his solemn duty. Frank Fanning, directing "Behind the Mask," is an exception. He really acknowledges that there may be something about making pictures that he and that no other director has yet learned, and he realizes, also, that the author or authors may have a definite conception of the story which, from a director's point of view, is hidden. Therefore, when Henry McCarty and Leo Meehan, authors of "Behind the Mask," which is being produced with Lester Cuneo as the star, suggested they work with the director in production they were cordially urged to do so.

"Behind the Mask" is the first of a series of eight five-reel Westerns, starring Mr. Cuneo, with distribution in the hands of Irving M. Lesser.

Jack Holt on Location at Mt. Mammoth, Cal.

Jack Holt, besides starting his first Paramount star picture, has also the honor of breaking virgin soil for location scenes at Monmoth Mountain, California, fifty miles north of Bishop. The picture is "The Call of the North" and a reproduction of a Hudson Bay Trading post will be constructed in the heart of the mountains and on the shores of one of the many beautiful lakes.

Piute Indians about the many of these will be employed as extras. Madge Bellamy has the feminine lead and Noah Berry, former Paramount character favorite, Francis McDonald, Jack Herbert and others are seen in good roles, and Big Tree, the latter a full blooded Seneca, are taking part.

Realistic Production of Cyclone on Screen

Bertram Bracken, director of the two-reel Selig-Rork Photoplays being made for Educational release, has reproduced on the screen in most realistic fashion all the phases of a terriffic cyclone, according to a report from Educational.

In the third production of this series, "The Ne'er to Return Road," by Mrs. Otis Skinner, the climax of the dramatic action is interwoven with the cyclone which results in one of the most thrilling spectacles of the camera, it is declared.

Laud Arliss in "Disraeli"

New York Critics Praise United Artists Film at Strand Showing

"DISRAELI," the first George Arliss production to be distributed by United Artists Corporation, has been received most enthusiastically by the critics of the New York newspapers, who were lavish in their reviews with words of praise for this production.

Mrs. H. Z. Torres, Dramatic Editor of the New York Commercial, said: "'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more more effective in the screen version than in the stage success of the same name. Here is a motion picture that is signally intelligent. No one interested in the development of screen art can afford to miss it. The pulsating, vivid drama is held intact, and the whole is crowned by the art of Arliss."

Gertrude Chase of the Morning Telegraph said that "Disraeli" was particularly suitable for the screen, full of color and wit, and that the supporting cast was fine.

The new York World said that "'Disraeli" is "one of the screen's finest personal characterizations, and that Mr. Arliss as the suave, designing, shrewd and courageous British Premier "smirks his way through the motion picture adaptation of Louis N. Parker's great play, in which he made the outstanding triumph of his long career with the ease and poise of a veteran photoplay performer."

In speaking of Mr. Arliss, the World says: 'The clearcut, stonelike profile of the star, the deft little turn of the head, the mouselike tread as he slips in and out of the camera's range, the penetrating eyes, the keen mind that lies behind those hard chiselled features —they make themselves felt. Mr. Arliss is a motion picture actor as naturally as he is a stage actor. The picture is highly worth seeing for the sake of his uncommonly fine acting."

B'way Premiere for Scenic

Capitol Shows National Geographic One-Reeler, Released by Educational

THE National Geographic Society picture "The Crater of Mt. Katmai," released by Educational Film Exchanges, Inc., had its premiere this week at the Capitol Theatre, New York.

An elaborate display was arranged in the lobby of the theatre to announce this remarkable single-reel picture, which was made by the expeditions of the National Geographic Society to the Katmai district of Alaska—the only white men who have penetrated to the mountain since the eruptions of 1912 that blew off the top of the mountain and left the largest active volcanic crater in the world.

The September issue of the National Geographic Magazine contains one of the greatest link-ups for a motion picture that the industry has ever seen. This magazine has a circulation of almost a million, and is conceded to be in a class by itself as to dignity and general character. In the September issue 74 pages—the biggest part of the magazine—are devoted to a story of the completion of the explorations of the Katmai district. The story is by Robert F. Griggs, who headed the expeditions. The story is illustrated with 75 black and white illustrations and sixteen illustrations in colors, a great many of which are full page illustrations.

At the suggestion of the exploitation department of Educational Film Exchanges the publicity department of the Capitol Theatre made the best of this. Ten rectangular holes were cut into a large gray pasteboard or mat, and using these as frames, the front cover of the National Geographic Magazine and nine of the full-page illustrations were inserted. The whole was put into a large gold frame and set just inside the door in the lobby of the theatre.

"The Crater of Mt. Katmai" is a companion picture to "The Valley of Ten Thousand Smokes," also made by the Katmai expeditions of the National Geographic Society and released by Educational.

See your state right exchange immediately for first run on IT.

Owen Moore at Work on Lehrman Comedy

Owen Moore has begun work on a Henry A. Lehrman comedy at Fort Lee, N. J., under the tentative title of "Love Is an Awful Thing." Lewis Allen Browne has the scenario in hand. Kathryn Perry will be her husband's leading woman.

William S. Hart in his latest Paramount production, "The Whistle," in which the familiar Western togs are discarded for the time being

News of Goldwyn Coast Studio Activities

FOLLOWING a showing of "The Sin Flood" at Goldwyn's executive offices, officials of that organization expressed great satisfaction over the results secured. Frank Lloyd directed. The cast includes: Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis.

Director Rowland Lee and company have returned from Randsburg, Cal., where exteriors were taken for "His Back Against the Wall." Raymond Hatton plays the principal role. Virginia Valli appears opposite him.

Wallace Worsley expects to complete the filming of "Grand Larceny" within a week's time. Claire Windsor, Elliott Dexter, Lowell Sherman and Richard Tucker head the cast.

"The Wall Flower," an adaptation of a story by Rupert Hughes, is being filmed. E. Mason Hopper is directing. Colleen Moore plays the principal role.

A pre-view showing of Mary Roberts Rinehart's first original photoplay, "The Glorious Fool," with Helene Chadwick and Richard Dix in the lead, was held at Venice tis week. It aroused the enthusiasm of its audience. E. Mason Hopper directed it.

Power's G. E. Lamp Is Used at Premiere

Among those in the big audience which saw the premier presentation of the "Three Musketeers" at the Lyric on Sunday, August 28th, were Edward Earl, President of the Nicholas Power Company, and Will C. Smith, President of the Motion Picture Equipment Corporation, both of whom were very much interested in the Power's G. E. Lamp which is being used in the Lyric. The High Intensity Lamp is the newest thing in motion picture projection, and the Motion Picture Equipment Corporation is responsible for the installation of the G. E. Lamp in the Lyric and several other of the large theatres in the vicinity of Times Square.

First view of "Wife Against Wife," a new Whitman Bennet production for First National release

'A Wife's Awakening" Due September 25

September 25th has been set by -C Pictures Corporation as the release date for "A Wife's Awakening," a Gasnier production that rings further laurels to the French irector it is declared.

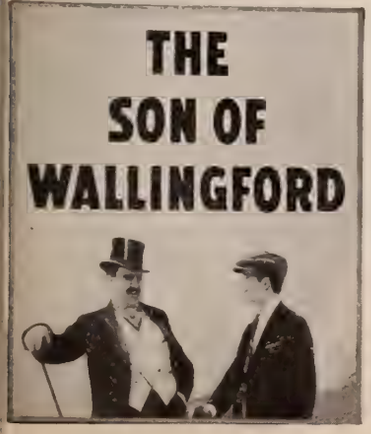
Based upon an intensely human heme, "A Wife's Awakening" as filmed from an original story y Jack Cunningham. It has to do ith the experiences of a couple, he blind devotion of a wife who rives courageously to save her usband from the consequences of is own greed for wealth.

Fritzi Brunette has the part of he wife. William P. Carleton has n important role while Sam de Grasse is the husband. Beverly Travers and Edyth Chapman also ppear in the cast.

Lytell Wins Popularity Competition on Coast

Bert Lytell, the Metro star, has von the latest screen popularity ompetition in Los Angeles, accordng to word from the Metro homeoffice. The competition was conducted by the Los Angeles Examiner among women candidates or the role of Cinderella at a Cinderella ball.

There were 45,000 candidates, and hey were permitted to vote for the election of their Prince Charming. Mr. Lytell is reported to have polled almost half of the votes, which were distributed among all of the men stars of the screen.



Busy Season Ahead for Neilan

MARSHALL NEILAN is planning the busiest six months of his career as an independent producer starting September 1st. Stories and advance preparations for three productions are now being completed so that there will be no lapse of time between productions thus facilitating continuous "shooting" at the Neilan studios during the next half year.

The first production on which actual "shooting" will be started within the next ten days is "Penrod," Booth Tarkington's famous story and play. For practically two years Mr. Neilan has been holding the motion picture rights to this piece of theatrical property awaiting the proper time to produce it with Wesley Barry in the title role.

Upon completion of "Penrod," Mr. Neilan will start work on two episodic productions along the lines of "Bits of Life," in accordance with the reception accorded the plans recently announced by this producer concerning the four-story picture. Communications from exhibitors in all parts of the country received by Mr. Neilan, clearly indicate that his desire to get away from the usual type of motion picture production has the enthusiastic support of the men who show motion pictures to the public.

"Give us something different," has been the cry of the exhibitor for the past two years. It was as a result of this demand that Neilan, who has constantly striven to be abreast of the times with his pictures, has attempted to get away from the accepted type of six or seven real production entirely in "Bits of Life."

Marshall Neilan

"Bits of Life" will be released the early part of next month. That it will create unusual interest in and out of the trade is freely predicted by various motion picture men on the West Coast and in New York who have privately viewed the picture. "Penrod" will then be released at the height of the theatrical season throughout the country.

All the above pictures will be distributed by Associated First National Exhibitors under a special distributing arrangement in which every theatre in the country regardless of affiliation or policy may bid for these productions. It is Mr. Neilan's plan to get the maximum distribution on his product and every exhibitor will be invited to consider these films for his theatre.

"I have received many inquiries recently from exhibitors to the effect that it has been impossible for them to secure my productions for their theatres because my product could only be placed in First National Franchise houses," said Mr. Neilan.

"I wish to state that every exhibitor who may be interested in securing these productions regardless of affiliations or past policies will be given consideration by my sales department. We want maximum bookings and wish to deal with every single exhibitor who is interested in these pictures regardless of politics, policies or affiliations."

In the opinion of Mr. Neilan, Wesley Barry has now reached a point where he is fully capable of handling the "Penrod" role which in itself is a big responsibility insofar as this story is concerned. The popularity of Wesley Barry throughout the country has now also reached a degree where his appearance in this production will greatly enhance the popularity of the story and plan itself, declares a statement from the Neilan office on the Coast.

It is thus believed that the film adaptation of "Penrod" with Wesley Barry, directed personally by Marshall Neilan, whose best work has been this particular type of story, will offer one of the most powerful box-office attractions of the coming season. A national exploitation campaign is now being prepared for this picture which will increase in strength as the release date draws nearer. Various novel exploitation ideas that will re-popularize this story nationally will shortly be executed.

Warren's September Releases

COMPLETING a continent-wide motion picture distributing organization in less than four months, the F. B. Warren Corporation this week through the medium of its trademark comes face to face with the American public and announces for its opening month of September a larger number of releases in four weeks than any company previously formed has ever had before in the history of the motion picture industry, it is asserted.

To Lois Weber's fine production "The Blot" goes the distinction of being one of the early popular national "hits" of the new season as well as the first production to be released through the Warren offices.

The following tabulation of September releases through the F. B. Warren Corporation offices reveals in some measure the ambitious scope of the organization:

September 4th—Lois Weber's production, "The Blot;" Post Pictures' "My Barefoot Boy;" and Drama films' "Moon Gold."

September 11th—George Kleine's "Quo Vadis" revival; and W. H. Clune's "A Bear, A Boy, and a Dog."

September 18th—W. H. Clune-Nell Shipman's "The Girl from God's Country;" and Post Pictures "Ramblers Three."

September 25th—Herz-Sascha's production, "Good and Evil."

In October there will be released one long feature production for each of the five weeks of that month and there will be one and often two short-length supplementary releases for each of the five weeks. Announcement within the next fortnight will be made of all releases of the company to and including the last week in November.

"Our company and the accomplishment of its organization to its present state represents the joint effort of fifty or more men working with a minimum of noise and absolutely without flamboyant promises," says F. B. Warren in commenting upon the organization's progress. "I have never before seen a picture releasing concern start out without extravagant promises to the exhibitors. Ours has done this. Since April we have never said anything to the exhibitors in announcements or advertisements except that we would have sincere, well-made productions by some of the best producing and directing factors of the business.

"Knowing that over-statement has made progress difficult for many companies, we have told the exhibitors that it would be better for them to see our productions than to buy them in advance without seeing them. Many exhibitors took this advice and waited. When they saw our initial productions in the branches they found perhaps better pictures than they expected of us, because so many new organizations have fallen down in the past with their opening releases.

"We have felt right along that there is no place in the picture business for politics. Although we are thoroughly independent of affiliations in any directions we haven't used circus methods to become a ring-leader in the so-called independent movement. We believe that a great many bad pictures are going to be unloaded upon exhibitors under the cloak of independence, and we are not going to find our market outlets through sympathy or begging our way into theatres. If we cannot get in on the merit of product offered and the cleanliness with which we market it then we can get out of the business.

"At the outset of our releasing career we are serving and selling the representative theatres of the country including many owned or dominated by Mr. Zukor and his allies; by the parent members of the First National organization; by the Goldwyn and Marcus Loew organizations; by the Keith interests; and by William Fox.

"Our organization is wide open to receive from any reputable producing or directorial source pictures of value made according to the better standards of the industry."

Reproduction of "The Old Nest" 12 sheet which Goldwyn artists have originated

Lasky Studio Takes on Semblance of Arabia

The Lasky studio has temporarily become Arabia with dancing and harem girls and a mingling of Turks, Semitic types, Armenians, and what not—all for George Melford's production of "The Sheik" for Paramount. Agnes Ayres and Rudolph Valentino are featured.

It has required two stages and a location on the desert to supply the scenic backgrounds for this colorful story. The setting now being used is a seraglio where the Sheik's household gracefully reclines upon cushions and divans while a native orchestra with native instruments furnishes the sinuous music of Arabia.

Script Ready Soon for Mary Miles Minter

Alice Eyton is very busy putting the finishing touches on the scenario which will be the next vehicle for Mary Miles Minter. Miss Minter just returned from Europe. The picture which Miss Eyton is preparing is an adaptation of a well-known novel and play. Frank Urson will direct. It will be a January release, number fourteen of the coming season.

G-D The first big independent picture of the 1921-22 season

Selznick's Own O. K. on All Contracts

IN the future all contracts for pictures distributed through Select branches will be personally passed upon by Lewis J. Selznick.

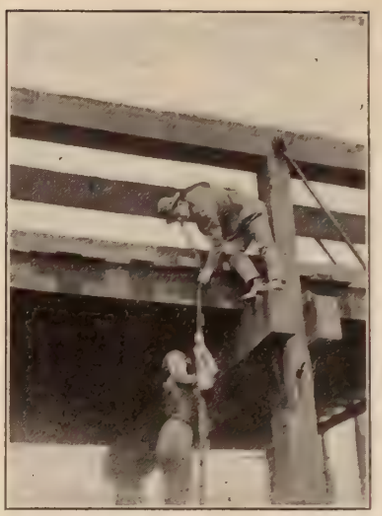
"Mr. Selznick has a wide and thorough understanding of the exhibition field," says the statement that accompanies the announcement from Mr. Selznick's office. "Mr. Selznick also understands distribution better than most men and as he is able to look upon both sides of the subject he has determined to make part of his manifold duties the work of passing on every contract.

"He knows motion picture values as related to various houses in various territories and for that reason there is no one better able to pass judgment on the fairness of contract prices the country over. There will be no overselling or over-charging with Mr. Selznick watching the contracts. Both parties to the contract will get fair treatment and in this way will all interests be protected.

"Mr. Selznick also wishes to become more intimately conversant with the activities and accomplishments of his sales forces."

George D. Baker Renews S-L Contract

George D. Baker, who has completed a series of three comedies starring Gareth Hughes, has signed a contract under which he will make another series of pictures with the same star. Announcement of the new agreement just has been made by S-L (Arthur Sawyer and Herbert Lubin) by whom the productions are being filmed for Metro.



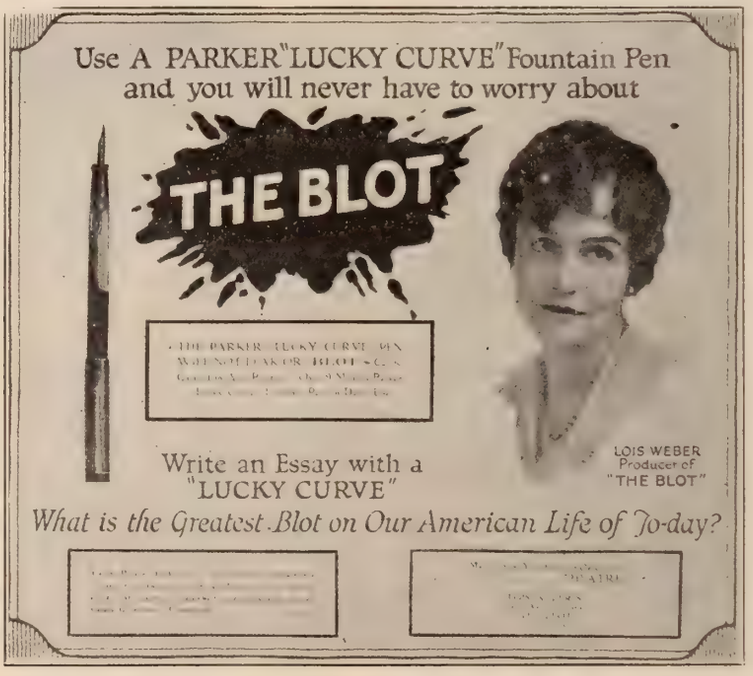
Carmel Myers and Wallace MacDonald in "Breaking Through," the new Vitagraph serial in which they are co-starred

Rare Photography Seen in "Midnight Bell"

"A Midnight Bell" is pointed out by First National as a rare achievement from the photographic angle. This picture, which stars Charles Ray, was photographed by George Rizard.

Much of the action takes place in a haunted church. One of the outstanding features of the production is Mr. Ray's facial monologue while seated alone in the church pew in the dead of night, seeing eerie things and hearing weird and fearful noises. In this scene the star displays great artistry, but he insists that very great credit is due also M. Rizard for picturing his overwrought imaginings with consummate skill.

The tunnel scene is another in which the cameraman was put to the test. To bring into visibility the operations of the band of crooks in this underground passageway called for cooperation between the photographer and the electricians of the Ray staff.


Use A PARKER "LUCKY CURVE" Fountain Pen
and you will never have to worry about
THE BLOT
Write an Essay with a
"LUCKY CURVE"
LOIS WEBER
Producer of
"THE BLOT"
What is the Greatest Blot on Our American Life of To-day?

This card shows the tie-up between the Parker Fountain Pen Company and the F. B. Warren Corporation, which will aid in exploiting the Lois Weber production, "The Blot." The cards will be distributed free when "The Blot" plays its first run in any city where the Parker company has an agency. The tie-up was arranged by Marc Lachman, exploitation and publicity representative of Warren

Throngs Flock to View "Quo Vadis" Revival

ON August 28th, "Quo Vadis" was shown at the Savoy theatre, San Francisco, Cal. On the opening day the picture grossed $2,300, and the lobby of the Savoy was crowded from opening until closing time, declares a statement from the headquarters of the F. B. Warren Corp., which is releasing the picture. Following the showing, Jefferson W. Asher wired the Warren home office:

"We opened the Savoy theatre today with "Quo Vadis" and played to continual capacity all day long. Prices up to seventy-five cents. We are jammed with contracts at Strand theatre, so we put 'Quo Vadis' in a closed house for an indefinite run and we tell the world it gets them. Congratulations"

The splendid success attained by the revival of the George Kleine production upon its second premiere before the American public recalls the spectacular triumph of the picture during 1913 when it played as a road attraction throughout the country at one-dollar top and grossed over two million dollars.

Metro Coast Studios Going Full Blast

The pictures now being screened by Metro at its Hollywood studios are: "Lady Fingers," a Bayard Veiller production of Jackson Gregory's story adapted by Lenore Coffee with Bert Lytell as star; "The Fourteenth Lover," a Harry Beaumont production of Alice D. G. Miller's story adapted by Edith Kennedy, starring Viola Dana; the George D. Baker production for S-L (Arthur Sawyer and Herbert Lubin), starring Gareth Hughes; and "The Golden Gift," starring Alice Lake, a Maxwell Karger production of a story by June Mathis and Florence Hein. The picture shortly to be screened is the Rex Ingram production of "Turn to the Right," adapted by June Mathis from the John Golden stage success by Winchell Smith and Jack Hazzard.

"Scrap Iron" Acclaimed in Los Angeles

"Not since 'The Birth of a Nation' has an audience gone into such wild acclaim as during the run of 'Scrap Iron.'" This sentence is from the report of Edward A. Smith, manager of the Kinema theatre, Los Angeles, to John McCormick, First National's branch manager in the city of Angeles. The official report confirms also the statements in the Los Angeles newspapers, which declared that this personally-directed Ray feature, in which the star was presented by Arthur S. Kane, created an absolute furor.

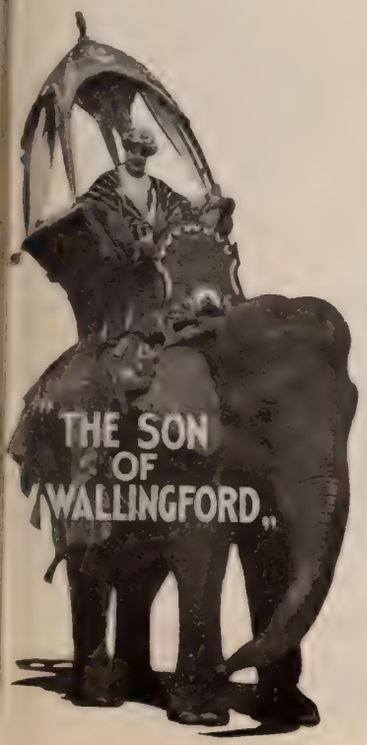
aramount to Run Two Page Ad in the Post

FOR the first time, in its issue of September 24, the Saturday Evening Post will carry a double-truck advertisement of a single motion picture production. This picture is Cecil B. DeMille's Paramount special production, "The Affairs of Anatol," and the double-page advertisement carries the announcement that 211 leading theatres in the United States will show the DeMille special the week of the 25th. These houses will be listed in the advertisement.

The idea of a National "'Anatol' Week" was conceived by S. R. Kent, general manager of Paramount's distribution department, who realized the tremendous advertising possibilities in the production with its twelve stars. Accordingly, September 25, the day designated for the release of the picture, was chosen as the date to inaugurate a week's showing in as many theatres as possible.

ew Advertising Director for Ass'd Exhib

Associated Exhibitors, Inc., announces the appointment of J. Irving Greene as director of advertising and publicity. For the past year and a half "Irv" Greene has been editor of the Pathe Messenger, the's exploitation publication, blished in the interest of the exhibitor. He is an active member of e A. M. P. A. and has been connected with the industry since his aduation from Brown University 1915.



"Prosperity Is Already Here"

"U" Bases Statement on Reports from Big Centers

"PROSPERITY has already arrived." That is the crux of a statement issued by the Universal headquarters and based on the reports from Universal officials in New York, Los Angeles, Chicago, and Atlanta.

Charles Rosenzweig, who has just been appointed general sales manager of the Big U exchange, New York, reports that last week was by far the biggest week the exchange has experienced since it was established nine years ago. After the check-up Saturday night it was found that his salesmen had brought in between seventy-five and eighty thousand dollars of new business. The record week's business before was forty-five thousand. Among the big circuits signed up for Special Attractions were Loews, Fox, Meyer-Snyder, Sydney Cohen, Rachmel & Rinzler and Herring & Blumenthal.

From across the continent in Los Angeles where H. M. Berman, general manager of Universal Exchanges, is conferring with Irving G. Thalberg, comes the same story.

Speaking of "Foolish Wives," Mr. Berman said:

"The picture goes to the screen as Carl Laemmle's greatest achievement and a mile-stone along the highway of motion picture progress. It will smash precedent in that it is both an artistic triumph and a commercial success. Universal has spent exactly $1,256,190.80 to date on this production. Within two years it will have returned a handsome profit on the investment.

"But 'Foolish Wives,' in spite of the huge publicity it has received, is not all they are talking about here. Special Attractions are booking in a way that assures me that the Universal's confidence in the future was not misplaced. Last Spring we did not slow up one moment. Mr. Laemmle tried with might and main to inject his own confidence into others—exhibitors and producers alike. And he took his own medicine. He practised what he preached. The result is that Universal has a wonderful product to offer right now when the exhibitor is most in need of it. I find that our production manager, Mr. Thalberg, with justifiable business sagacity, has been able through the unemployment of many fine players to make our pictures much better in quality without increasing to any great extent the cost per negative foot. I have seen every one of the first five Special Attractions and the same high quality goes all the way through."

From Chicago comes word from I. L. Leserman, manager of the Universal Exchange, that the big circuits of theatres—the Chicago territory, Lubliner & Trinz and Ascher Brothers—had signed contracts for all their theatres for Special Attractions, many of them for full week engagements. "Contracts," according to Mr. Leserman, "are coming in a full month ahead of last year at the same time."

William Oldknow, veteran film man and president of the Consolidated Film Company of Atlanta, with offices all over the South, is now in New York on one of his regular business trips. He is in a more optimistic frame of mind than he has been in the last two years. The Consolidated distributed the Universal product in the South.

"Confidence has returned to the South," said Mr. Oldknow in the Universal offices this week. "You won't know what that means unless you have lived south of the Mason-Dixon Line. But to me and to every southerner it means a barometer. When it goes up we have fair sailing; when it goes down, look out for storms. Cotton has been down. Banks were all loaded up with planters' commitments. Nobody could borrow any money or get credit; nobody had any money and nobody had any confidence. Now cotton has started to go up, point by point. And every point means twenty-five million dollars to the South. The banks can pay the planters for the crop and the planters can pay their obligations. In a word, confidence has returned to the South. I look for a tremendous year of real prosperity."

Fox Specials for Small Towns

THAT exhibitors of other than first-run theatres have been fully taken care of in the plans made for the releasing of the twelve Fox Special Super-features announced for this season is revealed through a reply to numerous inquiries which have been directed to Fox Film Corporation.

The announcement that these pictures, following their runs at Broadway theatres in New York City, will be available "for exhibitors who could give them the extended engagement commensurate with their value" seems to have created an impression amongst some exhibitors of smaller houses that the pictures would be unavailable for them. Such was not the intention of William Fox. His productions are now, as they have ever been in the past, designed for appeal to the great body of moving picture patrons, and this necessitates the broad extension of runs which has ever been the characteristic of the Fox distribution policy.

The Fox Specials naturally would find their way first into the larger houses, which are better equipped to present the pictures in key-cities, and thus to make them for the entire territory. Following their presentation at first-run houses these pictures will, in the natural course, be shown at second-run, third-run and the other theatres in the usual sequence. The big city presentations will serve to make them more valuable for neighborhood and other smaller houses.

Preparations for releasing the specials to small exhibitors and promoting their exploitation in this most important field have been made, it is said, with all the care and thoroughness devoted to the first two stages of the campaign to establish the specials as standard attractions.

The first of the specials to go to exhibitors in the small cities and towns is "Over the Hill," which enjoyed a year's run in New York at Broadway theatres before going to exhibitors in the key cities. This attraction now is known by reputation to every motion picture patron in the country.

Next to go to the smaller exhibitors is a super-special of a strikingly different type, "A Virgin Paradise," written by Hiram Percy Maxim and directed by J. Searle Dawley. It is a spectacular and thrilling story of the jungle and civilized hypocrisy.

"A Connecticut Yankee in King Arthur's Court," the Mark Twain comedy classic picturized under the direction of Emmett J. Flynn, had a tremendously successful run in London, after running for half a year on Broadway, New York.

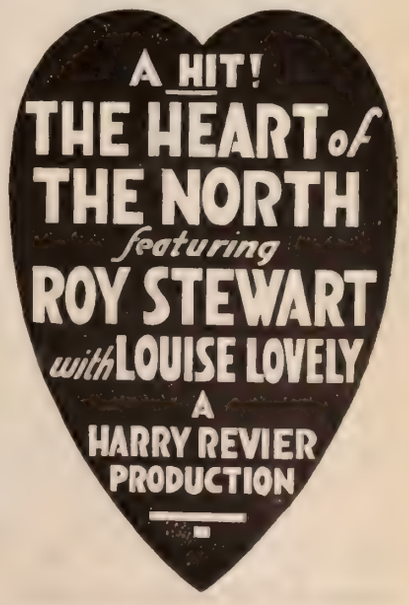
"Thunderclap," declared to be the greatest racetrack drama ever staged, was prepared for the screen by Paul H. Sloane and directed by Richard Stanton.

"Shame," a surprise thriller, was written by Emmett J. Flynn and Bernard McConville and directed by Mr. Flynn.

"Perjury," a photo-drama presenting William Farnum in an intensely emotional role, was directed by Harry Millarde.

"Footfalls," from the prize story selected by the O. Henry Committee, presents Tyrone Power in an extraordinary role, with Estelle Taylor in the leading feminine part. It was directed by Charles J. Brabin.

"The Last Trail," from the celebrated novel by Zane Grey, was directed by Emmett J. Flynn.



Tony Sarg, who has been engaged to make posters for Paramount feature comedies

Synchronized Perfects Special Scores

Awake to the musical needs of exhibitors, the Synchronized Scenario Music Co., of 64 East Jackson Blvd., Chicago, have perfected a service of specially prepared musical scores for all of the standard producers. Only the leaders in the field of artists now preparing musical accompaniments for screen features have found a place on the Synchronized staff. Prominent among them is Carl Edourade, Hugo Riesenfeld, Erno Rapee, James C. Bradford, and Joseph Carl Briel.

"Through years of effort, the divinest of arts has finally been welded to the universal language of the silver sheet in a new harmony best felt in Synchronized Music Scores, by this splendid staff of scorers," declares a statement from Synchronized. "Their talent has done much for the wedding of the screen with its co-art, Music."

G-D

The first big fall picture is

"A GIRL'S DECISION"

and it's ready money for you~

Reisenfeld to Arrange "U" Presentation

HUGO REISENFELD, director-general of the Rialto, Rivoli, and Criterion theatres, New York, will stage the presentation, September 4, in the Central theatre, 48th Street and Broadway, of Tod Browning's new Universal-Jewel production, "No Woman Knows."

In engaging him especially, Universal has given Mr. Reisenfeld free hand in arranging the presentation, and it is understood that the noted director is going to great lengths to give the picture a musical and picture setting eminently fitting its theme, and in accord with the ideals which has prompted Universal to take over the Central theatre for the presentation of Universal-Jewel productions.

254 Theatres Engage Hughes' Photoplay

Exhibitors are reported to be showing themselves just as eager to book the second of Goldwyn's big Rupert Hughes photoplays, "Dangerous Curve Ahead!", as they are to get early showings of "The Old Nest." The bookings for "Dangerous Curve Ahead!", which will be released three weeks later than "The Old Nest," were within two of the "The Old Nest" bookings, the latter being 256 as against 254 for "Dangerous Curve Ahead!" In many instances the same theatres have booked both pictures for the first week of release.

Oriental Story Based on Actual Experiences

The story for "Dawn of the East," a coming Realart picture with Alice Brady as the star, was written by E. Lloyd Sheldon and based on actual experiences of the author who has travelled extensively in the Orient. As a result it is expected that the picture will be a most realistic portrayal of Chinese life and customs. The sequences depicted in the gambling scenes of the picture will be especially striking, it is asserted, being authentic reproductions of the methods and atmosphere of the typical Chinese gambling house. Sam Kim, an actor in the cast, was formerly secretary to the Korean ambassador. Michio Itow, another player, is a Formosan dancer of note.

Marie Prevost Begins New Universal Film

The cast for "The Girl Who Knew All About Men," Marie Prevost's second Universal feature, has been completed and production begun under the direction of King Baggot. Playing opposite Miss Provost is Harry Myers. Percy Challenger, Vernon Snively, Helen Harris, Mrs. Lucretia Harris, R. Henry Grey and George Kuwa are also in the cast. "The Girl Who Knew All About Men" is an original story by Roy Clements.

A scene from Nazimova's "Camille" to be released by Metro Pictures Corporation

Paramount to Start Releasing in France

The inauguration of releasing activities by the new French Paramount organization, Societe Anonyme Francaise Des Films Paramount, the latter part of September is announced this week by E. E. Shauer, manager of the Foreign department of the Famous Players-Lasky Corporation. "The Gilded Lily," starring Mae Murray, will be released on October 14. From six to eight feature productions will be released monthly from that date.

The offices of the Paramount organization are located in Paris at Avenue des Champs-Elysees 63, and are in charge of Adolphe Osso. The releasing activities of the organization will be extended to Belgium, Egypt, Turkey and the French colonies. Branch offices will be opened within a short time in those cities which will facilitate the distribution of Paramount productions.

"Winter Tale" Scores at New York Rivoli

The Post Nature Picture, "A Winter's Tale," released by the F. B. Warren Corporation, scored this week at the Rivoli theatre, New York City. "A Winter's Tale" is a one-reel scenic in which an interesting little story is unfolded.

Dr. Reisenfeld has booked this entire series from the Warren Corporation, and a Post Nature picture will show every week at one of his three Broadway theatres, it is announced by the Warren organization.

E. J. Doolittle Assistant to Lewis J. Selznick

E. J. DOOLITTLE, who has been connected with the Selznick Corp. for some time in various capacities, has just been elevated to the position of assistant to President Lewis J. Selznick. He has already entered upon his new duties.

Mr. Doolittle's earliest work for the Selznick company had to do principally with the spectacular outdoor advertising campaign which told the general public that "Selznick Pictures Create Happy Hours;" "At Theatres Where Quality Rules," a year or two ago. More recently Mr. Doolittle has been active in the business management of Selznick News, and has served as business manager of the Selznick scenario department.

"On Their Way" Title of Boland Comedy

"On Their Way," the forthcoming Hal Roach comedy featuring Eddie Boland, is scheduled by Pathe for release during the week of September 11. Boland is assisted in this offering by Ethel Broadhurst and most of the Hal Roach comedy staff.

The story depicts the tribulations of a young couple who go on their vacation in a second-hand automobile, loaded down with a portable camping outfit.

Views of Ill-Fated Air Ship in Pathe News

At the moment when the entire world was aghast at the terrible fate of the great dirigible, ZR 2, her commander and all but a few individuals of her crew and passengers, Pathe News No. 68 flashed upon picture screen vivid scenes at Howden, England, of preparations for the trial flight which was to end so disastrously. Particularly clear are the moving, smiling figures and faces of Commander L. H. Maxfield and all of the eager and jubiliant men composing his crew.

Also in this number Pathe News presents striking pictures of scenes of Caruso's funeral at Naples.

"MORE LAUGHS in MEET THE WIFE a HALLROOM BOYS COMEDY THAN IN ANY COMEDY I EVER RAN" – Mgr. Palace Theatre N.Y.

BOOK 'EM TODAY AT

FEDERATED FILM EXCHANGES of AMERICA

"THE SAGEBRUSH MUSKETEERS"—Pathe

Type of production.....2 reel western

This is one of the series starring Tom Santschi, and like the foregoing numbers of the series, it possesses several noticeably good points, which make these highly desirable offerings of this type. The production as a whole shows an unusually finished appearance for a short feature. The locations are admirably chosen, the piece is very well acted, and the photography, at most times, is exceptionally good.

"THE DESERT WOLF"—Pathe

Type of Production.....2 reel western

Tom Santschi is the star of this one, which, like most of the previous numbers of the series, is a first rate picture of its kind. The story is very well and smoothly told, the action fast and coherent, and the whole thing presents a very finished appearance. Fine locations have been secured for every shot and they bring out some exceptional western scenery. The photography too, is noticeably good.

SANTSCHI SERIES

CYRUS J. WILLIAMS

presents

Tom Santschi

in

"THE SECRET OF BUTTE RIDGE"

Directed by Robert North Bradbury

"THE SHERIFF OF MOJAVE"—Pathe

Type of Production.....2 reel western

This is a Tom Santschi short feature, and is is characterized to a great extent by the same finished appearance, and the same capable handling of the story both by director and actors which have made all the numbers of this series first rate offerings from an artistic as well as an entertainment standpoint. The exterior settings are all fine westerns, the interiors are good, and the photography is better than average. Santschi has his usual kind of part, this time that of a square dealing sheriff who adopts the daughter of an outlaw whom he thinks dead. Later the outlaw appears, after ten years, and the sheriff is up against a problem. There is plenty of excitement in a couple of gun fights, and finally the outlaw is killed, thus solving the sheriff's problem for him. Where westerns are popular, this one will go well, and if you use short features at all, this one will be a good bet.

Short Features!

Short subjects are popular today as never before.

One of the country's most celebrated exhibitors recently ran a short subject program for a week—and cleaned up.

With a Santschi picture as the main feature of your program you will both please and profit.

No better pictures anywhere. Which means they are the kind you need. They are short *features.*

Pathé Distributors

Do you want to remain independent?
To do so you must patronize the independents

Make Independence Month mean something
Book Independent Pictures

Book Pathé Pictures

HOLMAN DAY SERIES

EDGAR JONES PRODUCTIONS *Inc.*

offers

Edgar Jones *and* Edna May Sperl

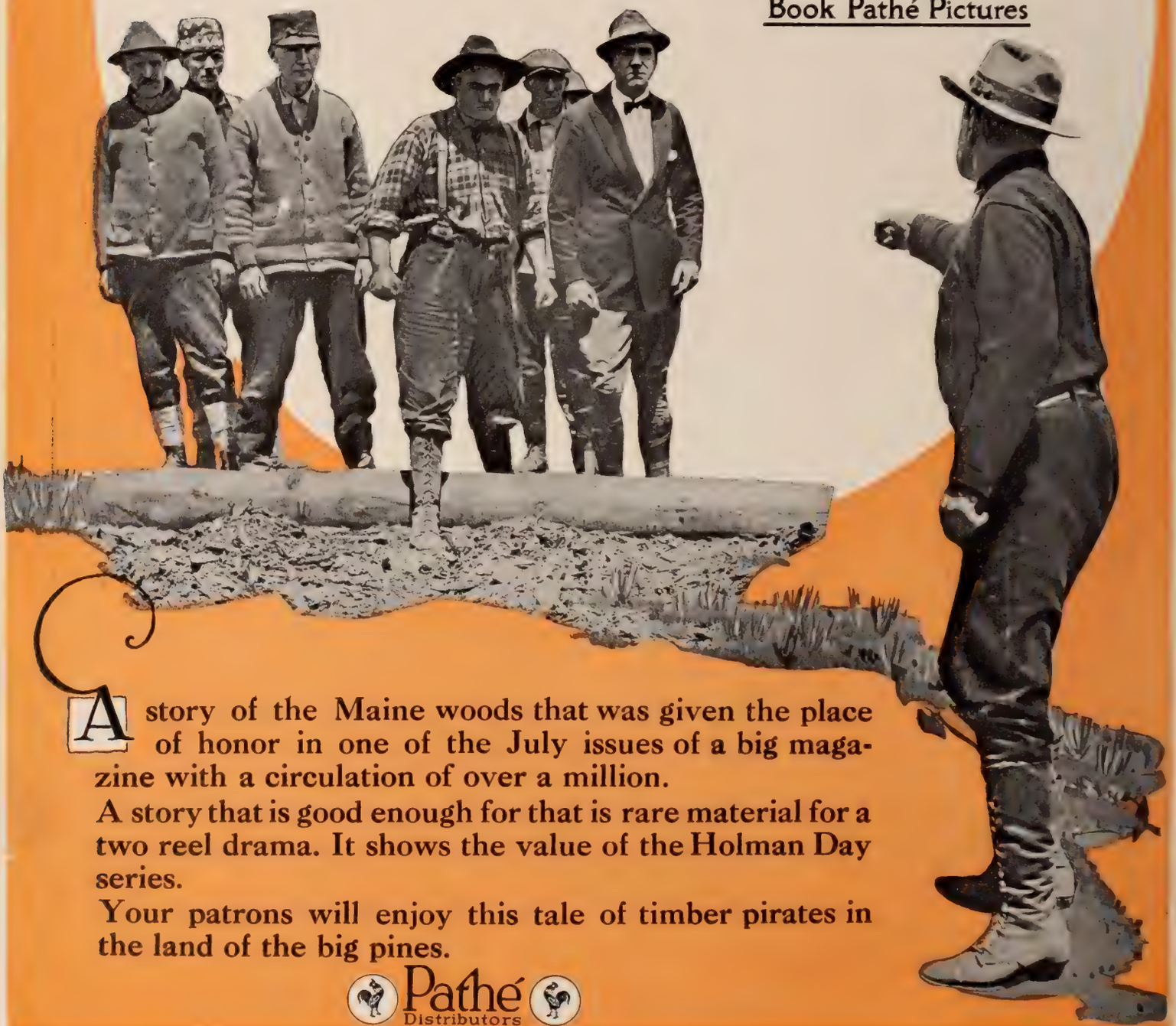
in

"THE V THAT VANISHED"

Do you want to remain independent?
To do so you must patronize the independents

Make Independence Month mean something
Book Independent Pictures

Book Pathé Pictures



A story of the Maine woods that was given the place of honor in one of the July issues of a big magazine with a circulation of over a million.

A story that is good enough for that is rare material for a two reel drama. It shows the value of the Holman Day series.

Your patrons will enjoy this tale of timber pirates in the land of the big pines.

Pathé Distributors

DORIS MAY in "The FOOLISH AGE"

A HUNT STROMBERG PRODUCTION · Directed by WM·A·SEITER

"Geared to the Audience," Says Hunt Stromberg of First Doris May Feature

By Hunt Stromberg

THIS is obviously the age of discretion.

The day is "gone but not forgotten" when exhibitors and the public will countenance the story inspired by an individual's self-mooted fancy or personal "liking," with its practical mass appeal undermined for the sake of some such *individual* opinion.

Likewise is gone the day of the story purchased from a stage or book rendition at an enormous figure simply because the piece struck the big Broadway, and some other Broadways, for a goal, when Main Street and Lover's Lane were calmly nestled in a comfortable motion picture theatre enjoying an original story made-to-order for the high class entertainment of the general populace, which would include almost every type and class of cinema patron.

It is altogether reasonable to give credence to prevailing opinion which holds that it is extraordinarily difficult, if not improbable, to actually know in advance of story-production whether or not the preferred manuscript will meet with popular public success. Because motion picture production is an art, rather than a science, the element of the "gamble" defined in terms of the "well, it looks good and ought to make good" attitude enters the minds of many individuals on the "inside" of the industry, and many more on the "outside."

There is, however, a certain modus operandi of research work which minimizes the "chance element' almost to a scientific certainty. But in the rush and hum of average production, and the persistent presence of the please-the-boss-rather-than-the-public brigade, this modern insight into the Practical, rather than the Theoretical, is ofttimes smothered, or completely lost, for the much-abused "personal opinion" or "personal fancy" regarding a scenario outweighs the more important method of decision based upon positive facts and figures, commercially speaking, and public inclinations and preferences, artistically valued.

Men with experience in phases of the picture business other than the single production field know the relative attendance of the average motion picture theatre as compiled in the percentage of sex. The proportion of men, women and children in average attendance is a matter of established statistics. Varying territories commercially classified as "sales zones" also have their particular preferences regarding star and story, or the all-star-director "special."

In one territory, a certain personality of star, or a certain type of characterization and its resultant story, will prove sensationally successful, while this same star and story in other vicinities will fall short. The same reasonings hold true for the stories employed for the all-star-director combinations. The whys and wherefores of such conditions is explained in the simple term "mob psychology," an intricate art of understanding, the grasp of which comes first by instinct, later by a careful study of the market-status of the industry, and upon which rests the success or failure of most any theatrical enterprise.

For the mentality which grasps the fundamentals of showmanship as governed by box-office statistics, and public "trend of favoritism" which is solved by the process of elimination, and the law of averages, has the advantage over the theoretical minds which permit the final word to rest with viewpoints measured by private beliefs and opinions, rather than by the majority viewpoint of the majority public.

Who's Who With Doris May
in
"THE FOOLISH AGE"
By Hunt Stromberg.
Scenario by Violet Clark.
Photographed by Bert Cann.
Directed by William A. Seiter.
A Hunt Stromberg Production
Presented by R-C Pictures Corporation
THE CAST:

Margy Carr	Doris May
Homer Dean Chadwick	Hal Cooley
"Old Top" Carr	Otis Harlan
Lester Hicks	Arthur Hoyt
Bubbs	"Bull" Montana
Flossy Vandeventer	Lillian Worth
"Cauliflower Jim"	Billy Elmer
"Second-Story Workers	"Spike" Robinson James Quinn

The production and release of "periodical" pictures seems to clarify the atmosphere as regards the extent of "mob psychology" and trend of opinion. As the public thinks, so the public buys! During the war, the public mind was aglow with the excitement and glamour of battle. War pictures flourished. The very sight of a Big Bertha, or the waving of a flag, or the pantomime of a brass band in action, literally "brought down the house." When the war ended, the war pictures also succumbed. The public had talked, thought, and seen war until it became monotonous.

Other forms of "periodical" pictures, came into favor. As soon as their success was spotted, along came a flock of similar productions, their theme almost identical, their characterizations similar, their plots more or less the same, with a different climax of some kind to distinguish them. They were "playing" to a trend of public thought that was uppermost. They were a credit to the industry, and should the majority still continue to think and buy along periodical lines, these "timely subjects" would continue to flourish.

Doris May

This is one form of theme and story, however, which continues to hold the attention and favor of the great majority. Exhibitors know it. The critics admit it. The public DOES it! We refer to the theme which spreads sunshine and happiness and draws the patronage because of its influence for diversion that truly relaxes; enjoyment that wholeheartedly satisfies.

It is upon such themes and stories that the element of "risk" is reduced to a minimum, for the recapitalization of "mob psychology" tabulated in commercial or artistic terms proves beyond question of doubt that the majority of the public, forever in quest of that which inspires, enjoys and lightens the human burdens, will give preference to the modern story which it has reason to believe will provide an evening of smiles, heart interest, and genuine—entertainment!

It is because of these facts and their observance that I wrote "The Foolish Age" as the first story to introduce Doris May as a star in her own right. I believe it to be an ideal play of the inspirations and adventures which might well move any girl "somewhere between 'the foolish age' of sixteen and marriage." As such, it is the very edification of youth and romantic adventure. And youth, with its infinite mysteries, wholesome love of spiritous action and conquests in search of its ideals, stands out among all the human attributes as the fond memory of the past, the spreading rainbow of the present, and the buoyant hope of the future.

Thus the story of "The Foolish Age," though a comedy-drama of cyclonic speed and laughs, becomes all the more universal in its appeal because of the humanness, and logic, which permeates its action. It delves straight into the midst of a modern generation in several stages of its "foolish age" where ignorance is bliss, with the sunny side of life holding merry sway.

With the irresistible personality of Doris May as the star of a splendid cast, augmented by the superb direction and production which has been given the story, it should prove sensationally successful for exhibitors, for it is geared to an audience that is—*universal*.

EXHIBITORS AND PRESS WIRE STROMBERG

MESSAGES of congratulation and felicitation upon the formation of the Hunt Stromberg Productions, to star Doris May in features presented and released by R-C Pictures Corporation, have been wired to Hunt Stromberg from exhibitors, photoplay editors and dramatic critics throughout the country, according to advices at that plant.

The consensus of exhibitor and press messages are declared to indicate a sweeping endorsement of the elevation of the popular Miss May to stardom in her own right, with the "Glad Hand" of felicitations extended Mr. Stromberg on his graduation from the advertising-exploitation field into the productional ranks.

"Fan" letters of the "I-told-you-so" variety also are reaching the Robertson-Cole Studios in Hollywood. In Seattle, Washington, Miss May's "own home town," a May-Booster-Club has been formed to tell the world that Doris May is now an individual "twinkler."

DORIS MAY in "The FOOLISH AGE"

THIS is no time for idle words!

Action *off* the screen and action *on* the screen is what counts with the Exhibitors of Today!

My first production, starring Doris May in "The Foolish Age," shall serve as spokesman on the standards which contact with exhibitors and the public have instigated on behalf of the Practical, and not the Theoretical, in the motion picture art.

The Verdict is with you, the Exhibitor—and the ACTION you shall behold *off* and *on* the screen!

HEARTY thanks and appreciation to Exhibitors and the Press for the many letters and wires of felicitation.

Hunt Stromberg

LOS ANGELES,
SEPT. 1, 1921.

A HUNT STROMBERG PRODUCTION

"The Foolish Age" Ideal for Doris May

By G. E. Forte

A STORY of zip and sparkle, filled with irrepressible joy of youth, is Doris May's first picture, "The Foolish Age," the first Hunt Stromberg production, which is being released under the R-C banner. Mr. Stromberg searched high and low for the type of story he had in mind for Miss May's initial appearance as a star in her own right, and, failing to find just what he wanted, called his staff together and concocted one on the spot. With producer, director, continuity writer, and star in close co-operation, the results have been what might readily be expected—a swift-moving satirical comedy-drama, filled with unique situations, with every opportunity for Miss May to display her winsome charm and vivacity to best advantage.

"The Foolish Age" is the story of a sweet girl graduate who tries to apply academic ideals to everyday life and who gets a terrible jolt when faced with the actualities of modern civilization. Margy Carr, played by Miss May, has had her little head crammed full of Utopian ideals by the faculty of a very select finishing school, and has made up her mind to go into the slums and teach them how to eat oysters with the proper fork, casually prattle the latest post-Freudian theory over a cup of Orange Pekoe, and tell at a glance the difference between the way they fox-trot in Our Set and the way they fox-trot in Yours. She meets a gang of the hardest gun-men in New York, and straightway sets to work on her task of making square pegs fit into round holes, even going as far as to introduce them into the smart uptown set peopled by her best friends. Her father naturally objects, so does her fiance, temporarily shelved until Margy can accomplish the complete uplifting of her gang of gun-men. But all arguments prove fruitless. Margy is a young lady with decided view-points, and her father realizes that the only way she will ever learn is by experience. Her experiences form the basis of the story, which has been treated from an angle new to pictures. It is social satire at its best, and the entire Stromberg unit, as well as the Robertson-Cole executives, are enthusiastic over the production, which is scheduled for nation-wide release October 16. Violet Clark and William Seiter made the adaptation from Hunt Stromberg's original story, with Mr. Stromberg also assisting on the preparation of the continuity.

Superb production has been given "The Foolish Age," the entire staff and facilities of the big Robertson-Cole Studios in Hollywood combining for the definite achievement of something "new" and "different" in modern comedy-drama and its presentation upon the screen.

The settings, designed by Art Director William Haywood, are distinguished for their faithful depiction of the present-day art in set construction and decoration. Of particular beauty and appeal is the big drawing-room set within the mansion of the heroine of the story, Marguerite Carr.

In contrast to the sets laid amid the "upper four hundred" are the sets and locations of the "underworld." Realism with perfection in arrangement and detail are keynotes of the mechanical and artistic construction of the picture.

Seiter a Specialist in Comedy-Drama

JUST as some actors achieve fame for their deliniation of certain types, so has William A. Seiter, well-known director, won a name for himself as one of the most versatile and brilliant of the farce-comedy craftsmen.

In his direction of "The Foolish Age," Doris May's first Hunt Stromberg Production for R-C Pictures Corporation, Seiter has brought to bear all the knowledge of comedy value and human interest which distinguished his direction of the Parsons comedies, the Carter De Haven comedies and, more recently, of Douglas MacLean's "Passing Thru" and Bellboy 13."

An interesting phase of the standards and systems employed by the young director is seen in an interview given in Los Angeles to a representative of The Motion Picture News.

"Our most successful 'gags' and situations are bred from incidents and little oddities which occur in real life," says Seiter. "The main job is to be constantly on the alert for the humorous things which can be polished and developed into fine situations for the screen.

"In our homes, at the dining tables, on the streets, in business offices—everywhere, in fact—people will say and do little things which 'get a laugh.' These sort of incidents are natural and genuine, so they draw mirth of their own unconscious accord, without forcing matters.

"It is just such incidents which are 'natural and genuine' that combine to make the truly successful screen play. In our present picture, 'The Foolish Age,' I had a deuce of a time deciding just which situations should be retained or discarded. The possibilities were so rich and many that it was quite a responsibility to choose the situation or piece of business which we believed would 'get over' with the average playgoer.

"Then, again, exaggeration is one of the most frequent evils in the production of comedies. We become enthusiastic, enraptured in a frame of thought that will 'laugh at most anything,' with the inclination to carry it too far, thus resulting in a crudity or a vulgarity, which will offend the public.

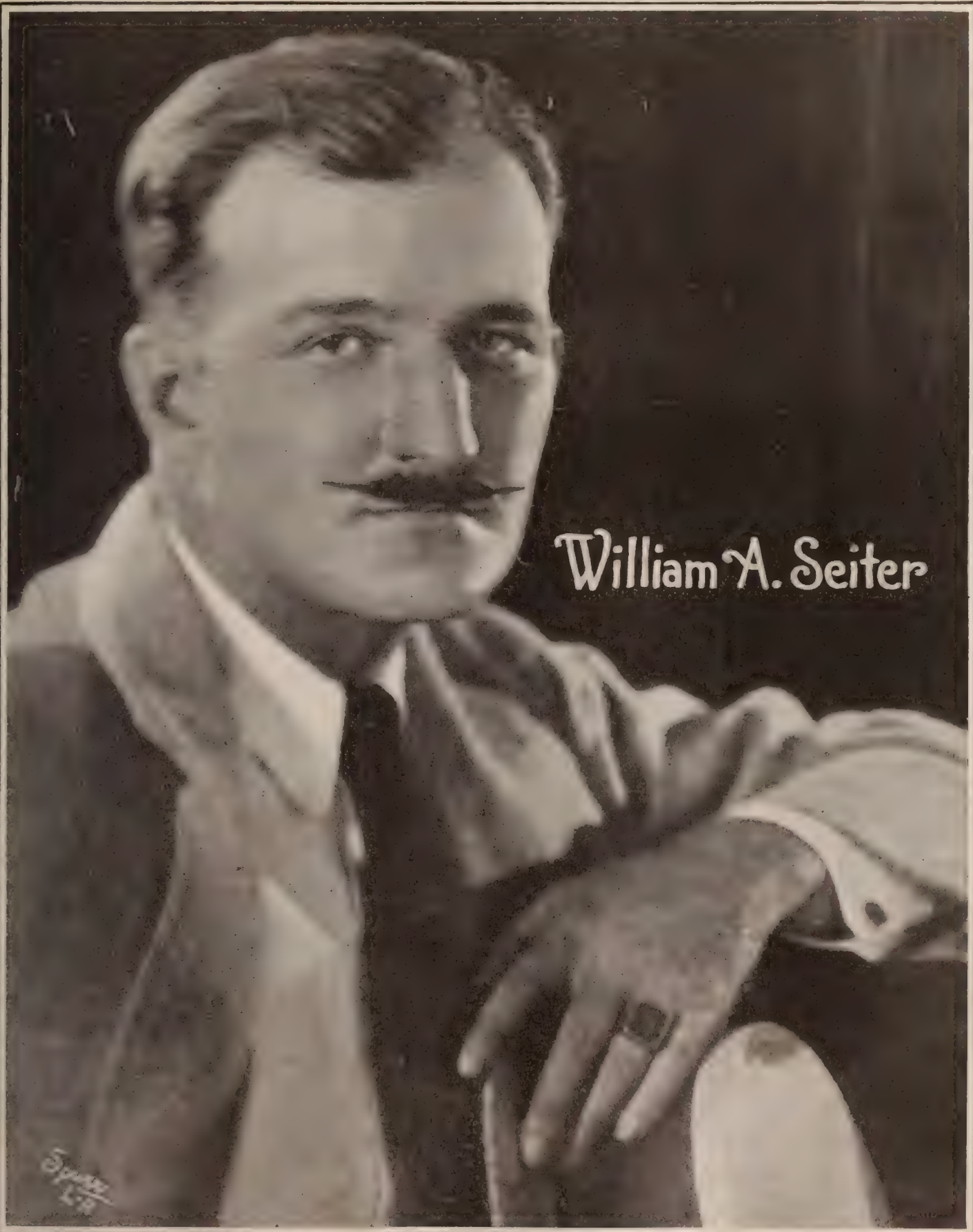
"Keeping the characters 'down to earth' and making them be funny because they are serious is the keynote of the whole comedy art. For this reason, among many obvious others, we must know life as it is, and through continual study of mannerisms and little human characteristics, be able to comprehend, and distinguish, between the real and the exaggerated form of action."

Seiter is regarded as a keen student of human nature. One of his pet hobbies is to steal away in his automobile, hit the trail for Broadway (Los Angeles), park on one of the most congested streets, and there, at the curb, watch—and study—the mass of humanity as it treads the highway. He believes in practical education and experience for the successful motion picture career, never failing to devote at least four evenings a week to the rounds of the local theatres for an analysis of the market's offerings.

His present position of prominence in the industry is the reward of years of indefatigable work and study, during which preliminary efforts he has served in almost every capacity identified with the production art. His abilities as a film cutter and editor, and his knowledge of photography, set construction, decoration, etc., are well known to the trade.

The Hunt Stromberg company on location for "The Foolish Age." Miss May is i n the center foreground, Hunt Stromberg on left and William A. Seiter on right

DORIS MAY in "The FOOLISH AGE"



DIRECTED BY WILLIAM A. SEITER

Whos Who in Hunt Stromberg Productions

Hunt Stromberg

HUNT STROMBERG, whose entrance into the production field is signalized by the formation of Hunt Stromberg Productions, to star Doris May in comedy-dramas for release by R-C Pictures Corporation, is a former newspaperman and special writer. He entered the motion picture industry with the organization of the Goldwyn Company, in the capacity of Service Manager, with activities also extending into special sales and advertising work. He later was appointed Director of Exploitation and Service for Goldwyn, personally creating and conducting many of its successful national campaigns.

He resigned at Goldwyn to accept the office of Director of Advertising, Publicity and Exploitation for Selznick, for which concern he inaugurated a complete national exploitation system, incidentally creating and conducting what many still claim as the prize exploitation event of picture history—the Elsie Janis-telegram-of-welcome drive for the return from Europe of General Pershing, a nationally recognized and endorsed plan-of-greeting which brought hundreds of thousands of telegrams, preceded by unprecedented newspaper editorial comment, to Miss Janis for relay to the homecoming General.

Then came a call from Thomas H. Ince, which engaged Mr. Stromberg's attention to the coveted land and goal—"Los Angeles and Production." As Director of all exploitation and promotion for Thomas H. Ince as an individual and for his Associated Producers' productions, his services and activities extended into the innermost circles of production and its allied fields. During his two years association with the noted producer, Mr. Stromberg was responsible for many national promotional campaigns, chief among which was his own creation, direction and exploitation of a three-reel production, "A Trip Thru The Ince Studios," which proved to be a sensation at the time of its nation-wide release and subsequent exhibition in more than 4,000 theatres of the United States and Canada.

William A. Seiter

WILLIAM A. SEITER, associated with Hunt Stromberg as the director of the Doris May series, is generally conceded to hold rank as the leading comedy-drama director lending his talents to the screen.

Entering the industry following an early education at the Hudson Military Academy, augmented by a special course in dramatic art, he began his theatrical career as a featured actor in stock companies of Universal, Reliance-Majestic, and the old Selig Company.

With the organization of the National Film Corporation, he was given the directorial reins for the comedies starring "Smiling Bill" Parsons. With the advent into pictures of Mr. and Mrs. Carter DeHaven, he skipped over to the DeHaven "lot" directing and supervising, writing originals and continuities, for all the DeHaven successes.

Fired with an ambition to direct one dramatic feature, at least, he took the megaphone for the direction of "The Kentucky Colonel," a recent release which has proved its merits at the box-office.

Doris May

His desire for 'dramatics" fulfilled, the return of the "comedy bug" overtook the young craftsman, so he progressed to the Thomas H. Ince studios to assume direction for the Douglas MacLean-Paramount productions. "Passing Thru" and "Bellboy 13," two of MacLean's most successful pictures, which were made under the direction of Seiter.

Mr. Seiter's genius for comedy and its "gags" and "business" is said to be amply demonstrated in the splendid direction of "The Foolish Age."

Doris May

DORIS MAY was born in Seattle, Washington, October 15, 1903. At the age of seven years, having manifested an early artistic strain, she was beyond her class in elocution, according to Professor Knox, of the Puget Sound University. At the tender age of nine she was selected as piano accompanist for Kubelik, upon the occasion of his public concerts at San Francisco. At twelve, she was chosen to lead hundreds of juveniles in a series of folk dances for the opening of the San Diego exposition.

Two years later, upon deciding on a career in motion pictures, she was elevated from the "extra" ranks by Thomas H. Ince, and given leads opposite Charles Ray. Following leads with Ray in "His Mother's Boy," "Hayfoot, Strawfoot," "The Law of the North," "The Girl Dodger" and others, Ince elevated Miss May to the feminine side of the success-overnight team, Douglas MacLean and Doris May.

In this combination, Miss May firmly established herself in the esteem and favor of the public. According to exhibitors and critics, she was possessed of a personalty and histrionic art unlike anything before the public. Her first appearance in the co-star team was as the vivacious General's Daughter in "23½ Hours' Leave." Following this triumph, she appeared as co-star in "What's Your Husband Doing?" "Let's Be Fashionable," "Mary's Ankle" and others.

At the expiration of her contract with Thomas H. Ince, she enjoyed a short vacation, then returned to the spotlight as the featured personality in "The Bronze Bell" and "Foolish Matrons," in which latter production she achieved a remarkable personal success.

Following a careful survey and investigation among representative exhibitors in all sections, the opinion was unanimous that in the unique personality and capabilities of Miss May the screen was endowed with an attraction of extraordinary drawing power, with elevation to stardom in her own right won squarely on merit. Photoplay editors and dramatic critics on the nation's leading newspapers and magazines also lauded the idea of Miss May's individual stardom, many of the most influential critics claiming that "dainty Doris," as she is intimately known, would sweep the field in modern comedy-drama, giving her talents and charm their deserved scope.

Under the productional policy assumed for the Doris May series of features, originals, or book or stage adaptations will be employed as vehicles, with the dominant policy calling for wholesomeness and cleanliness in pictures that will radiate sunshine and happiness through force of their star individualism and story-production value.

Bert Cann

Reports from the Robertson-Cole Studios credit Bert Cann, veteran cinematographer, with having surpassed any of his previous efforts in the photography of Doris May's premiere starring attraction, "The Foolish Age," a Hunt Stromberg Production presented and released by R-C Pictures Corporation.

Favorably known throughout the industry as a former cameraman on the Thomas H. Ince staff, Cann's contribution to the productional qualities of "The Foolish Age" is said to include a number of innovational "surprise" shots made with a special lens which forms part of the equipment on a new Bell and Howell which was pressed into service for the first time for "The Foolish Age."

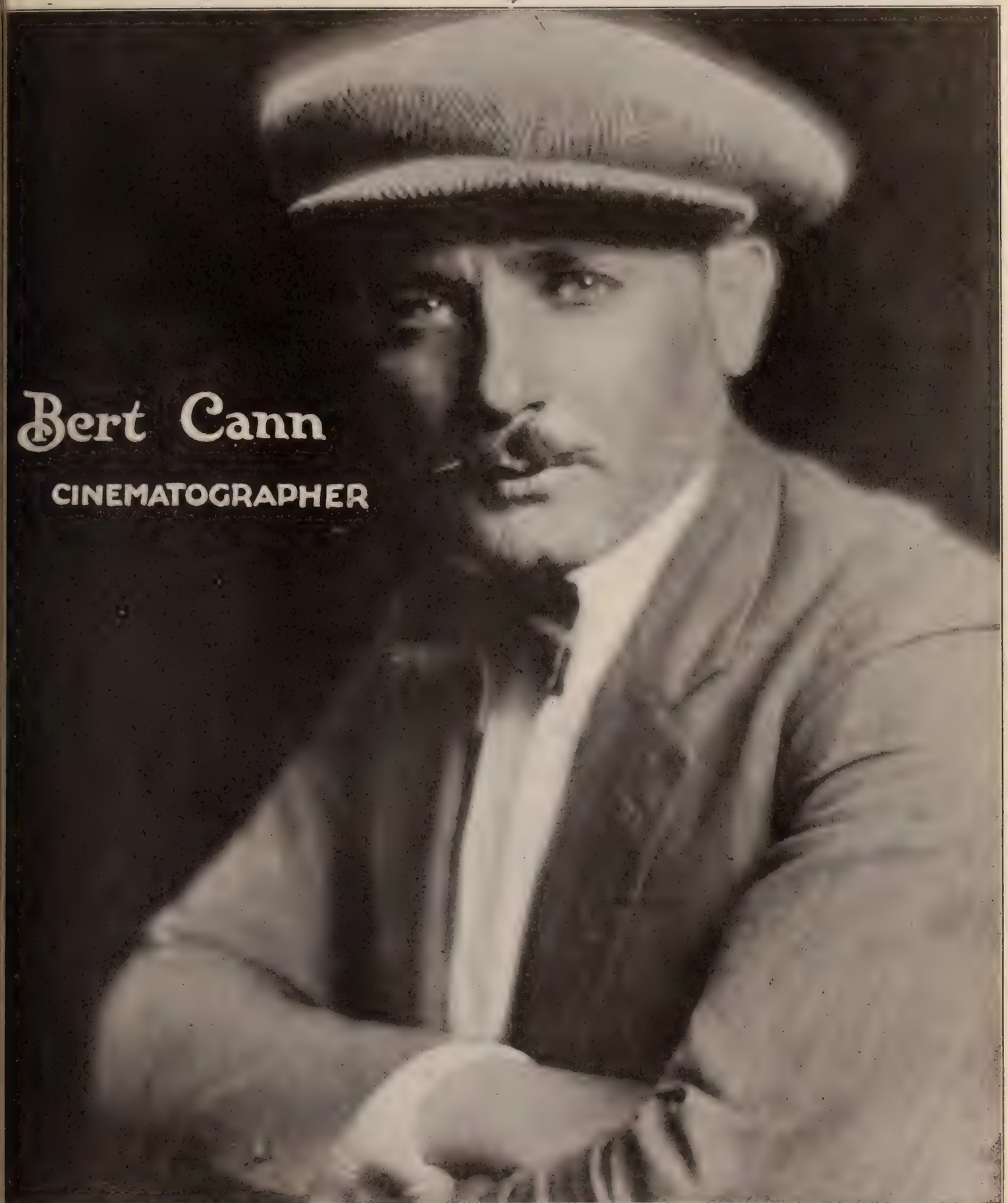
The exterior scenes of a girls' finishing school during the course of its graduation exercises are described as models of artistic composition, the scene being opened very effectively with a longshot panoram photographed through a specially arranged arch of trees. Other beautiful location views add to the scenic value of the picture.

The interior photography boasts the customary Bert Cann finesse and clarity, with special lighting effects announced for several of the novelty scenes.

Prior to joining the staff of the Hunt Stromberg Productions, Cann was in personal charge of the photography for every picture co-starring Douglas MacLean and Doris May. He later photographed the McLean individual releases. In point of service and studio contact, Cann is one of the oldest men behind the camera.

He is the author of several treatises on artistic lighting ond composition for the photo-dramatic art.

DORIS MAY in "The FOOLISH AGE"



A HUNT STROMBERG PRODUCTION · Directed by WM·A·SEITER

THE advertising, publicity and exploitation plans for National Joy Week, October 16, introducing Doris May in "The Foolish Age," as prepared by Hunt tromberg, are now well under way. A four-page announcement brochure has been mailed to 14,161 exhibitors and theatre managers. A photo and publicity service has been supplied to newspapers, magazines and other publications.

An elaborate advance campaign book and a 16-page press book is in course of preparation. National Joy Week plans are included in the campaign book. Every city in which "The Foolish Age" is booked will be encouraged to celebrate National Joy Week, October 16 to 22.

The exploitation plans are most unique and complete, including newspaper stunts, contests and features. The merchants' tie-ups provide for many angles of advertising, including Joy Week sales and window displays. Club women and social organizations will be asked to participate.

Exhibitors will be urged to provide lobby displays, stage settings, prologues and exterior exploitation appropriate for the occasion. Exhibitor advertising space will be used in the newspapers. Billboards, street cars and other advertising mediums will be utilized.

Current Paramount Issues

"The Hell Diggers" and "The Great Moment" Set for Sept. 4th Release

PARAMOUNT will open the season of 1921-22 with the release on September 4 of Wallace Reid in "The Hell Diggers" and Gloria Swanson in "The Great Moment."

Byron Morgan, who wrote the series of automobile stories in which Wallace Reid has appeared so successfully for Paramount, is the author of "The Hell Diggers." This, however, is not a tale of racing motor cars but deals with a subject new to the screen—the giant gold dredgers in the gold fields of California. Mr. Reid is a sturdy dredgeman in the story and when he falls in love and runs counter to the interests of his unscrupulous employers, things begin to happen.

Lois Wilson, who had the leading feminine role in "What's Your Hurry?" is again Mr. Reid's leading woman. The part of John Wade, leader of the farmer faction, is played by Alexander Broun, a veteran actor with a new name. He is none other than Richard Bennett for years famous on the stage and seen a year ago in Eugene O'Neil's play, "Beyond the Horizon." Frank Urson, formerly assistant to Cecil B. DeMille, directed the picture.

"The Great Moment," Gloria Swanson's first starring picture for Paramount, has already in numerous pre-release showings as one of the big-box-office attractions of the year, and recently concluded a run of three successive weeks at the New York Rivoli and Rialto. The story was written especially for Miss Swanson by Elinor Glyn. It was adapted by Monte M. Katterjohn and direced by Sam Wood.

Milton Sills is Miss Swanson's leading man, and Alec B. Francis, F. R. Butler, Arthur Hull, Raymond Brathwayt, Clarence Geldhart, Helen Dunbar and Julia Faye are among those who have prominent roles.

R-C's Units Busy on Coast

"Ma'mselle Jo" and "The Lure of Jade" Progressing Satisfactorily

PRODUCTION is progressing rapidly at the R-C Pictures Corporation studios at Hollywood, L. J. Gasnier and his company filming "Ma'mselle Jo," from the novel by Harriet Comstock, are on location at Lake Tahoe in the most beautiful part of the State of California.

R. J. Tobin, in charge of production on the West Coast, reports that Gasnier is highly pleased with the continuity of "Ma'mselle Jo" and predicts it will be his best picture since "Kismet." The cast, assembled with an eye to the fitness of the players to the parts they interpret, will be as follows:

Pauline Starke, Tully Marshall, George Seigmann, Rose Dione, Ruth King, Jack Mower, James O'Barrows, George M'Daniels, Jack Livingston and Lillian Rambeau, mother of Marjorie Rambeau.

Work on Pauline Frederick's next R-C production also is moving ahead according to schedule. It will be called "The Lure of Jade." Thirty-two scenes were taken at the beautiful Coronado Hotel at Coronado Beach, Sam Diego, including the balcony, gardens, dining room, lobby, veranda and tea rooms.

Marguerite de La Motte Signed for Long Term

J. L. FROTHINGHAM has announced the conclusion of negotiations whereby Marguerite De La Motte will work under his direction for a long period of time. The work which Miss De La Motte has done in a production which Mr. Frothingham has produced for distribution by Associated Producers, Inc., is given as the reason for the contract which will make her available for productions released by this distributing organization.

Miss De La Motte began her services with Mr. Frothingham on the production of "The Ten Dollar Raise," his initial Associated Producers' release. Her work in the ingenue role of this picture was so satisfactory and promising that Mr. Frothingham selected her for the leading feminine in "The Daughter of Brahma" on which she is now working, and which will be his third release through Associated Producers.

New Subject Started by Murphy Walker-Team

Edna Murphy and Johnnie Walker, co-stars for Fox, have begun a new picture under the temporary title of "Buddies," at the Western studio. George E. Marshall wrote the story.

"A Girl's Decision"

with

HELEN GIBSON
ED COXEN

and a notable cast
Directed by Wayne Mack
Producer of "Bubbles"
Edited by Philip Lonergan
Author of "The Tiger Band"

A scene from "Discontented Wives," an Associated Exhibitors' picture, released through Pathe Exchanges, Inc.

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EARLE WILLIAMS
IN
BRING HIM IN
BY H. H. VAN LOAN
DIR. BY EARLE WILLIAMS AND BERT ERSKINE
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presents
ALICE JOYCE
IN
"THE INNER CHAMBER"
From the novel "THE BLOOD RED DAWN" by CHARLES CALDWELL DOBIE
Directed by EDWARD JOSE
VITAGRAPH

ALBERT E. SMITH PRESENTS
THE SON OF WALLINGFORD
WITH AN ALL STAR CAST
A VITAGRAPH SUPER-FEATURE
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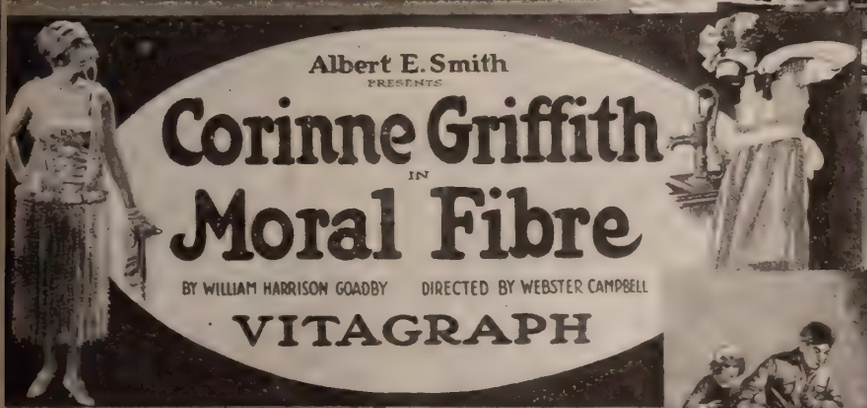

Albert E. Smith
PRESENTS
Corinne Griffith
IN
Moral Fibre
BY WILLIAM HARRISON GOADBY DIRECTED BY WEBSTER CAMPBELL
VITAGRAPH

ALBERT E. SMITH
PRESENTS
WILLIAM DUNCAN
AND
EDITH JOHNSON
IN
WHERE MEN ARE MEN
BY RALPH CUMMINS DIRECTED BY WILLIAM DUNCAN
VITAGRAPH

Betty Compson's latest Paramount picture is "At the End of the World," directed by Penrhyn Stanlaws

May McAvoy in Ideal Role

Proves Herself One of America's Most Gifted Players, Says Realart

A STATEMENT from the Realart home-office declares that May McAvoy in her first starring production for Realart, entitled "Everything for Sale," gives added evidence of being "one of America's most gifted young actresses."

The story was specially written for Miss McAvoy by Hector Turnbull, who also supervised its direction by Frank O'Connor. This is Mr. O'Connor's premier for Realart. He has been singularly successful in bringing out all the drama in Turnbull's story it is declared.

The title, "Everything for Sale" is regarded by Realart as a particularly good box-office asset, lending itself as it does to effective exploitation. It refers to a character in the story, Lee Morton, a wealthy idler, who regards everything in life as being purchasable, even a woman's love.

Realart has surrounded Miss McAvoy with an exceptionally strong cast in this her first picture for the coming season, containing such well-known players as Kathlyn Williams, Eddie Sutherland, Edwin Stevens, Richard Tucker, Betty Schade, Dana Todd and Jane Keckley.

Fred. J. Robinson assisted O'Connor in the direction, the photography being that of Hal Rosson.

Equally strong dramatic stories are contemplated for future McAvoy productions among them being "A Virginia Courtship," "Too Much Wife" and "The Happy Ending." It is announced that Wm. D. Taylor will direct one of Miss McAvoy's coming pictures.

Two Big Stories Bought for Miss Du Pont

Irving G. Thalberg, general manager at Universal City, has just purchased two big stories for Miss Du Pont's coming starring vehicle.

The first of these will be "Ropes," to be filmed from the one-act play by Wilbur Daniel Steele, which created such a sensation when it was published in Harper's Magazine. The second story scheduled for her use is "You Can't Live on Love," a clever original comedy drama by John B. Clymer. Wallace Clifton has been assigned to write the continuity.

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"Cup of Life" Completed

Initial Showing at Pasadena House Said to Have Registered Great Hit

"THE CUP OF LIFE," Thomas H. Ince's latest special for Associated Producers release, was this week completed to the last detail and laboratory work begun on the prints in order that they may be in Associated Producers exchanges a fortnight prior to the release date.

"The Cup of Life" was offered at the Jensen's New Raymond Theatre, Pasadena, in addition to a regular evening program and without advance notice or advertisements in order that it might be put to the best of criticism by an average American audience. The results exceeded the most optimistic expectations of Thomas H. Ince as well as the members of his studio staff and the trade who were present declares a statement from Associated Producers. The powerful suspense of the drama is reported to have held the interest of a packed house from beginning to end while Hobart Bosworth's intense and human character portrayal of "Bully Brand" and Madge Bellamy's striking beauty made a distinct impression, it is stated.

Gauged by the impression created by its first public presentation, critics declare that "The Cup of Life" should prove to be one of the outstanding Ince features of many months, not forgetting the notable box-office success scored by "Lying Lips" and the more recent "Mother O' Mine."

A series of striking still photographs of unusual scenes of the drama are to be published by newspaper rotogravure sections in many key cities while other photographic and news features have been widely distributed to appear coincidental with the release date of the production.

"The Cup of Life" features an all-star cast including Hobart Bosworth, Madge Bellamy, Tully Marshall, Niles Welch and others. Roland V. Lee directed, under the personal supervision of Thomas H. Ince with J. O. Taylor at the camera. The original story by Carey Wilson, was adapted to the screen by Joseph Franklin Poland.

New Subject for Pyramid

Anthony Paul Kelly Story Will Be Filmed for Release at Early Date

WALTER E. GREENE, president of Pyramid Pictures, Inc., has announced that the first picture to be produced by Pyramid for early release will be "My Old Kentucky Home," an original story from the pen of Anthony Paul Kelly.

After the contract was signed, giving Pyramid the right to screen Kelly's latest, Ray C. Smallwood, who will be in charge of the first producing unit for Pyramid and his assistant George A. McGuire, conferred with Mr. Kelly so that work can be started at once. Mr. Greene announced that an all star cast would be employed to play Kelly's characters as moulded in "My Old Kentucky Home." Kelly is considered one of the screen's most successful authors.

In securing Mr. Kelly to write an original story Pyramid is keeping its faith with exhibitors with their promise to give only the best. The title "My Old Kentucky Home" and the commercial value of the name of Mr. Kelly linked as its author, and further commercialized by the standard of the motion pictures produced by Ray C. Smallwood in the past, is positive insurance that the first picture given by Pyramid to the trade world must be a commercial and artistic success.

In speaking of "My Old Kentucky Home," Kelly said, "I am glad to be in a position to work hand in hand with Mr. Greene and Mr. Ray C. Smallwood. They are men who know their business. The story itself is a human document of thrills, action and love. I am certain that Pyramid will have in it a super feature that will be a great financial and artistic success."

In addition to writing this original story, Mr. Kelly has been signed by Pyramid to prepare the story for the screen. In this manner he will be in constant touch with Mr. Smallwood and will materially assist him to make for Pyramid a bigger and better product.

G-D
"A GIRL'S DECISION"
is distributed by
Robert-Adler
1457 Broadway
New York City
Apply now for screening.

"Chic" Sales in four of the roles he will take in "His Nibs" to be released by Exceptional Pictures

"Chic" Sale Picture Finished

Second Production of Exceptional Co. is Named "His Nibs"

ALEXANDER BEYFUSS, vice president and general manager of Exceptional Pictures Corporation recently announced the completion of the second Exceptional Picture the title of which is now announced as being "His Nibs." This production, said to be a distinct departure from the accepted construction of the photoplay, stars Charles "Chic" Sale, one of the best known character actors on the American stage today, and conceded by many as the foremost exponent of rural character portrayal.

This is the first intimation given the trade that the title "His Nibs" applied to the second Exceptional Picture, it having been withheld in the first announcement of this new producing organization, because of a "teaser" campaign which was being run in one of the motion picture trade journals.

Chic Sale plays seven different characters in this novel feature offering, ranging from youth to old age, and so fine a delineation is there in each of these characters, that each one of the seven people he portrays (male and female) stands out as a distinct accomplishment.

In the development of the play, the introduction of the various parts is so logically carried out, and the theme into which they are woven is so novel, that the first public showing of "His Nibs" appears destined to create a new motion picture star literally overnight.

In the story, "His Nibs," played by Mr. Sale, is Theo Bender, owner, manager and operator of a motion picture "palace" in a rural community, and the action of the play permits this lovable old man to delve into the worries of exploiting a theatre, the cutting, editing and titling of "movies," and the making of pictures, in a manner to bring the humor of these situations straight home to the public. The methods of this quaint old man, "His Nibs," are so novel and yet so obvious that the most hardened film technician and the newest picture patron will alike grasp his unique humor, each from his own angle.

As an example, "His Nibs," in editing certain of the action of the play, does it simply by eliminating such parts as have possibly appeared in other films, for instance the hero going to the city in the train, and tells his audience, through the booth window, that he did not think it necessary to show those scenes because they have seen others like it before. His methods of titling are just as novel.

It is evident that unusual thought and technical consideration has been given to this second Exceptional Picture; in fact, the conception and working out of the theme, together with the building of the production, has taken in all practically eight months. The idea is fundamentally to be credited to Mr. Sale himself, Arthur Hoerl, being associated with him in the careful planning of each scene and sequence and in the final conception of "His Nibs" as it will be presented to the public.

Alexander Beyfuss, when disclosing the title "His Nibs," stated that he expected to announce within the very near future, the booking of this film into one of the big New York theatres, where it would immediately demonstrate a real box-office value similar to the manner in which the first exceptional picture, Martin Johnson's "Jungle Adventures" was introduced to the public at the Capitol Theatre, New York.

The fact that Charles "Chic" Sale, is one of the best known actors on the American stage today, having toured the entire country for a number of years, as well as having appeared in several New York successes, assures his first motion picture offering of the unqualified endorsement of the exhibition through the country, and it will earn this approval by its unique merits as a money-making and unusual attraction.

Wm. Mong to Do Script for Frothingham

William V. Mong, who has gained such an enviable reputation as a character actor in productions during the past few years that his writing ability has almost been forgotten, has been selected by J. L. Frothingham to prepare the scenario and continuity on "The Daughter of Brahma," which he has selected for his third production to be released by the Associated Producers, Inc.

256 Big Houses Book "The Old Nest"

The first of the Goldwyn big fifth year productions whose release is to be preceded by an unprecedented national advertising campaign in the big-circulation magazines, "The Old Nest" had been booked in 256 of the country's leading motion picture theatres up to August 15. Additional bookings are being received daily at Goldwyn headquarters. The picture will be released September 11th.

The majority of the bookings are for one week's showing of "The Old Nest"; some are for from two to four weeks.

Beyfuss Announces Policy

His Company Will Only Produce and Will Make "No Glowing Promises"

ALEXANDER BEYFUSS, vice president and general manager of Exceptional Pictures Corporation, in a statement issued this week announces the policy of this new organization.

"Exceptional's policy is a very simple one—direct and to the point," Beyfuss stated. "Our business will be to produce pictures and we will not enter the distribution field because it is felt that there are at present a sufficient number of capable distributing organizations to handle all the product which is necessary for the exhibitors of the United States.

"Realizing, however, that there is and always shall be a great demand for exceptional, worth-while pictures all our efforts, resources and the experience of our organization shall be lent to the building of product such as we feel is desired by the exhibitors of the country.

"Exceptional is confident that its output shall be ably handled in distribution and will not become associated with this branch of the industry except in the event that its product is not presented to the theatre in a manner in which it is the exhibitors' right to expect.

"In deciding upon a policy of production only, we intend to follow this through along lines which deviate somewhat from the general practice, that is, we will make no glowing promises of the pictures we *expect* to make. Work will have been definitely begun or even completed and arrangements for a demonstration of its box-office value will have been made, before we shall feel justified in announcing our efforts to the trade. Then, and only then, in our opinion, shall any statement be worth-while or of value to the industry.

"Our initial steps have followed out this policy: two productions were completed and ready for the market before a statement of any nature whatsoever was made in connection with them. Furthermore, the first Exceptional Picture, Martin Johnson's "Jungle Adventures," without even the aid of distribution affiliations was booked in the world's largest theatre, the Capitol, New York, where it shall first demonstrate its value before distributing arrangements are made.

"And in continuing we prefer that each succeeding offering be an agency in the formulating by the industry of the definite opinion and approval of Exceptional Pictures and the Exceptional organization.

Showing a view of Vitagraph's new Larry Semon comedy, "The Bell Hop"

Trade Showing of Serials

N. Y. Exhibitors Throng to See Pathe Serial "Hurricane Hutch"

EXHIBITORS and their friends, of New York and New Jersey filled the Town Hall, on West 43rd Street, New York City, almost to capacity at the special showing of the new Pathe super-serial, "Hurricane Hutch," produced by George B. Seitz, and starring Charles Hutchinson, Pathe's famous "stunt man." The first few episodes of the chapter play were shown.

The showing was arranged and held under the direction of William E. Raynor, Branch Manager of the Pathe Exchange in New York City, and a suitable musical setting was especially arranged for the presentation. Before the serial episodes were screened Victor M. Shapiro, Pathe's Exploitation Manager, made a short address, explaining the exploitation possibilities for the serial. Mr. Shapiro pointed out the fact that "thrills were a tonic for human nature," and that George B. Seitz had demonstrated his ability as a "thrill doctor." He also called the exhibitors' attention to the fact that the serial is "censor proof," inasmuch as there is nothing in the chapter play to be disapproved by the most severe censor.

Preliminary to the showing of the serial, the latest animated cartoon of the "Aesop's Film Fables" was thrown on the silver sheet, followed by "Netting the Leopard," the first of the new series of animal short subjects showing the exploits of Major Jack Allen, the celebrated big game hunter. After the presentation of "Hurricane Hutch," the latest Harold Lloyd comedy, "I Do," closed the bill.

"Fauntleroy" Issued Soon

Mary Pickford's Latest Picture Most Costly Film Star Has Made

LITTLE LORD FAUNTLEROY is now ready to make his bow on the screen. The last scene for Mary Pickford's film version of Frances Hodgson Burnett's universally loved story was taken a week ago, and Jack Pickford and Alfred E. Green, who were the directors of this feature, brought the finished picture to the United Artists office early this week.

The United Artists announces that "Little Lord Fauntleroy" will be released in the near future. Practically all first run contracts have already been closed and the present high pressure of business seems to indicate, according to Hiram Abrams, that a Fauntleroy stampede is on amongst exhibitors.

It is claimed by the United Artists that "Little Lord Fauntleroy" will go down on record as being the greatest heart story ever told. Its appeal will reach young and old alike, it is declared, as pathos and comedy are interwoven throughout.

Mary Pickford has probably never done a photoplay in which so little location work was required as in "Little Lord Fauntleroy." With the exception of a trip to Burlingame, Cal., where the castle exteriors were made, the entire picture was "shot" on the Brunton lot in Los Angeles, which has been the headquarters for the Pickford force for the past three years. This has not meant, however, that "Little Lord Fauntleroy" is an economical picture. On the contrary, it is by far the most expensive cinema undertaking Little Mary has ever attempted, it is declared.

Selznick's Coming Releases

O'Brien, Hammerstein and Tearle Releases for New Season Named

THE Selznick plans for Eugene O'Brien presentations during the coming season include six features starting with the release of "Clay Dollars" on October 20th. "Clay Dollars" was written by Lewis Allen Browne for Mr. O'Brien. George Archainbaud directed, and Ruth Dwyer appears opposite the star. "Chivalrous Charlie" has just been completed by O'Brien with Robert Ellis directing. This week the star starts "Prophet's Paradise," the third of his series for the coming season. The other three pictures of the series have been fully provided for.

Six Elaine Hammerstein starring vehicles are also on schedule for the coming season. "Remorseless Love," the current release is the last of the closing series. "Handcuffs or Kisses," which will follow "Remorseless Love," will be the first of the new series. George Archainbaud directed from a story by Thomas Edgelow. Robert Ellis is the leading man. "The Way of a Maid" lately completed will be the second of Miss Hammerstein's releases. It is scheduled for release early in November. William P. S. Earle directed from a story by Rex Taylor. Niles Welch heads the supporting cast, which includes George Fawcett and Diana Allen.

On September 20th, "After Midnight," the first of six productions starring Conway Tearle during the coming season, will be released by Select. Ralph Ince directed this production, and Zena Keefe appears in the leading female role. The locale of the story is laid partly in San Francisco's Chinatown and partly in the social centers of the Golden Gate's elite.

The second release of the Conway Tearle series will be "A Man of Stone," the locale of which is laid in India. Betty Howe appears as the leading woman, and Martha Mansfield plays the "heavy." The third feature will be "Love's Masquerade," written by Edward J. Montagne and directed by William P. S. Earle. Winifred Westover is the leading woman. The first three of the Tearle series will reach the screen before early January.

Story Competition Opens

Goldwyn and Chicago News Sponsor Plan; Prizes Aggregate $30,000

THE Goldwyn Pictures Corporation and the Chicago Daily News are sponsoring a motion-picture scenario competition just inaugurated. The contest is now open and will continue for a period of twelve weeks. Prizes aggregating $30,000 are provided for in the competition. Here are the awards as described in a statement from the Goldwyn office in New York:

The first prize, $10,000 in cash, with a splendid production by Goldwyn Pictures Corporation; the next ten prizes, $1,000 each; and the next twenty, $500 each.

By an arrangement entered into between the Chicago Daily News and Goldwyn Pictures Corporation the latter has the right, aside from producing the winner of the first prize, to select for production any or all of the other prize-winning scenarios. This must be done within six months of the close of the contest, otherwise the Chicago Daily News can make such disposition as it wishes of the scenarios.

The contestants will receive daily instructions on what a scenario should be, and how it should be prepared, from some of the biggest men in the motion picture industry, including David Wark Griffith, Rupert Hughes, Samuel Goldwyn and Paul Bern.

The merits of the scenarios entered will be passed upon by a committee of five judges, all of them prominent in the motion picture or the literary world. Part of them will be named by the Chicago Daily News, the rest by Goldwyn Pictures Corporation.

First announcement of the contest was made on Wednesday, August 24, when a three-column advertisement appeared in the New York Times and other newspapers.

Brown Joins M. H. Hoffman

To Handle Publicity for Tiffany Productions and Mae Murray

SOUTHARD BROWN has been engaged by M. H. Hoffman, General Manager of the Tiffany Productions, to take charge of the publicity and advertising department, and at the same time act as assistant to Mr. Hoffman.

Mr. Brown, who is one of the best known publicity men in the independent field, for several years past has been closely connected with Mr. Hoffman.

His fitness for his new duties is fully attested by the remarkable work done while associated with M. H. Hoffman, while the latter was in charge of Pioneer. In addition to handling the publicity work for the Tiffany Productions, Mr. Brown will also act as press representative for Miss Mae Murray.

As is well known, the productions with which Miss Murray will make her bow to the American public in the double role of star and producer, are by far the most ambitious in which she has ever appeared.

The first task confronting Mr. Brown is the exploitation of Miss Murray's latest production "Peacock Alley."

"Molly O" Unfolds Intensley Dramatic Story

THE synopsis of "Molly O" Mack Sennett's production featuring Mabel Normand follows:

Molly O, daughter in a family which ekes out a precarious existence through cleaning jobs done by the father and washing done by the mother, starts the ball rolling by pasting her own photograph over a question mark used by a sensational newspaper to indicate the young woman rumored to be engaged to the very wealthy, handsome and likable Dr. John Spencer Bryant. She studies the photograph of the doctor to such extent that later when she sees him making a call, feels almost as if she knows him, and tries to attract his attention. He smiles at her amusedly.

A neighbor's baby falls ill and Molly O calls Dr. Bryant. He gives her a lift in his automobile to her home and the ride starts trouble for both of them. Molly O's father sees them and roundly upbraids her on the grounds that association with a swell like that doctor can bring no good to his daughter. He brings up the matter of marriage to his assistant.

The doctor encounters his trouble when Molly O's mother selects the newspaper on which she has pasted her photograph to cover the wash which goes to the home of the doctor's fiancee. She has also seen the two of them riding together. Molly O delivers the wash and the denouncement which the fiancee makes of her indicates to the doctor the kind of woman he is engaged to.

The doctor accompanies Molly O home from church and her father makes no secret of the fact that he wants him to stay away from his daughter. The antagonism only increases their attraction for each other and Molly resolves to attend a big charity ball at which she knows the doctor will be present. She purloins a gown belonging to the doctor's fiancee, which her mother has just finished cleaning and makes a sensation.

The fiancee recognizes the gown and demands that Molly O remove it. The doctor comes to her aid and the fiancee offers him his ring back. The doctor gladly accepts it.

Molly O seeks a barn nearby for the purpose of changing into her ordinary apparel before going home. She is attacked there by her father's helper and the doctor comes to her rescue and takes her home. Her father when he sees her partially disrobed wearing the doctor's overcoat orders her from his house.

The next morning the father and his helper go to a mansion to give it its weekly cleaning. There they discover Molly O in negligee and the doctor in a dressing gown. The old man calls a policeman only to discover that the couple have been married the night before.

Marriage however, only starts their real troubles. The added prosperity which the marriage brings to Molly O's family proves too much for her brother and in an effort to shield him Molly O is forced into a position that is possible of only one interpretation on the part of her husband that she is unfaithful to him. Despite the fact that his love has grown after marriage he casts her off.

This gives Fred Manchester, who has secretly admired her, his chance. Working through her brother he entices her on board a blimp and speeds away with her. The brother horrified, runs to the doctor, makes a clean breast of the real events which the doctor has misinterpreted.

The doctor gives a chase in an aeroplane and the fight and rescue that follow brings the picture to a dramatic and happy conclusion.

"Molly O" Production of Staggering Cost

"MOLLY O" the Mack Sennett production which is announced for release on the fall schedule of Associated Producers, Inc., is claimed as probably the most costly production of its kind that has been produced during the past year. Mr. Sennett has made no announcement of the actual outlay of money which the completion of "Molly O" has demanded, but the known costs of the factors entering into it makes it almost a staggering total, without the incidental expenses which no one but the producer can know.

Despite the huge cost there is nothing extravagant about the attraction. The mere hugeness of it, as it was planned by Mr. Sennett called for a cost that is four or five times greater than the actual outlay on advertised "lavish" productions. Determined to make it a successor to "Mickey" that would eclipse that success as a box office attraction Mr. Sennett planned big from the start and kept to that program.

The two first moves made by Mr. Sennett shouldered him with a financial burden that was tremendous. Without attempting to negotiate with Mabel Normand, whom he had selected for the leading role, the producer telegraphed her an offer in entire keeping with the bigness he had planned for the production. The figure has not been made public but Miss Normand has remarked "It astounded me as much as did the first telegraphed offer of salary which Mr. Sennet telegraphed me. That time he said $125 a week and I accepted on the idea that he had written $25.

F. Richard Jones, director of "Mickey," was another person Mr. Sennett had decided upon. Mr. Jones was under contract to D. W. Griffith. Mr. Sennett went into negotiations for his services in the same big way that had characterized his treatment of Miss Normand and within a few weeks Mr. Jones was back on the Sennett lot.

With the star and director all ready actual work on the production was started. Both were consulted as to sets, continuity and everything else connected with the production. The story carries the heroine from poverty stricken squalor to luxuriant abundance and the settings gave opportunity for the most splendid equipment ever afforded a production.

Experts were called in for the making of the settings. They were given carte blanche as to cost but Mr. Sennett himself put on the restriction they were always to be kept within the bounds established by the theme of the story and he supervised the plans to make certain that this edict was obeyed.

Three months is considered ample time for the filming of a production but "Molly O" was actually in the process of "shooting" for just six days less than ten months. In spite of this there was not an idle day at the studio during the entire time. Work was progressing on it all the time, but Mr. Sennett's insistence upon "bigness" in even the smallest details resulted in a carefullness of studio work that has ever been accorded to another production.

In "Molly O" Sennett Attains an Ideal

Back of the announcement by Associated Producers, Inc., of the release of Mack Sennett's "Molly O" with Mabel Normand on the fall schedule is the story of how one of the best known producers of motion pictures has attained an ideal. Laugh producers are far more scarce in the motion picture industry than are the men capable of producing tensely dramatic stories, so that Mack Sennett has been kept busy at the work that the public demanded of him. Despite

Once he strayed out of the field of straight comedy. Those in the industry did not take kindly to it. Mack Sennett should stick to straight comedy was the opinion, but when the production finally reached the public it was seized upon as one of the greatest ever made. "Mickey" is still remembered as being the greatest box office attraction that has ever been released in America, for Mack Sennett's first production outside the straight comedy field was "Mickey" and his star Mabel Normand.

Despite the enormous success of "Mickey," Mr. Sennett was not satisfied. The story of "Mickey" was not exactly the one that he wanted and he bided his time. A year ago it arrived under the title of "Molly O." The instant he recognized it as the story he had been searching for he lost no time in procuring the services of Miss Normand for the leading role and in bringing F. Richard Jones, director of "Mickey." back to the Sennett lot.

Three scenes from the J. L. Frothingham production, "Pilgrims of the Night," to be distributed by Associated Producers, Inc. The story was adapted from the novel "Passers-By," by E. Phillips Oppenheim

An Opinion of "Molly O" by Mack Sennett

"MOLLY O" is the personification of Optimism; its heroine is so full of "pep" that there wasn't any actress in the world that could play the part except Mabel Normand, who came back to the Sennett regime a greater, finer, more brilliant and winsome a star than ever. And one purpose animated her; it was to see whether Mack Sennett could produce another "Mickey."

We have reason to believe that "Molly O" is a "greater-than-'Mickey'-picture."

It ought to be. It has the same persons engaged in the same capacities that went into the success of "Mickey"—star, director and producer; it is the product of ripened experience, it cost more money and consumed more time; it employs more players; it covers a deeper range of emotions and it tells a keener story. "Molly O," the embodiment of the Spirit of "I Will" struggles up from the dreary slums of society and by virtue of that which is within her, assumes her rightful place in society by the side of the man of her choice, who, like another Cinderella, she meets at a grand ball. Lavishness of production, a mint of money, the best effort that the Sennett organization could command in all its branches and engage in every ounce of energy and every foot of resources in its thirty-five acres of studio territory, are in this picture, "Molly O," and in it in such a way that it all shows. It will compel and convince by the very might of its size; it will beguile and thrill by the power and urge of its story.

It is the writer's expression of faith—faith in the public and faith in the picture industry."

Five A. P. Releases Are Booked by Hearst

Five productions distributed by Associated Producers, Inc., have been bought for one of the most unusual motion picture theatres in the country, according to word which was received from the Los Angeles exchange by General Manager Al Lichtman. The production will be shown in the private theatre maintained by William Randolph Hearst on his ranch at San Simeon, Calif.

The Associated Producers' productions booked are "The Ten Dollar Raise," "Home Talent," "Made in the Kitchen," "She Sighed by the Seaside" and "Love's Outcast."

Exhibitors' Box Office Reports Will Appear in Next Week's News

Contracts on "Molly O" and "Hail the Woman" Must Bear Time Stamps

TO avoid any discrimination or favoritism in the acceptance of contracts, General Manager Al Lichtman, of Associated Producers, Inc., sent telegraphic orders to exchanges this week that all contracts on "Molly O," the Mack Sennett production with Mabel Normand and "Hail the Woman," the Thomas H. Ince special must bear time stamps. This step was necessary because already disputes as to priority of contracts has arisen in regard to the productions, and the inquiries and general interest which has been displayed by exhibitors caused apprehension that more might occur.

The first mix-up occurred in Pennsylvania where a salesman out on the road sold "Molly O" at about the same time when an exhibitor in the same territory called at the exchange office and contracted for the same pictures. The situation was a difficult one to adjust as neither exhibitor had any great time argument in his favor. The exchange manager forwarded both to the home office where General Manager Al Lichtman suggested a compromise, and adjudication of it is being carried through at the office of the local exchange.

Another arose out of a booking for a chain of houses in the East. A scrutiny of the contract showed that it called for bookings in a house which was in direct competition with that of another theatre, the manager of which had contracted for the same series of pictures. In this case there was no time priority in favor of either party, and it was this case that caused Mr. Lichtman to issue the order regarding the time stamping of all contracts.

"The exhibitor interest that has been displayed in these two productions and the competition that has arisen for them," said Mr. Lichtman, "is such as to indicate that many more such mix-ups will occur unless some step was taken to prevent them. A dispute about the priority of an exhibitor claim is an unpleasant matter, and especially obnoxious to Associated Producers which is striving to be absolutely fair to every exhibitor, booking each production singly."

"Silent Call" on A. P. List

H. O. Davis, Producer; Laurence Trimble, Director; Jane Murfin, Author

H. O. DAVIS, producer of the Laurence Trimble-Jane Murfin production, announces the completion of "The Silent Call" for distribution by Associated Producers.

The cutting and titling of the features is expected to take about a month so that a completed print will probably be received by the distributing company, the latter part of September.

"The Silent Call" represents the producing of a few of the newly organized triumvirate in the motion picture field, Laurence Trimble a well-known director and Jane Murfin, a well-known author of scenarios and feature plays are associated with Mr. Davis in the production of "The Silent Call." Mr. Trimble is one of the veteran writers and directors of the screen world. Originally a writer of stories for Vitagraph over a decade ago, he soon came to direct his own pictures with this company. He produced several novelties among them "Storybook Land Pictures for Children," "The Battle Hymn of the Republic" and "Jealousy," the production with no subtitles, only one scene and only one actress. He directed the last two Olive Thomas productions.

Miss Murfin is the best known for her work as a speaking dramatist, although she has also written a number of successful photoplays, original stories as well as adaptations of her own dramatic works. Her most popular spoken dramas include "Information Please," "Daybreak" and "Lilac Time" which were written in collaboration with Jane Cowl.

Mr. Davis who represents the business experience of the new combination was wth Triangle as director general in the hayday of its career. At present, in addition to being the producer of the Laurence Thimble-Jane Murfin productions, he is general manager for Mack Sennett.

"Mother O'Mine" Scores Heavily in Duluth

The Garrick theatre of Duluth, Minn., has written o the Associated Producers, Inc., announcing that Thomas H. Ince's "Mother O' Mine" did capacity business for the entire week of July 30th and established the biggest box office gross which the theatre has experienced since early last winter.

"Foolish Matrons" Held Over by Symphony

"The Foolish Matrons," the latest Maurice Tourneur production for distribution by Associated Producers, Inc., has been retained for a second week by the Symphony theatre in Los Angeles. The Tourneur production was put into the theatre for its first run without any special exploitation or advertising.

Star Triumphant under Sennett's Banner

MABEL NORMAND, the star of "Molly O," has attained every triumph of her motion picture career under the direction of the comedy king.

There are four big outstanding features in her screen career. The first was the abandonment of her decision never to enter a studio again after her first experience; the second her appearance in the old Keystone comedies; the third her part in "Mickey," and the fourth her selection for the leading feminine role in "Molly O."

Mack Sennett was the cause of all four of them. Miss Normand after a rather precarious career as a model for illustrators acted upon the advice of a friend and sought a part in one of the productions being directed by D. W. Griffith. One day convinced her that there were easier ways of earning $5.00 than appearing before a camera for the length of time required of actresses in the old days. So she stayed away.

Then she met Mack Sennett. Mr. Sennett informed her that she had violated all the ethics of the picture profession by not returning to the studio to finish the production and advised her to try it again. She did with the result that she stayed in pictures.

Strong Supporting Cast Seen in "Molly O"

Seldom has a star been surrounded by a more congenial cast than that engaged to support Mabel Normand by Mack Sennett in his production of "Molly O" which has been announced for October release by Associated Producers, Inc. Two factors entered into the selection of the actors and actresses who appear in the more important roles—the prime one of course being their ability to portray the role, but secondarily their temperament was given careful consideration.

By this process it fell to Jack Mulhall to be chosen for the leading male role to play opposite Miss Normand. Lowell Sherman was selected as the leading "heavy." Jacqueline Logan appears in the role of an entirely new style of "vamp"

A subtle, suave, gentlemanly crook has an important part in the story; and this part has been entrusted to Ben Deely. For the role of Molly O's brother, a weakling, not incorrigibly bad, Albert Hackett was selected. In the roles of her father and mother appear George Nichols and Mrs. Anna Hernandez.

One of the cleverest characterizations in the entire production was entrusted to Eddie Gribbons.

Perhaps the high quality of the entire cast is best exemplified by the fact that Frank Bond appears as the master of ceremonies at the grand ball which is one of the most lavish as well as important in the development of the story.

"Molly O"—in the center the man who made it, Mack Sennett; above and below him, Mabel Normand, the star; three scenes from the production and a bird-eye view of the Sennett studios on the Coast where it was made. The feature will be distributed by Associated Producers

A scene from the Hobart Bosworth production "Blind Hearts," distributed through Associated Producers, Inc.

Paramount Signs Victor Fleming to Dire ct

Victor Fleming, one of the best known and most successful directors in the industry, has signed a contract with Paramount and has been assigned to direct Agnes Ayres in her first starring picture "The Lane That Has No Turning," by Sir Gilbert Parker. This announcement was made at Hollywood last week by Jesse L. Lasky, who stated that work on the new picture would be started at the Lasky studio as soon as Miss Ayres completes her work in George Melford's production "The Sheik," in which she is featured with Rudolph Valentino.

Fleming received prominence for his work as director of Douglas Fairbanks, his first picture with Fairbanks being "His Majesty, The American." This was followed by "When the Clouds Roll By" and "The Mollycoddle." He was also associated with Mary Pickford for a time and more recently with Constance Talmadge.

Complete Cast of "The Foolish Age" Named

Director William A. Seiter of Hunt Stromberg Productions has announced the following cast for "The Foolish Age" which is the first of the R-C Pictures, starring Doris May:

Doris May as Margy Carr; Hallam Cooley as Homer Dean Chadwick; Otis Harlan as "Old Top" Carr; Arthur Hoyt as Lester Hicks; Lillian Worth as Flossy; Bull Montana as Bibbs; Spike Robinson as Cauliflower Jim; and Babe London as "Fatty Olga."

"The Foolish Age" is from an original story by Hunt Stromberg. It will be released in "National Joy Week" which begins October 16.

"Handcuffs or Kisses", Due September 10

As the successor to "Remorseless Love," the current Elaine Hammerstein release, Selznick has supplied exchanges with "Handcuffs or Kisses" in readiness for release September 10th. In this feature, directed by George Archainbaud, the leading man is Robert Ellis, who is also a member of the Selznick directorial staff. Thomas Edgelow's story, first published in Young's Magazine, provided the basis of "Handcuffs or Kisses."

Fox Sees Big Comedy Year

EVERY indication points to the fact that the coming season is to be the greatest comedy year since the Fox Film Corporation has made this feature an important part of its annual program.

Heading the comedy organization is Clyde Cook, who has been hailed by reviewers as a second Chaplin. One year ago this comedian was practically unknown except as an eccentric of the music halls. With his addition to the Fox program and his elevation to stardom in such successes as "The Jockey," "The Guide" and "The Sailor," Cook has gone to the very top as an entertainer and is now popular all over the world as one of the leading comedians of the screen.

Material has been obtained for him for the approaching season that will greatly enhance his value to the program of any theatre and add further to his fast growing popularity, it is declared. His first release of the season will be "The Toreador," which will be available on September 18. Those who have seen it, state that it surpasses his other successes. Cook will make about seven comedies during the season.

The new comedy star is Al St. John, who has been leading man and featured player of the Fox Sunshine Comedies. Hereafter St. John will make comedy features for Fox. He will also make about seven special comedies. His two first releases are "Small Town Stuff," on September 4, and "The Happy Pest" on October 4, both two-reel specials.

Fox Sunshine Comedies will be continued with new players added to the cast, and it is hardly necessary to draw attention to these two-reel entertainments. The releases planned up to date include "Ain't Love Grand," August 14; "The Devilish Romeo," August 28; "One Moment Please," September 11; "The Book Agent," September 29, and "The Singer Midgets' Sideshow," October 9.

There is probably not a spot in this country where the Mutt and Jeff cartoons are not known. They will be issued in 500 foot reels, and Bud Fisher, their creator, promises some especially interesting and lively subjects during the coming season.

Urban to Issue Four-Reeler

"The Four Seasons" Presents Beautiful Views of Natural Scenery

CHARLES URBAN is just putputting the finishing touches to a series of four reels to be called "The Four Seasons." For the first time he will issue a subject which in its entirety contains more than a single reel, for "The Four Seasons" will be released as a four reel feature.

The theme was conceived by Raymond L. Ditmars and directed throughout by him. Indeed, many of the more difficult scenes were personally photographed by him with cameras of special mechanism. The four reels assembled are from an accumulated file of more than 40,000 feet of film.

"The Four Seasons," as the title indicates, treat of spring, summer, autumn and winter, with a reel devoted to each. The main idea back of the entire subject is to clearly portray in beautiful and unusual scenes the lessons of the weather, incidentally demonstrating the possibilities of anyone definitely forecasting many weather conditions.

Animals play an important part in the picture, illustrating the ways and moods of the seasons by their habits and Nature's treatment of them. The whole is linked together by an interesting story.

"The Four Seasons" is really a year's biography of Nature; it has compelling beauty and an interest that goes far beyond an appeal to the mere lover of nature. Dr. Ditmars is a trained observer and he has brought all his skill and knowledge to translate his observations to the motion picture screen that will make them crystal clear to the millions among the motion picture audiences.

Mr. Urban will release "The Four Seasons" as a special feature among the Urban Popular Classics, published by the Kineto Company of America.

Plans Extensive Advertising on "Camille"

Exploitation and advertising plans of exceptional strength are being drawn by Metro Pictures Corporation for "Camille," the latest Nazimova production according to an announcement from the Metro headquarters. The first print of "Camille" is expected to arrive from the West Coast within a week.

Metro Buys Stories for Hughes and Lytell

Metro bought this week the three following stories for the screen for Gareth Hughes, "The Adventure of a Ready Letter Writer," by Blanche Brace, from the *Saturday Evening Post;* for Gareth Hughes again, "Stay Home," by Edgar Franklin, from Munsey's; and for Bert Lytell, another *Saturday Evening Post* story, "The Right That Failed," by J. P. Marquand.

Record Bookings Mai Paramount Week

CABLE reports received from Sydney, Australia by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, indicate that all records for film bookings have been eclipsed in the sales campaign for the first annual Paramount Week in Australia and New Zealand, which is being observed the week of September 5th., in conjunction with the American drive for better pictures. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors in Australasia, reports that exhibitors throughout the two countries have co-operated heartily in making the initial Paramount Week a smashing success..

First-Run Bookings fo "Old Nest" Increase

The New York special pi release showing of Rupert Hugh photodrama of home, "The C Nest," has been transferred fro the Astor theatre to the Capi theatre, where it is drawing l crowds.

The regular first run showin of "The Old Nest" will start Sunday, September 11, followi Goldwyn's nation-wide magazi advertising campaign. The Lond showing of "The Old Nest" scheduled to take place on Mond August 29, at the Alhambra the tre.

Goldwyn further announces th ninety-six theatres throughout t country signed up for "The C Nest" during the week endi August 13, most of them being f first runs.

Day and Date First Run for Hodkinson Films

A letter received at the home o fice of the W. W. Hodkinson Co poration from W. F. Seymou Hodkinson Supervisor, bears t news that Rowland & Clark ha bought "The Man of the Fores for the Savoy Theatre, week August 22nd. They will also pl "Lavender and Old Lace" at t Regent Theatre in East Liberty a in the same week will play "T Journey's End" at the Liber Theatre, East Liberty, thus maki three simultaneous first runs f Hodkinson pictures in Pittsburgh

Jefferson Dickson to Do Camera Work

Jefferson Dickson, who did t camera work on "Young Diana the Cosmopolitan production, sta ring Marion Davies, is leaving f Europe in response to a call fro one of the big producing compani abroad. Mr. Dickson will introdu American camera methods in l work abroad. In the past he h been associated at various tim with Wesley Ruggles, Franc Marion, and Charles Urban, photographer.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Urban Subjects from All Parts of the Globe

The subjects to appear in coming issues of Kineto Review represent screen offerings from many parts of the globe. "The Science of a Soap Bubble" and "The Chemistry of Combustion" are the work of Prof. J. Percy Smith of London. "Eccentricities of the Wasp and Bee" comes from Athens, Greece. "Furs and Feathers" and "A Glimpse Into the Animal Kingdom" were made by Arthur H. Fisher, the naturalist-photographer. "The Garden of the Gods" was photographed by James V. Kelly. "Kentucky Thoroughbreds" is the work of Carl von Hoffman, who is now in Asia Minor collecting material for the Urban Popular Classics. "Manhattan Life," "The Victory Pageants," "Hiking the Alps with the Swiss Boy Scouts," "The Delta of the Nile," "Rio de Janeiro," and "My Adirondacks Outing" are also on the release schedule.

Backer Will Have New Short Westerns

Franklin E. Backer just completed negotiations whereby he will distribute via the state rights market fourteen two-reel western subjects. Winther & Reynolds Productions Co. of El Paso, Texas, are responsible for the new pictures and have agreed to deliver one every three weeks for the coming season. Having completed the first two of the series, Messrs. Winther and Reynolds recently visited New York to close the contract with Mr. Backer before proceeding to Los Angeles, where the third picture will be started as soon as they arrive on the coast. By the time number three of the set is ready for the screen Mr. Backer expects to start releasing them, so that they will be supplied to independent exchanges at regular three-week intervals.

Biblical Films Set for September Release

In the growing popularity of short subjects Sacred Films, Inc., finds much promise for the success of its "Great Narratives of the Old Testament." These form a series of twelve one-reelers issued one a month via the state rights market. They are based on Biblical themes. The initial four reels, "Creation and Adam and Eve," "Cain and Abel," "Noah and the Ark" and "The Deluge," are edited and ready for early September release, according to announcement from the Burbank offices of the Sacred Films, Inc.

Russell Completes Feature

"Shadows of Conscience," Seven-Reeler, Ready for Distribution

RUSSELL'S Productions have just completed their special feature, "Shadows of Conscience," a seven-reel production, which is heralded as one of the big independent pictures of the year, and B. D. Russell has arrived in Chicago from the coast with the negative, which is now at the Burton-Holmes Laboratories for the final cutting and making prints.

The story was specially written by Francis Powers, author of "The First Born," collaborating with John P. McCarthy, who also directed the picture, and whose "Out of the Dust" was one of the real screen successes.

The story, which starts in a Wyoming town in 1879-80 and closes ten years later in California, is said to be of unusual dramatic strength and drawing power, and is headed by Russell Simpson. Great pains have been taken to assure historical accuracy both as to costumes and settings.

Others in the cast are Landers Stevens, Barbara Tenant, W. Bradley Ward, Nelson McDowell, Ashley Cooper, Ida McKenzie and Gertrude Olmstead.

B. D. Russell reports that more than one hundred and twenty thousand feet of film was shot in making this feature, and that when cut to the seven-reel length, at which it will be released, it offers the exhibitor one of the strongest, most gripping, and beautifully presented romantic pictures of the early west yet screened.

Distribution plans for this special feature have not been announced as yet, but it is understoood that offers have been received for the picture from some of the largest state right organizations in the country.

Russell Simpson and Barbara Tenant in a scene from "Shadows of Conscience," the initial Russell Production soon to be released

Chas. Burr Issues Statement

Discusses Distribution and Exhibition of "Burn 'Em Up Barnes"

IN a statement issued this week by Charles C. Burr, president of Mastodon Films, Inc., and the producer of the long popular Torchy Comedies and of Johnny Hines's most recent and ambitious feature production, "Burn 'Em Up Barnes," Mr. Burr effectively sheds light upon some mooted points regarding the distribution and exhibition of this romantic comedy.

"Contrary to the impression prevalent in some quarters," states Mr. Burr, "Mastodon Films, Inc., has not entered into any distributing arrangements with any organization, individual or group of persons for 'Burn 'Em Up Barnes.' Nor are the pre-release showings of the production, now being staged in several cities, to be construed as meaning that the picture is being State Righted.

"At the moment," the statement continues, "the status of this Johnny Hines feature offering is not to be defined and the object of the showings, which is fully in accord with modern practice, is to definitely determine and establish its value as a box office attraction.

"Since its inception 'Burn 'Em Up Barnes' has been offered in a group of carefully selected theatres, ranging in type from the 'small town' house to the 'big city' theatre, with exploitation and without, accompanied by personal appearances of the star and otherwise, and in fine its presentation has been varied as widely as circumstances would permit of.

"In each instance its reception has been gratifyingly enthusiastic and the attitude of the audience, press and trade is unmistakably one of complete and unanimous approval.

"The schedule of pre-release showings, soon to be concluded, will be confined to this already determined and diversified group of theatres.

"At the conclusion of these arrangements and the completion of the compilation of the data provided by them, definite announcement will be made of 'Burn 'Em Up Barnes'' ultimate disposition."

Warner Sells Foreign Rights on Feature

Exclusive foreign distribution rights of "Why Girls Leave Home," the Warner Brothers' feature production adapted from the stage success of the same name, has been secured by the Apollo Trading Company of New York.

"Why Girls Leave Home" was adapted and directed by William Nigh and produced by Harry Rapf. Anna Q. Nillson is the featured player. In the supporting cast are Maurine Powers, Claude King, Julia Swayne Gordon, Corinne Barker and Kathryn Perry.

Cuneo Will Make Eight "Different" Westerns

A radical departure from the usual production of Western pictures is to be made by the Doubleday Production Company, making the new series of eight five-reelers, starring Lester Cuneo, announces that company.

Mr. Cuneo has all the abilities of a full-fledged Western star and in addition has had an abundance of dramatic experience on the legitimate stage. Human interest, big dramatic moments and excellent plot will blend with the elements of the regulation Westerns to furnish thrills, and the producers also aim to surround Cuneo with excellent supporting casts. Mrs. Wally Reid is playing opposite the star in "Behind the Mask," the present production, and in addition to her appearance little Billy Reid, the four-year-old pride and joy of the Reid family, will also have an important role.

The Cuneo company is finishing location work at Sunland, California, and will shortly commence interior work at Warner Brothers' studios in Hollywood. Irving M. Lesser is distributing the entire series of the eight Cuneo specials and claims they are selling faster than he anticipated.

Oscar Apfel Leaves for Maine Exteriors

No sooner does Oscar Apfel announce the formation of a brand-new picture company to be known as the Oscar Apfel Productions, Inc., than he leaves with a coterie of photoplay artists for Maine, where he will spend several weeks on "location" for his initial picture.

Mr. Apfel plans to make between four and six super-features a year, with the first entitled "Jerry."

AT LAST—

all the glory and mystic lure
of the South Seas—

"Bali The Unknown"

an extraordinary
5-reel
feature travel story
in
PRIZMA-COLOR

A
true story
of
Love, Romance and Adventure
on
a South Sea Isle

—*STRANGER THAN ANY FICTION*—

The Rajah and his many wives
Harem dancers
Primitive customs
An ape-like man
The sacred volcano
Beautiful South Sea maids
and their love affairs

on an island of enchantment unknown to the western world

shown at the Capitol Theatre, New York
and
overwhelmingly applauded
at each screening

A Better Picture
High Entertainment Value
Big Exploitation Opportunities

Wire or write for State Rights and Territorial Premiere Screenings

HAROLD H. HORTON, PRIZMA INC.
71 West 23rd St., New York

Sarg's Almanac in Three B'way Houses

TONY SARG'S ALMANAC is to run simultaneously at three Broadway houses, Criterion, Rivoli and Rialto. Dr. Hugo Riesenfeld has chosen Tony Sarg's Almanac as an added attraction for the "Affairs of Anatol" when that picture will run at the Rivoli and Rialto theatres, simultaneously. This places the Almanac in three important theatres on Broadway simultaneously.

It has also been chosen to run with the "Affairs of Anatol" in the new Stanley theatre, Philadelphia.

Furthermore, for the first time in the history of the California theatre was a short subject held over for two weeks—Tony Sarg's Almanac. It was also chosen to play with the "Three Musketeers" in Los Angeles, beginning August 31.

"Tarzan" Serial His Best

Director Robert F. Hill Believes He Has Never Equalled New Serial

ROBERT F. HILL, under whose direction "Adventures of Tarzan," the latest chapter play to star Elmo Lincoln, was recently completed on the Pacific Coast, believes this production to be the crowning achievement of his directorial career.

Hill, who will take a short vacation before starting a new production, recently declared himself as follows regarding "Adventures of Tarzan": "I am delighted at the opportunity afforded through the medium of the trade press to give the exhibitors of this country my opinion of 'Adventures of Tarzan,' which has just been completed in the studios of the Great Western Producing Company. I have specialized in the direction of chapter film plays for many years and I believe that in the serial I have finally achieved my dream of what should really constitute this peculiar form of screen entertainment. Suspense, strength in episode climaxes, variance of locales, melodramatic situations and novelty of story are the prime requisites for a successful serial. 'Adventures of Tarzan' possesses all of these in abundance. Picturized from the 'Revenge of Tarzan,' by Edgar Rice Burroughs, this serial embodies all of the mystery, the charm of action for which Mr. Burroughs' novels are noted. The author has been of invaluable assistance to me throughout the entire production in securing the proper jungle atmosphere, garbing the various characters correctly and in injecting the proper suspense. Mr. Burroughs spent many days on location and in the studios wiith us in this work. His expression of keen approval during a recent screening of 'Adventures of Tarzan' has well repaid the expenditure of time and effort. My confidence in the reception which exhibitors will accord this serial is intensified by the remarkable work of Elmo Lincoln, the star. I have directed Lincoln in several serials during the past five years, but have never seen him equal his performance as the ape man of the jungles."

More Territory Sold on "Tarzan" Serial

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, reported this week the sale of another territory for "Adventures of Tarzan," starring Elmo Lincoln. Contracts have been signed between Weiss and A. Thimmig of St. Louis whereby the latter secures the newest Tarzan chapter play for Eastern Missouri and Southern Illinois.

A bit of melodrama in "Steelheart," the latest Vitagraph production starring William Duncan and Edith Johnson

Makes Lobby Attractive to Exploit "Hush"

L. C. Lester, manager of the Rivoli theatre in Columbia, S. C., id some special exploitation for lara Kimball Young's feature, Hush," which attracted consider- ble attention. He mounted one of he 24 sheets on a special board and laced it squarely across the front i his marquise. He augmented is ballyhoo with extra painted anners hung on the sides, plus his sual electric signs and additional aper in front.

"Why Girls Leave Home" in Indefinite Runs

Two indefinite runs of "Why irls Leave Home," Warner rothers' production adapted from he stage play of the same name, ill be inaugurated simultaneously B. S. Moss' Broadway theatre, ew York, and the Halsey theatre, ewark, on September 11th, it is nnounced. Both theatres have anned sweeping publicity and ad- ertising campaigns, beginning with e posting of twenty-four-sheet asers reading: "Do You Know hy Girls Leave Home?" The mpaigns also involve an original ewspaper competition with dailies the respective cities.

According to advices received at e Warner offices from the man- er of the Bijou theatre, Atlantic ity, all precedents of the resort ve been shattered, in that the pro- ction is now showing for the sec- d week to capacity audiences. eretofore all productions have en- yed not more than a week's book- g. While the Bijou is a small eatre, it is declared that over ,000 paid admissions totaled the st week. The performances were ntinuous from 10 A.M. to mid- ght, and the tremendous success the picture is attributed to its usual story, an excellent cast aded by Anna Q. Nillson, and the e direction of William Nigh. arry Raf produced the picture for arner Brothers.

"Love, Hate and Woman" to Have Premiere

Announcement is made by W. y Johnston, vice-president of the rrow Film Corporation, that the orld's premiere presentation of the ace Davison feature, "Love, ate and a Woman," will be made Boston on September 5th, Labor ay, when this picture will be own to the public for the first ne at the Boston theatre.

"Bungalow Love" New Sun-Lite Offering

"Bungalow Love" is the title of e latest Sun-Lite Comedy sched- ed for Reelcraft release, accord- g to an announcement made early the week by R. C. Cropper, Presi- nt of Reelcraft Pictures Corpora- n. The comedy, now in its final ages of completion, follows the lease of "An Eastern Breeze," a rrent Reelcraft offering which has en favorably received by both ess and exhibitor.

Showing how a 24 sheet was used over the lobby of the Rivoli theatre, Columbia, S. C., to advertise "Hush," a current Equity release with Clara Kimball Young

"Lying Truth" Distribution

Announcement to Be Made Soon, States Jasper, Back from Trip

JOHN J. JASPER, general manager of the Marion Fairfax Productions, has returned to the Coast from a seven-week trip through the East made especially to arrange distribution for "Lying Truth" and future Marion Fairfax Productions, and will shortly make announcement concerning distribution arrangements.

In addition to spending several weeks in New York, Mr. Jasper made trips to Boston, Philadelphia, Washington, and in returning to the Coast spent time in Cleveland, Grand Rapids, Chicago, St. Louis, Omaha, Denver and Salt Lake. As a result of his trip he is in a very optimistic mood.

"Business is going to be exceptionally good for the theatre men this winter," Mr. Jasper says. "The extremely hot weather this summer has caused many to be pessimistic, but this feeling will disappear with the arrival of cooler days in the fall. The farmer is going to be prosperous because of his bumper crops and this condition is going to reflect to a greater part of the industrial world. The East is hit harder than any other part of the country, and as one goes West the condition brightens continually. The brightest spot, without a doubt, of the entire nation is Los Angeles at the present time."

Concerning distribution of "Lying Truth," Mr. Jasper stated that he was still conferring by wire with distribution organizations and the final negotiations will be concluded within a few days.

Built on Specifications

"Tarzan" Serial Developed in Manner Suggested by Exhibitors

AS an example of the close co-operation which should exist between the production and exhibition factors of the motion picture industry, Louise Weiss, sponsor for "Adventures of Tarzan," cites the methods used in producing this serial.

According to Weiss, several thousand exhibitors were queried prior to the turning of a crank, in order to ascertain what style of chapter play would best suit the requirements of their patrons. An analysis of the replies showed a strong demand among exhibitors for wild animal serials, as they have come to be known. Going further with his research work before starting production, the executive of Adventures of Tarzan Serial Sales Corporation learned that the presence of a well konwn serial star for exploitation purposes was desired by the majority of showmen throughout the United States and Canada. The necessary elements as outlined by the response to his questionnaire proved to be as follows: a star of established standing in a story of the jungle providing opportunities for the plentiful use of wild animals and a variety of locale.

It was to meet these suggestions that Mr. Weiss purchased the famous story by Edgar Rice Burroughs, entitled "The Return of Tarzan," from which the serial was picturized. His selection of Elmo Lincoln, the originator of the character of the ape man, naturally followed and in order to insure the presence of sufficient wild beasts of the jungle Weiss augmented the large collection of animals at the studios of the Great Western Producing Company by securing the services of a prominent circus owner, who placed his entire menagerie at the disposal of director Robert F. Hill.

Henderson Will Direct New Arrow-Curwood

AN announcement of particular interest to exhibitors throughout the country is made at the Arrow offices this week, who state that the well-known director, Dell Henderson, has been secured to direct the next Oliver Curwood picture being made by Pine Tree Pictures, Inc.

The title selected for this production is "The Girl From Porcupine" and production will be started on this immediately. Mr. Henderson stating in his wire that he expects to be "shooting" on the exterior scenes on Monday.

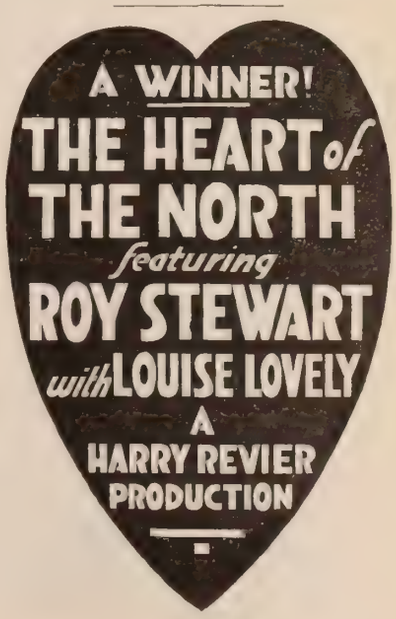
Mitchell Leichter Gets "Twice Born Woman"

Mitchell Leichter, well known in the industry as one of its best exploitation managers, has secured the world's rights to "The Twice Born Woman," a Sonora Films Corp. feature, which played a run of five weeks to good audiences at the New York Hippodrome. As an opening shot under his management, Mr. Leichter has booked the production for a three weeks' engagement at the Liberty theatre, Jersey City, from Sept. 12th to Oct. 1st. This, in the opinion of many prominent film men, is declared to be a record achievement, in that the Dempsey-Carpentier fight pictures played the much-exploited city only one week.

Mitchell Leichter has just returned from the West Coast, where he spent the past five years as exploitation manager for some of the industry's largest film concerns, his territory being a large one, taking in all the principal cities and towns from Vancouver in the north to Los Angeles in the south.

"Dangerous Paths" Completed for Arrow

Word received at the Arrow home office this week states that the second of the series of Neva Gerber productions, entitled "Dangerous Paths," has been completed and the print is on the way East.



New Picture Announced by Malcolm Strauss

Malcolm Strauss, president of Malcolm Strauss Pictures Corporation, announces the following productions to be released early during the season of 1921-1922: A superfeature production of Shakespeare's "Hamlet"; "Salome," one of the greatest screen spectacles ever offered to the public; "Tears of the Sea," from the story by Sam Benelli, author of "The Jest"; a Malcolm Strauss production, "Quicksand," and "The Omen."

Sam Grand, of Boston, Buys Jans Feature

H. F. Jans, president of the Jans Productions, Inc., announces that he has just concluded negotiations with Sam Grand, the president of the Federated Film Exchange, Inc., of New England, by which Mr. Grand has bought outright for his territory the new specials, "Man and Woman" and "The Amazing Lovers."

Lubin Buys Story for Second Feature

Bert Lubin, president of the Western Pictures Corporation, now producing a series of six feature outdoor-adventure productions starring the beauty contest winner, Allene Ray, announces that he has just purchased the screen rights of the magazine novelette, "Lady Luck," from the pen of Carl Stearns Clancy, for the second of the series.

Unique Views Shown in "A Borneo Venice"

Frederick Burlingham, the explorer, whose adventure pictures in strange parts of the world are to be released next month by the Truart Film Corporation, says for strange sights and genuine thrills one should go to Borneo.

The first release is entitled "A Borneo Venice." This shows the native town of Bandjermasin, on tidewater, where the stores are on bamboo rafts and most traffic is in strange canoes, for instead of streets the town is interesected by water lanes.

Bandjermasin is inhabited mostly by Malays and Arabs. The real wild men of Borneo or Dayaks appear in three separate reels later as the strange expedition penetrates into the interior.

Third Kineto Series Ready

Thirteen Reviews to Be Released, One a Week, Beginning Sept. 4

THE third series of Kineto Reviews has been selected and will follow in release beginning September 4. There are thirteen in the series and will be released at the rate of one each week.

Scenic pictures, reels of travel, animal subjects, scientific films, scenes in spectacular help to make up the variety of the series.

The first release of the series is "Garden of the Gods," the entire reel being devoted to this Colorado magnificence. Following that comes one of Prof. F. Percy Smith's famous scientific films, "The Science of a Soap Bubble," detailing the scientific significance of a boyhood pastime. The third is "Rio de Janeiro, a tour through the famous city of South America.

Lovers of horses will find the fourth release "Kentucky Thoroughbreds," especially alluring; pictures and detailed information of this region that produces so many beautiful horses. The fifth is another story of Boy Scouts, entitled "Hiking the Alps with the Boy Scouts," a story of the Swiss boys belonging to this international organization of spirited boyhood.

New York is interestingly represented in the series with "Manhattan Life," a real cross-section of life in the principal borough of the Greater City.

Following that comes "Eccentricities of the Wasp and Bee," a popular scientific study of insect intelligence. It is surprising how much human beings can learn from them. Others will be "Furs and Feathers," "My Adirondack's Outing," "The Chemistry of Combustion," "The Victory Pageants," "The Delta of the Nile" and "Glimpses of the Animal Kingdom."

"Heartsof North" Premiere

Tivoli Theatre, of 'Frisco, to Run Brandt-Davis Production

THE Tivoli theatre, San Francisco, one of the most exclusive theatres on the West Coast, is to witness the grand premiere of "The Heart of the North"—the new feature of the Canadian Northwest produced by Joe Brandt and George H. Davis under their new producing organizations, Quality Film Productions, Inc. The picture is to be State Righted for September, and features Roy Stewart, who is supported by Louise Lovely. The announcement of this premiere comes as evidence of the Tivoli management's endorsement of September as Independence Month.

This big feature booking, it is announced, is especially unusual, in that the management of the Tivoli requested this feature for the week of September 18th, after seeing the film on the West Coast, immediately following its completion, even before it had been given final editing, and without any sales, exploitation, or advertising drive upon it. All Star Features Distributors, Inc., of San Francisco, who have secured the rights in their territory to "The Heart of the North," have wired Mr. Brandt that feature bookings of the same calibre as the Tivoli showing have been secured in Oakland, Stockton, San Jose, Fresno, and every other key city in their district.

An extensive campaign is being prepared to put this feature over big in every territory, and special intensive campaigning will be done during September, it is announced.

An attractive and elaborate twenty-page press book has been completed, containing every aid and suggestion that will be of use to exchanges in selling this feature, and to exhibitors in putting it over big. The cover is done in two colors, and the book contains samples of advance notices, reviews, publicity stories, special spreads, and presentation and exploitation ideas.

Attractive scene cuts full of punch and action have been prepared for one, two, and three-column space. There are several advertising suggestions, with cuts and copy complete, also in one, two and three-column size. Special oil paintings for the lobby, one, two, three, and six sheets and twenty-four sheets, are also illustrated.

Another Federated Exchange Opens

Still another Federated exchange has just been opened, in Denver, by the Lannon-Sheffield Exchanges, franchise holder of the Federated Film Exchanges of America, Inc. L. T. Fidler, widely known in the Denver territory, has been made exchange manager.

Two other recent additions to the Federated string were the Buffalo offices, opened by Sam Grand, and the Pittsburgh office, about to be opened by Harry L. Charnas.

Heerman Prophecies Success

Victor Heerman, directing Jackie Coogan in his new picture, claims it will be the finest picture he has made. And with that ultimatum from the lips of Heerman one looks forward to some picture with little Jackie. Heerman first obtained his megaphone experience in comedy with Mack Sennett and he completed it in drama with David Wark Griffith. He was born in the theatrical game and knows the silent drama from A to Z. Work on Jackie's new picture is well under way.

Warner Baxter Cast as Miss Binney's Lead

Warner Baxter will be Constance Binney's leading man in a story which has been scenarized by Percy Heath and Aubrey Stauffer,

Louis Weiss Made Director of I.D.P.A.

It was announced this week that Louis Weiss has been unanimously elected a member of the board of directors of the newly formed Independent Distributors and Producers Association. Weiss, who is secretary of Adventures of Tarzan Serial Sales Corporation, is one of the leading distributors of state right productions, and is at present marketing "Adventures of Tarzan," the newest serial to star Elmo Lincoln. He has taken an active part in the formation of the association recently organized for the mutual welfare of independent producers and distributors, and is also Chairman of the Publicity Committee for this organization.

"The Right Way" Goes Big in Cincinnati

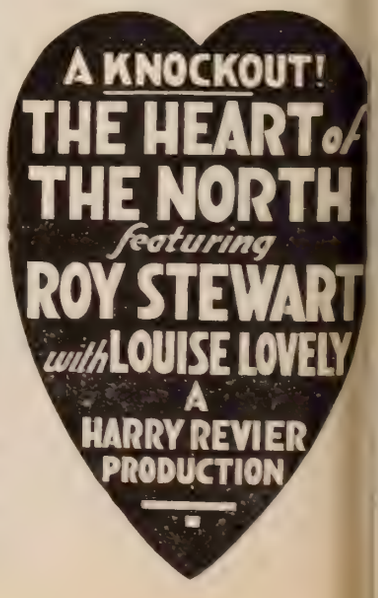
Managers McMahon and Jackson, of the Gifts theatre, Cincinnati, booked the Thomas Mott Osborne production, "The Right Way," through the Equity Picture Corporation, and from the opening day, August 21, the business was so heavy that the theatre management decided to hold it over indefinitely.

The Producers Security Corporation, which releases the picture, received a wire from the Equity offices that the Cincinnati business is expected to establish a house record for both "run" and attendance.

"Snapshots" Help Open Loew's State

Great honor was accorded this week to Federated Screen Snapshots, in that an issue of this film news reel was made a part of the opening bill of Loew's great new State theatre, at Broadway and 45th Street, the magnificent $1,000,000 picture house which opened Monday night.

This issue of Screen Snapshots was booked far in advance by the department in charge of securing the all-headline bill for the opening week at the State theatre, through Warner's Exchange, the New York office of Federated Film Exchanges, Inc., which releases Screen Snapshots.



MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SAN DIEGO

Harry H. Homer, formerly with the Alcazar and the Theatorium in Chicago, who has been on the Coast for about a year, has taken the position of house-manager at the Superba, succeeding C. C. Chellew, who has gone to Los Angeles. In the East, Mr. Homer was one of those most interested in Movie Baseball, Inc. Mrs. Homer is an accomplished musician and will soon take up her work as musical director at the Silver Strand theatre in Coronado.

The Broadway has inaugurated the plan of offering a program which includes two feature pictures. The first such program included Elaine Hammerstein in "The Miracle of Manhattan," and Tom Moore in "Officer 666."

CONNECTICUT

Thomas C. Robertson, who has for a long period held an executive position with the Carey Moving Picture Company at Lee, Mass., has resigned to accept a similar position at the new Ferncliff theatre in that place. Joseph R. Kenyon, who has been assistant to Mr. Robertson, has also resigned and will continue as assistant to Mr. Robertson at the Ferncliff theatre. Miss Katherine Noonan, for a long time pianist and musical director with the Carey Moving Picture Company, is a third member of the staff at that house to resign and is to be the organist at the Ferncliff theatre. Joseph Clotier of Pittsfield, Mass., has been engaged to succeed Mr. Robertson at the Carey theatre.

L. B. Murphy of Thomaston, Conn., proprietor of motion picture houses in that place, Waterbury and Watertown, has added the Granniss Auditorium at Terryville, Ct., to his circuit, having bought the business from Andrew W. Granniss, who has conducted it for some years.

William H. Roberts, 77, for many years treasurer of the corporation operating the old Roberts' Opera House at Hartford, Ct., retiring when the theatre was leased to Jennings & Graves, died suddenly of apoplexy at Watch Hill, R. I. He was unmarried and leaves no near relatives. He was a son of the late William W. Roberts, who built the Hartford playhouse in 1869.

WESTERN NEW YORK

Al Beckerich has resigned as manager of the Olympic theatre, Buffalo. He has not as yet made any plans for the future, but is negotiating with some local concerns and hopes to remain in town.

Otto Schroeppel, formerly assistant manager of the Buffalo Realart office and recently a member of the Associated Producers sales staff, has accepted the management of the Circle theatre, one of the houses in the General Theatres corporation chain.

G. M. Rowell, formerly with Pathe in Detroit, is now covering the Rochester territory for Fox. Mr. Rowell is the father of Manager Rowell of the Buffalo exchange. "A Connecticut Yankee at King Arthur's Court," will be shown for the second time in Buffalo at Shea's Criterion the week of September 11.

The Buffalo Pathe exchange has leased half of the first floor and basement in the new exchange building being built in Franklin street. Manager W. A. V. Mack announces that Jim Bailey of

Corinne Griffith in her new starring picture for Vitagraph, entitled "Moral Fibre." Harry C. Browne is the leading man

Keith's theatre has signed up for first run on "Hurricane Hutch," in Buffalo. Mr. Mack has received a letter from Harold B. Franklin in which the managing director of the Shea picture houses declares "I Do," is the funniest picture that Harold Lloyd has given to the motion picture industry.

"The Four Horsemen of the Apocolypse," having been shown to almost 25,000 Buffalonians in two weeks, is continuing for seven days more. Capacity business is reported for every performance. The admission scale ranges from 50 cents to $1.50.

E. J. Hayes, manager of the Buffalo First National exchange, is making preparations for a series of personal appearances by Hope Hampton at theatres in Buffalo, Rochester and Syracuse this month. Mr. Hayes announces that his company has leased the entire second floor in the new exchange building. The end of the sales contest saw the local office well to the front.

A local branch of the Motion Picture Theatre Owners of America was organized at a meeting of owners in the Regent theatre, Tuesday, August 30. Howard F. Smith of the Palace theatre is the local representative for the organization.

The annual outing of the F. I. L. M. Club of Buffalo has been postponed indefinitely.

OKLAHOMA CITY

The American theatre, with 311 seating capacity, was opened to capacity business at Oklahoma City, August 17. The new theare is modern and up-to-date and will show Select, Vitagraph, R. D. Lewis and Paramount pictures at 10 and 25 cents.

A charter has been granted by the Secretary of State to the Sunset Photo Play Corporation, capital stock $100,000. Incorporators are Robert S. Hodgin, Jos. A. Wasson and Robert B. Cisar, all of Oklahoma City. A site for a studio has been chosen and arrangements completed for the manufacture of western films.

Five of the largest theatres in Kansas City, Mo., were without orchestral music Thursday due to a dispute between the theatre owners and the Musicians' Union over the length of time that the musicians should play.

D. S. Smithhisler and G. E. Darland, managers of the Billings theatre, at Enid, Okla., have been temporarily enjoined by the court from changing the name "Billings." The new managers claimed that the name hurt their business, while the owners claimed that the name "Billings" was a trademark and could not be legally changed. The result of the suit is being watched for with much interest.

The Palace theatre at Newkirk, Okla., has reopened, after having been dark for the past two months. "The Kid" was the initial picture shown at the opening.

Werner Brothers have announced that their Queen theatre, at Trinity, Texas, will show Mondays, Thursdays, Fridays and Saturdays only, in the future, the cut of two days a week being made on account of poor business.

The Best theatre at Palestine, Texas, will re-open about September 1. The house was taken over by Southern Enterprises several months ago. Many improvements have been made preparatory to the opening.

MINNEAPOLIS

Al Bernstein, who has been manager of the local Famous Players-Lasky office for the past four months, is to manage the new Paramount exchange which will be opened at Milwaukee the latter part of this month.

Hay and Nicholas, proprietors of the Strand theatre at Fairmont, Minn., are spending $15,000 in redecorating and remodeling their house. The theatre will be completely renovated and new fixtures will be installed. The Standard Theatre Equipment Corporation, Minneapolis, have charge of the work.

The manager of the F. B. Warren corporation office which is to be opened here in September is to be A. C. Whitmore who was formerly associated with Fred B. Warren in Chicago.

KANSAS CITY

Phil L. Ryan, franchise manager for Associated Exhibitors, Inc., was in Kansas City last week on an inspection tour of the exchanges and for a conference with Samuel Harding of Kansas City, president of Associated Exhibitors, who has returned from the Pacific coast. Mr. Ryan, who has just completed a tour of the nine exchange centers, said that box office receipts have increased from 15 to 20 per cent in the last two weeks and that better business conditions are undoubtedly in sight.

A banquet was held at the Hotel Baltimore, Kansas City, Saturday night for the salesmen of the Kansas City Film Board of Trade, representing the various film companies in Kansas City. Seventy-five men were present at the banquet.

The New Independence theatre, Cherryvale, Kas., has been purchased by Ted Laughlin and William Levy.

Peacock Productions, Inc., is negotiating with the Thomas Cusack Company of Kansas City for one hundred 24 sheet stands to be used in an advertising campaign of D. W. Griffith's "The Fall of Babylon."

Loew's Garden theatre in Kansas City re-opened Sunday, after having been closed all summer. As in the past, feature motion pictures will be shown in conjunction with vaudeville acts.

CANADA

The Allen theatre, Toronto, Ontario, head house of the Allen string of fifty odd theatres across Canada, is once more away to a fine start, after having been closed for several weeks to permit the installation of a stage on which to present prologues, ballet numbers and vaudeville specialties. It is interesting to note that Herb Jennings has been selected as the manager of the Allen theatre.

It has been finally decided to name Loew's latest theatre in Montreal, Quebec, "Loew's Court Theatre." This was formerly the Theatre Francaise, a large amusement house in the heart of the French section of Montreal. There is now little trace of the old theatre, however, the structure having been rebuilt throughout and much modern equipment added. For some time it was proposed to call it the "Metropolitan Theatre."

Announcement has been made that the new house will be opened in September. The policy will be to present moving pictures exclusively and special attention will be paid to orchestration and prologue features. It is planned to change the program three times weekly and Sunday performances will be featured.

In honor of the first visit to Toronto, Ontario, as Canada's Governor-General by His Excellency, Lord Byng, the Strand theatre presented a double bill consisting of two British productions during the week of August 29. Lord Byng formally opened the Canadian National Exhibition on August 27 and was present in the Ontario capital for several days after that. Manager Robson therefore hit upon the plan of hooking up with the historic occasion by presenting a British program at the Strand, consisting of "The Mystery Road" and "The Princess of New York."

Jessen's Studio News by Wire

GOLDWYN

Director Mason Hopper has begun the filming of the Rupert Hughes story, "The Wall-flower."

Two subjects have just been completed. They are "Grand Larceny" and "His Back Against the Wall." "Grand Larceny" was directed by Wallace Worsley, and "His Back Against the Wall" was directed by Roland V. Lee.

VITAGRAPH

William Duncan will next produce "The Come-Back," written by J. Rawley Davies. Edith Johnson will co-star with Mr. Duncan in the new production.

A new comedy story is being prepared for Jimmy Aubrey.

The Larry Semon company is still at Hume filming exteriors.

REALART

Wells Hastings has been added to the scenario staff of Realart by Elmer Harris.

William D. Taylor is directing May McAvoy.

Hector Turnbull has written an original play which will be used as Wanda Hawley's next vehicle. Thomas Heffron has been assigned to direct Miss Hawley.

Mary Miles Minter has arrived in Los Angeles.

LASKY

William DeMille has begun the production of "Miss Lulu Bett," the novel written by Zona Gale. Lois Wilson and Milton Sills appear in the principal role.

George Melford has completed the production of "The Sheik."

Roscoe Arbuckle's next screen vehicle will be "The Melancholy Spirit," by Director James Cruze and A. B. Baringer.

Betty Compson will begin work on September 5th in "The Little Minister," the stage play by Sir James Barrie. Director Stanlaws will wield the megaphone for this subject.

Thomas Meighan has begun work on "A Prince There Was," the continuity for which was written by Waldemar Young. Tom Forman is directing under the supervision of Frank Woods. Mildred Harris appears opposite Mr. Meighan in this production.

Jack Holt and his company are still at Mommouth Mountain filming exteriors for "The Call of the North." Joseph Henaberry is the director of this production.

Paul Powell has arrived in Los Angeles from London. He will direct Ethel Clayton in "The Cradle."

METRO

Virginia Valli will play opposite Bert Lytell in "The Light That Failed." Bayard Veiller will have charge of the direction.

Bert Lytell returns to light comedy in his latest Metro picture, "A Trip to Paradise."

Charles Bryant left last week for New York taking with him the negative and initial prints of "Camille," in which Nazimova is starred.

Recent additions to the cast of "Turn to the Right," of which Rex Ingram is the director, are Margaret Loomis, Betty Allen and Lydia Knott.

Director Harry Beaumont secured the use of Roscoe Arbuckle's home to film the exteriors for "Glass Houses" in which Viola Dana is being starred.

Director Ingram and his company are at Santa Rosa filming race-track scenes.

UNIVERSAL

Lon Chaney has been engaged by Irving Thalberg to be starred in a dramatic subject.

Edward Kull has completed "The Terror Trail," a serial in which Eileen Sedgwick is starred. George Larkin plays an important role.

Plans are being made for a press showing of "Foolish Wives" on Saturday, September 17th.

"The Substitute Millionaire," which was purchased from the estate of George Loane Tucker, will be used as the Herbert Rawlinson's first starring vehicle for Universal.

Stuart Paton has been signed to direct Harry Carey in "Man to Man," written by Jackson Gregory. The continuity was prepared by George C. Hull.

Hobart Henley, upon his arrival in Universal City will begin the production of a photoplay starring Marie Prevost.

"Wild Honey," a romance of the African veldt, written by Cynthia Stockley, will be used as Priscilla Dean's next starring vehicle for Universal.

1st NATIONAL

John Stahl's next production for First National release will be based on the story, "The Fur Bringers," written by Herbert Footner.

"Rose of the Sea," a story by Countess Bacymska, will be used for Anita Stewart's next stellar vehicle. The continuity for this subject has been prepared by Madge Tyrone.

The cast for Charles Ray's "Deuce of Spades" includes Marjorie Prevost, William Courtleigh, Jack Richardson, J. P. Lockney, Gus Leonard, and others. The direction will be in charge of Charles and Al Ray.

Wesley Ruggles has completed the production of "Slippy McGee" for Oliver Morosco.

Eddie Cline is directing Buster Keaton in his third comedy for First National release. Sybil Sealey is playing the female lead.

Louis Mayer has purchased "The Woman He Married" for Anita Stewart. The story was written by Herbert Bashford.

HERE AND THERE

The Pacific Film Company has adopted the trade name of the "Folly Comedies" for those in which George Ovey and Vernon Dent are featured.

David Kirkland and Director Lloyd Ingraham are writing the continuity for "The Sign of the Jack o'Lantern," by Myrtle Reed for the Renco Film Company.

"My Boy" is the title of Jackie Coogan's new picture just begun at the Brunton studio under the direction of Victor Heerman.

The complete cast for J. L. Frothingham's "The Daughter of Brahma," includes Marguerite de la Motte, James Morrison, William Mong, Ethel Terry. Edward Sloman is directing.

C. Gardner Sullivan has renewed his contract with Thomas H. Ince for a number of years.

Frank Borzage is now on the Coast and will produce a series of pictures.

Mary MacLaren is recovering from an operation for appendicitis.

Cyrus Williams company has completed the filming of its fifteenth two-reel western, starring Tom Santschi, for release by Pathe. The subject just completed is titled "The Heart of Doreen," and was directed by Bob Bradbury.

Dora Bedford Made a Fox Film Star

Barbara Bedford has been added to the galaxy of Fox Film Corporation stars, under a long-term contract. "The qualities which induced Mr. Fox to promote the young actress to stardom before the close of her first year in pictures include native intelligence and histrionic ability, beauty and charm of manner, health and courage, and determination," declares the statement from the William Fox offices.

A year ago she accompanied her father on a trip to California and there met Maurice Tourneur, who invited her to visit his studio. The visit resulted in the offer of a small part in the cast of a photoplay and she accepted.

Days passed and Tourneur had not found an acceptable leading woman. He decided to try Miss Bedford, who proved satisfactory and was given the role. Thereafter she went from success to success, appearing in "The Last of the Mohicans," "The Big Punch," "The Face of the World," "Shame," "Gleam o' Dawn."

Barbara Bedford will be starred in Twentieth Century pictures. She already has begun work on her first star picture, based on a story by John Breckenridge Ellis, under the direction of Howard Mitchell.

Two Stories Ready for Herbert Rawlinson

When Herbert Rawlinson completes his role in support of Priscilla Dean in "Conflict," her forthcoming Universal-Jewel feature, upon which she is now at work in British Columbia, he will return to Universal City to begin his own starring contract. Two stories of unusual dramatic power will be waiting for him.

The first of these will be "The Black Bag," a speedy mystery story by Louis Joseph Vance, with a locale that extends from New York to Europe and back, with action in every scene.

Then will come "The Substitute Millionaire," a story which the late George Loane Tucker purchased, and which was bought by Universal at the producer's recent death.

Production on "The Black Bag" will start just as soon as Stuart Paton has finished "Conflict."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 9, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

AFTER YOUR OWN HEART (FOX) TOM MIX.....AUG. 20
"Humor and new gags make this quite interesting."—M. P. News.

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

AT THE END OF THE WORLD (PARAMOUNT) BETTY COMPSON .....AUG. 27
"Disappointing melodramatic romance, but may slide by."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business." "Dorothy Dalton fans sadly disappointed with this last production of hers. Attracted average business due to the popularity of the star."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
An inconsequential story not suited to Pearl White."—M. P. News.

BIG GAME (METRO) MAY ALLISON.....AUG. 20
"Fairly interesting picture for May Allison."—M. P. News.

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
Rural comedy-drama is fairly amusing."—M. P. News.

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED .....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
Hayakawa has entertaining mystery picture here."—M. P. News.
Exhibitor Comment—"Fair business, but business not commensurate with value of picture. Too hot for any picture to do itself justice."

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.
Exhibitor Comment—"A fair picture, but box office reports were unsatisfying."

BLOT, THE (LOIS WEBER-B. F. WARREN CORP.) SPECIAL CAST .....AUG. 27
Miss Weber builds up-to-the-minute, entertaining picture."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST .....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer." "Pleasing picture, fair receipts." "A real big feature which appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one." "One of the finest pictures of the season—and it went over just moderately well. Business just average." "Exceptionally good picture and business splendid. Unusually strong cast. Patrons evinced much satisfaction."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months." "Fine picture. Business unusually good for this time of the year." "Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST .....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST .....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average." "Did only a fair amount of business. The men seemed to like it fairly well, but the women couldn't hand it much." "The old double role turns up once more, and is not handled any better than usual. Picture has some good settings, and a fair plot. An average picture and box office attraction." "Why did they 'star' Doris May in this? She was merely a supporting lead, and not much of that. Courtenay Foote did some good work. Business, fair."

BURN 'EM UP BARNES (MASTODON FILMS, INC.) JOHNNY HINES .....SEPT. 3
"Melodramatic farce furnishes entertainment and couple of thrills."—News.

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW .....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CAPPY RICKS (PARAMOUNT) THOMAS MEIGHAN.....SEPT. 3
"Good audience picture with some excellent comedy sequences."—M. P. News.

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY 9
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape." "This one pleased my audiences, but did not draw."

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG .....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY 9
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.
Exhibitor Comment—"Fine business and picture seemed to entertain."

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST .....JULY 16
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.
Exhibitor Comment—"Pleased our audiences and drew good patronage."

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY 23
"Fails to come up to expectations."—M. P. News.
Exhibitor Comment—"Very good picture and did a good business." "Just fair, where Meighan ought to be big." "Very good feature, with excellent receipts."

CRAZY TO MARRY (PARAMOUNT) ROSCOE ARBUCKLE.....AUG. 13
"Arbuckle returns to slapstick and provides much humor."—M. P. News.
Exhibitor Comment—"Best picture Arbuckle has ever made. One long laugh from start to finish. House in an uproar all the time. Excellent business." "One of the best Fatty has put over in five reels, but they prefer him in two reels." "Roscoe Arbuckle scored once more in this feature which appealed to our patrons and did excellent business." "This picture should never have escaped beyond the limits of two reels. Business not good."

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG. 6
"Average program picture on a heart interest theme."—M. P. News.

DAUGHTER OF THE LAW, THE (UNIVERSAL) CARMEL MYERS.AUG. 13
"A particularly good melo well worth seeing."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts." "Appeals to educated classes and lovers of history with peculiar force. General public not interested." "Went over very big." "Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction." "Largely entertaining. Shot the box office receipts up high." "Did not hold up well at all. Unusually warm weather affected attendance. Did not please all patrons. Patrons did not think it compared with 'Passion' or 'Gypsy Blood.'" "Big picture. Pulled with the better trade but did not satisfy the average fan." "Fell off considerably."
Consensus—"Good picture, good puller."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

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Exhibitors' Own Box Office Reports

(Continued from page 1377)

PICTURE BRAND STAR RELEASED PLAN BOOK

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DISRAELI (DISTINCTIVE PRODUCTIONS-UNITED ARTISTS) GEORGE ARLISS....SEPT. 3
"Conclusive proof that the screen is progressive."—M. P. News.

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST....AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.
Exhibitor Comment—"A catchy title, which is always a big help in attracting attention and arousing curiosity. Picture better than the average and business as good as could be reasonably expected for the season." "This picture in a tie-up with Harold Lloyd's comedy, "I Do," made last week a very good business week for our house."

EVER SINCE EVE (FOX) SHIRLEY MASON....AUG. 27
"Fluffy story carries little interest."—M. P. News.

EXPERIENCE (PARAMOUNT) SPECIAL CAST....AUG. 20
"Rich settings and fine cast will probably put this morality play over."—M. P. News.

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST....JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTER, THE (SELZNICK) CONWAY TEARLE....SEPT. 3
"Conway Tearle drama; conventional, but failed with suspense."—M. P. News.

FIGHTING BREED, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER....AUG. 27
"Something doing every minute in this two-fisted picture."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.
Exhibitor Comment—"Only a fair picture. Business the same." "Went over fairly well with business so so."

FINE FEATHERS (METRO) SPECIAL CAST....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST....APR. 16
"Rather morbid, but has interesting moments."—M. P. News.

GET YOUR MAN (FOX) BUCK JONES....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GIRL'S DECISION, A (RAINBOW FILM CO.-STATE RIGHTS) SPECIAL CAST....SEPT. 3
"A Western drama that looks a good State right bet."—M. P. News.

GOLDEN SNARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE....JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.
Exhibitor Comment—"Not up to usual Curwood standard. Business not as good as it should have been for people like Curwood productions here." "Book for week, played three days. Business terrible. Picture not so bad."

GOLEM, THE (PARAMOUNT) SPECIAL CAST....JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST....MAY 21
"Talky picture, not pure entertainment."—M. P. News.
Exhibitor Comment—"Very poor. Time-worn theme, poorly developed. Poor interest throughout and business was bad."

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON....AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM....JULY 30
"Human document on mother-faith theme."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business bad throughout week." "A mediocre picture and business was bad." "Disappointing. Lacking in originality. Played to good receipts."
Consensus—"Good picture, good puller."

HEART LINE, THE (PATHE) LEAH BAIRD....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART TO LET, A (REALART) JUSTINE JOHNSTONE....AUG. 6
"Light and sugary entertainment here."—M. P. News.

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News

HELL DIGGERS, THE (PARAMOUNT) WALLACE REID....SEPT. 3
"Not Reid's best, but a satisfactory offering, nevertheless."—M. P. News.
Exhibitor Comment—"Went over big to better than usual crowds."

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER STURDY OAK (REALART) WANDA HAWLEY....AUG. 20
"Wanda Hawley picture only mildly entertaining."—M. P. News.
Exhibitor Comment—"Good little picture that got by all right." "Disappointing. Not up to standard. Business poor."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair." "A rather unusual production, well acted. Played in conjunction with 'A Voice in the Dark,' and drew well."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN....MAY 14
"Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was expressed by many patrons." "Only fair picture with business the same."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons." "Only fair picture—with business the same."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather." "Good business and an unusually good domestic drama."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM....MAY 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average." "An excellent drawing card; well balanced production which did a good business for a week." "Our audiences called this picture and the attendance was satisfactory." "Fair picture and drew fairly well. Not a sensation, though."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON....MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture." "Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump." "Good picture for warm weather. Did fair business." "Good average picture. It drew fairly good business, considering very warm season when so many of this section find it convenient to be out of the city on the Gulf beaches. Dorothy Dalton has unusually good reputation with our fans, anyhow."
Consensus—"Good picture, good puller."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News.

JACK RIDER, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS....AUG. 27
"Good incident in this lively western."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week." "Lionel Barrymore in a picture which is above the average. It will be enjoyed by the discriminating."

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN..JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.
Exhibitor Comment—"Very well balanced picture. Absence of subcaptions well received, consensus being audiences appreciated trend not being broken. Receipts dandy." "A novelty, and a great picture. No sub-titles are used, and they are not missed. Plot rather trite, but artistically developed. Drew well."

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat." "Entertaining feature with better business than usual." "Clean, amusing little picture. Business fair."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

KISS, THE (UNIVERSAL) CARMEL MYERS....JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business."

LAND OF HOPE, THE (REALART) ALICE BRADY....JULY 9
"Entertaining comedy drama built around new and appealing theme."—M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

LAST CARD, THE (METRO) MAY ALLISON....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON)....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.
Exhibitor Comment—"This one surprised me. Afraid it lacked punch and action, booked it for three days, had a 'hold-out' audience at two o'clock Monday afternoon, so held it over for a week. Fine business."

Box Office Reports continued on page 1402

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Miller Establishes Record in Taking Most Rapid Pictures

Using Ordinary Camera, 200 Exposures Per Second Are Made

Tiry Miller, head Rothacker camera-
n, has established another world-rec-
l—the most rapid picture ever made
h an ordinary motion picture camera.
The 8 to 1 ultra-rapid camera makes
3 exposures per second. Miller has
ored a 12 to 1 picture, or over 200 ex-
sures per second. According to the
ll & Howell Company this is the fastest
ture ever made with an ordinary
nera.

Recently in an iron mine Miller photo-
aphed the film of the lowest depth on
:ord by the U. S. Bureau of Mines.
ortly before that he obtained the first
se-up of boiling metal in a steel fur-
ce.

Engineers came to William H. Straf-
d, Rothacker practical picture director,
th a problem in metal testing. They
nted to see what happened during the
ts and when the metal gave way under
strain.

Miller and Strafford had a Bell & How-
geared up to 8 to 1, the ordinary ultra-
id speed. But that was too slow. The
gineers figured on paper that the
nera would have to speed up to 12 to
just fifty per cent faster than the usual
w motion camera. With the aid of
ll & Howell engineers the feat was
entually accomplished.

Miller relates: "We finally ran the
n from sprocket wheel to shuttle and
om shuttle to sprocket wheel through
ecially made chutes to prevent the beat-
g of the film during the terrific speed
d to prevent jerking of the film in the
uttle."

In a statement J. H. McNabb, Bell &
owell general manager, said: "The
rk of accommodating our regular pro-
ssional Bell & Howell Camera for the
ception of the ultra-speed attachment
take pictures at better than 200 expos-
es per second presented quite an engi-
ering problem, and only through the
genuity of Albert S. Howell was this
tachment worked out so that pictures
uld be made in the highly satisfactory
anner in which the Rothacker camera-
an obtained them.

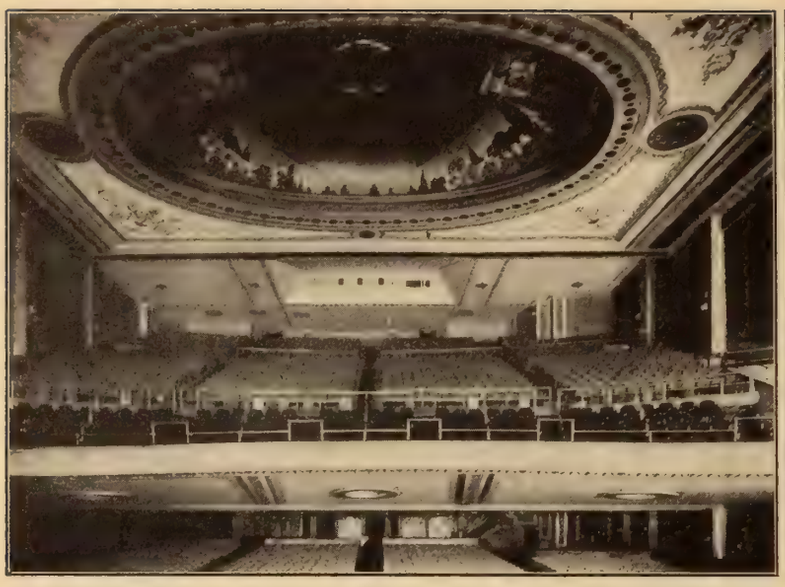
Tiry Miller

"When the Rothacker cameraman first came to us with the problem that they required between ten to twelve times the normal speed, we were very skeptical of being able to accomplish it with our ultra-speed mechanism, due to the fact that our engineering department designed and perfected the mechanism for the taking of pictures at only eight times normal speed. However, it was not long before our experimental laboratories produced the special chutes, which eliminated all loop strain to which the film is subjected at this extremely high rate of speed.

"The results have certainly exceeded our expectations, because it seems almost inconceivable that an ordinary motion picture camera could be geared up to this extreme rate of speed and take pictures that are so perfect as to be classed in quality with the performance of the camera operating at the normal speed of sixteen pictures per second. It looks very much like accomplishing something that borders on the fringe of impossibility, and I believe that this feat may be claimed as the world's record in the taking of ultra-speed pictures with an ordinary motion picture camera. We are not saying that pictures have not been taken at a greater speed than this, because special cameras have been built for the exclusive taking of ultra-speed pictures, when the mechanism was constructed with special reference to the speed and duty to be imposed upon the travel of the film; but we do claim that it is the first camera that has been equipped with an ultra-speed attachment that has taken pictures at a speed of over 200 exposures per second without damaging the mechanism nor injuring the camera in any respect. The fact that Miller's camera today, after taking over 10,000 feet of negative at extremely high rate of speed, is as good as any of the new cameras which are now being turned out by our factory is a very high testimony of the material and workmanship which are incorporated in the manufacture of our instrument.

"Some conception may be had of the speed of travel of the various mechanisms in the ultra-speed attachment to the camera, when considering that the main shutter shaft travels at a speed of approximately 12,000 revolutions per minute, which means that the peripheral speed of the shutter is about three and one-half miles per minute. The fact that a mechanism can travel at this enormous speed without injury to any of the working parts, or, in fact, without the mechanism flying to pieces, is most remarkable; and in explanation of it we must say that this is another feat of our engineering department and experimental laboratories in devising a running balance for these parts, so that the camera would reflect no undue vibration. To do this, some very elaborate tools were constructed, which permitted the balancing of the shutter at ultra-high running speed; in fact, the shutter shaft and cam of the camera were

(*Continued on page* 1394)



Interior, looking from the stage, showing the large dome

The mezzanine promenade about the Ionic columned well

Century of Baltimore Marvel House of Golden Screen

Two Million Dollar Theatre the Product of Experts

One of the classiest motion picture theatres south of the Mason-Dixon line, which can compare favorably with anything anywhere dedicated to the gold screen, is the new Century at Baltimore, Md.

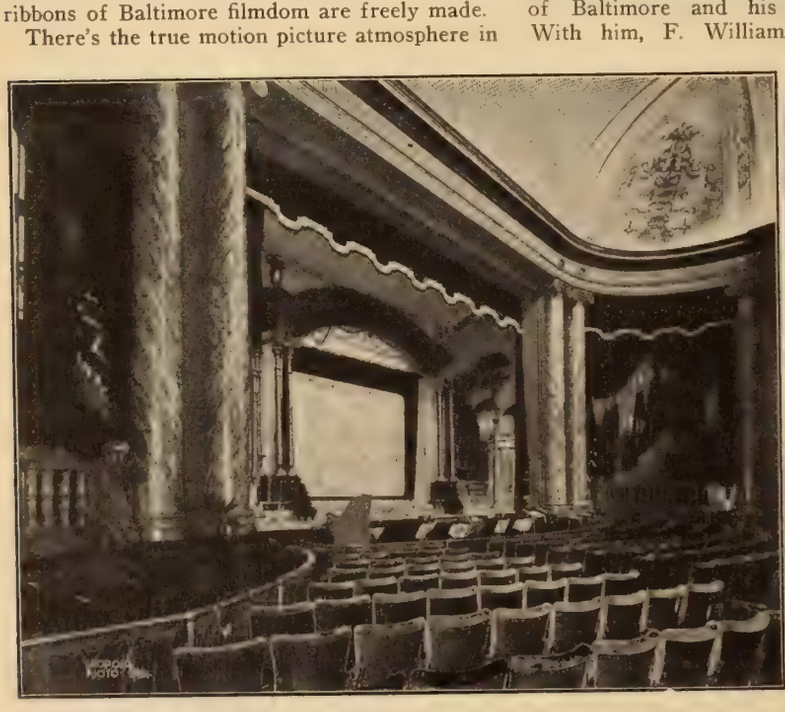
The job of making it thus was no sinecure. Experts in every line were consulted before a spade was pushed into its foundation. Hoffmann-Henson Co., of Philadelphia, were the architects. When the word "Go!" was given, there was no stopping 'em. Came the day that saw materials, equipment and box-office ready to turn to and do their share, under a tutelage of a house staff of 100 persons, toward replenishing the coffers of the company. Predictions that the Century will walk away with the gold ribbons of Baltimore filmdom are freely made.

There's the true motion picture atmosphere in the theatre. Restful, inspiring, it's an aristocrat that gathers its own with one embrace and mothers at the same time thousands of ordinary folks who hanker after the impressive, the long-wished for array of the rich man's gorgeous worldly goods. Cooled in midsummer by gigantic fans that do not distract, the temple is made comfortable in winter by three boilers of tremendous size. You can be at ease in any chair in the shrine, from the seat directly under the projection room near the ceiling to the rows where diamond-studded skirts adorn the audience and including the elite mezzanine loges.

This house represents the idealism applied to the industry in enterprising and thoroughly practical methods by Charles E. Whitehurst of Baltimore and his Baltimore associates. With him, F. William Bolgiano, Julian S. Stein, George F. Smith and Edwin L. H comprise the active officers. These and Lo Deal, J. H. Whitehurst, Fred G. Boyce, Jr., Webster Smith and Howard R. Smith, ha forged themselves into a Man O'War ra operating the Century, Parkway and Peabo Theatres and through subsidiary connectio controlling the New and Garden Theatres. direct charge at the Century are William Whitehurst, Louis A. DeHoff, Baltimore's ov who books also for the other four houses, a Chris Evensen. J. M. Shellman edits weekly house organ that carries the progr and general motion picture news for patron

"We've tried to look into the future," says E. Whitehurst, the Baltimore M. P. magna "and we are confident the theatre is far ahe in everything."

Obliging, smiling, busy "Louie" DeHoff o



Stage and front of the Century, showing arrangement of boxes

The stairway is of blue veined white art marble

Battery of three Baird projection machines in the Century theatre

ts visitors personally acquainted with him ough the Baltimore "fairyland." Any of the urteous house staff will go out of the way accommodate one bound on a tour of inspec- n and the first attraction is the limestone ma- ial of which the front entrance is built. De- ned along the Adam style of architecture is whole structure. There's a mahogany box- ce, with an antique marble base measuring 9 feet, furnished with mahogany chairs and h a cashier on each side. Two convertible ns, one east and one west, blaze with the cur- nt feature, and below is a metal marquee der which at night white-globed lights beam. Verda antique marble in the vestibule and ket offices and marble showcases for litho- aphed posters attract the eye. Three leaded ined art glass windows representing Music, medy and Drama are between four columns ilt along the Ionic style and open panels top e windows. Overhead is a pediment faced th an Alto Relievo, depicting various arts, d from two of the columns the marquee is spended on iron supports. Looking backward e sees C-E-N-T-U-R-Y in white inside letter- g with big electric bulbs reaching way above e roof. Other features of the vestibule are all tile flooring done into a mosaic pattern; erda antique marble wainscoting; light grey iling having two attractive cluster lights, and three three-sheet frames.

Circassian walnut is the material of which three double doors are made that lead into the lobby which measures 21x74 feet, with two inclines. One, seven feet wide, runs down under the foyers to elevators and the other, 14 feet wide, goes to the foyer. Verda antique marble tops a railing of wrought iron that is on the right-hand side of the foyer incline and the lobby measures about 30 feet in height. Hidden lights at the ceiling, three large chandeliers and 14 cluster brackets placed between mirrors cast a mellow glow here. The base of the walls and the two pilasters which are between the mirrors are made of black and art marble. Each mirror is made up of 25 smaller ones measuring 12x18 inches, placed in a wood frame and the arch in which the mirror rests contains a bas relief design in fresco. Flowers, with rampant lions, decorate the border over the pilasters against purple. Tope velvet covers the floor.

The foyer is 32x32x28 feet. Ots staircase, 12.6 feet wide, of white blue veined art marble, leads to the promenade of the mezzanine and there is a brass railing in the center. The wainscoting is of black and gold art marble. Circassian walnut faces the walls and there are seven panels for as many mural paintings, the work of R. McGill Mackall, Baltimore artist. In the wall facing the stairway is one of the painting measurements 8.6x28.6 feet, while the other six, each 8x10 feet, adorn the side walls. All are based on Greek mythology, representing wood nymphs, centaurs and fawns, and cost $25,000. A portico inside the center entrance of the mezzanine holds an electric fountain. Silver and brown tapestry velour drape archways which have balustrades of white blue veined art marble. Grey and white tiles make the floor. Three elevators, each measuring 8 feet square with a capacity for 4,500 pounds, can take 100 persons a minute to the roof theatre from the foyer, which also boasts of a Louis VI high-back bench.

Built to resemble an L, the Century has its entrance at 18 West Lexington street and runs through to Clay street. Its seating capacity is close to 4,000, which, with provisions for a hand-painted roof theatre for features, make a total of close to 7,000. Its cost amounts to about $2,000,000.

On the main floor, part of the auditorium measuring 100x160 feet, one sees five wide aisles. Chairs are done up in blue velour. The color scheme in general is mulberry, gold and old rose. Pilasters holding shaded bracket lights decorate panels done up in mulberry tapestry and a gold figure design. Three inverted bowl lights are under the balcony and

(*Continued on page* 1390)

Selecting the Screen for the Motio Picture Theatre

Suitable Projection Surface an Essential for Good Results

By Grant Heth, Minusa Cine Screen Company, St. Louis, Mo.

In reproducing the motion picture, research has determined that no part of the appliances required occupies a more prominent position than the screen. It is the essential that determines the final result, be it good or bad.

It is for this reason that vast sums of money have been expended in an effort to create the perfect projection surface. Theory after theory has been traced to a hopeless end, with but few exceptions, and if the record of more than a dozen years of successful screen building counts for anything, together with the fact that many of the world's finest and mostly costly motion picture theatres have been equipped by our company, it is to be presumed that their theory and construction of a projection surface is well advanced toward perfection. Their theory is as follows:

Each and every screen is built to the specifications of the theatre in which they are to serve, as light conditions must be taken into consideration if color harmony in light rays is to be hoped for, therefore, does it stand to reason that a screen surface 12 x 16 feet, producing a perfect picture at 150 feet on D. C., would produce the same results on A. C. at 100 feet on, say, a 9 x 12 foot surface? The color characteristics and nature of A. C. and D. C. light are essentially different. The size of the picture and length of throw are different. Shouldn't the screen be different as well?

We know it should. Experiments have shown that the color of the screen surface must match perfectly the color characteristics of the projected light at the "point of contact." Thus we eliminate, absolutely, the glare so apparent on many silver and imitation gold fibre screens.

This glaring light is especially rich in short ultra-violet rays, which are most active and intense, and consequently most irritating to the eye, through their action on the focusing muscle (cilliary), the marvelous photographic plate (retina), which under these conditions must telegraph messages to the brain far more frequently than usual. This is the scientific reason for "eye-strain."

Everyone who has taken a walk on a sunshiny day, when the ground was covered with fresh fallen snow, can recall the glaring reflection caused when the brilliant yellow or golden sunshine struck the equally brilliant white snow; you also recall how it almost blinded you. That is exactly what happens when the light from a projection machine strikes a screen surface which fails to match it perfectly in color. The terrible glare produced by such a screen not only is very injurious to the human eye, but at the same time causes a "veil" to appear over the picture. This veil, or in real "excess reflection," caused by a nega or yellow-colored light coming into t tact with a positive or white-colored s face, just like the sun shining on snow, absolutely kills the greater part the perspective and depth of your pict image. Brilliancy at the cost of a los perspective and detail is entirely un sirable.

Increasing or decreasing the amper proportionately increases and decre this haze or reflection. This result is common on gold screen surfaces un certain conditions of projection, unles colored background underneath the face finish is used. Our method of pr ing these assertions is to photograph light rays from the projection mach from a side angle as they strike screen surface. When the proje light from the arc strikes a surface of actly the same color as it is, there is solutely no refraction or fuzz registe on the plate, or photograph.

This is not a complicated scien theory; anyone with a slight knowle of the color characteristics of proje light knows the spectrum of such ligh composed of the three primary col red, blue and yellow.

(*Continued on page* 1388)

Decorations above and around stage in New Zealand house

Large Picture House Opens in New Zealan

The Greater Crystal Palace of Ch Church, New Zealand, has just been opened after being extensively remode The Crystal theatre has been remod inside and out, so that it now presen modern appearance and compares with any of our large theatres in Amer The theatre is under new supervis V. M. Bugbee being managing direc Mr. Bugbee reports that he has been ceiving splendid results by using Unive Films.

Westfield to Have Tw New Theatres

Westfield, N. J., will have two moving picture theatres. Ground been broken for the enlargement of Westfield theatre which, when comple will have a seating capacity of 1,500. Local Amusement Co., is the owner. Westfield Investment Co. has been for for the purpose of erecting a theatre s and office building at Central avenue Broad street.

A FEATURE THEATRE

ORPHEUM THEATRE
NEW ORLEANS, LA.
Light pink satin Terra Cotta
Base, light pink speckled Terra Cotta
Ornament, polychrome
G. ALBERT LANSBURGH, Architect

YOU run the biggest features you can lay your hands on. You cover your signboards with posters. You blaze the names of headliners in big electric lights.

But do you realize that the front of your building itself has immense advertising possibilities—real, permanent advertising values? Do you realize that its appearance affects patronage? Do you realize that it helps determine your standing in your own industry, and with the general public?

Look at the Orpheum Theatre, New Orleans. There's no question where *it* stands. Up top—with the best in the city! There's no question about the patronage it gets. The best in New Orleans! Its beautiful Terra Cotta facade, with its gay, decorative frieze and its symbols of music, drama and comedy, indicates the quality and the spirit of the performance within, and literally lures the crowd to go inside.

The beauty of this facade is the beauty of Terra Cotta. In color the background is a delicate pink, while the five panels, the ornamental frieze, and the other details, are all a riot of harmonious oriental color. In form, too, as well as in color, Terra Cotta knows no limits. It interprets the simple as well as the ornate, always with finesse and beauty.

Yet Terra Cotta is not expensive. Its cost is moderate.

Send us your name and address. We will furnish you with information of special interest to you as a motion-picture exhibitor. Address **National Terra Cotta Society**, 1 Madison Ave., New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Proper Interior Illumination of House Explained in New Movie Booklet

Selection of Screen to Eliminate Eye Strain Also Treated—Results of Exhaustive Tests

A booklet entitled "The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen," which has just been published by the Eastman Kodak Company, gives the results of exhaustive tests made at the Kodak research laboratory on the proper amount and distribution of the interior illumination of a motion picture theatre and the selection of a suitable projection screen. When Mr. Eastman, in connection with his gift of a School of Music to the people of the city of Rochester, conceived the idea of an endowed motion picture theatre, it was found that little accurate information was available concerning these two important factors in the design of any theatre. As a result the problem was turned over to the Kodak research laboratory to determine the best possible conditions of interior illumination and to find the projection screen which was best suited to the installation.

While these tests were carried out with the expressed purpose of making this endowed motion picture theatre a model theatre in every detail, the results nevertheless represent an exhaustive treatment of the subject and will apply to every theatre. It was found, for example, that by proper handling of the distribution and intensity of the lights it is possible to increase the amount of general illumination of the interior to the point where ordinary print may be read at once upon entering the theatre. The increased lighting, when properly distributed, resulted in an improvement in the quality of the projected picture and diminished the amount of eyestrain and sensation of flicker. In the better lighted theatre, it is entirely feasible to sell advertising space on programs, and an equally important consideration from the theatre owner's standpoint is the increase in box office receipts which naturally results from the more pleasing illumination afforded and the greater visual comfort.

The choice of the projection screen is also an important factor in eliminating eyestrain. The booklet contains the complete reflection characteristic of some twenty different types of screen together with the names and addresses of the manufacturers. A full description is given of the significance of the results and also a simple scheme whereby it is possible to determine from the floor plan of the theatre the screen which is best suited to that installation.

The booklet is written without the use of technical or scientific terms. It is published especially to enable the motion picture theatre owner or manager to arrange with the architect and illuminating engineer that the optical properties of the theatre may be raised to the same high standard of excellence as the picture. A testing department is maintained at the laboratory where the complete reflection characteristics of samples of projection screens can be measured on a specially constructed instrument, a nominal charge being made.

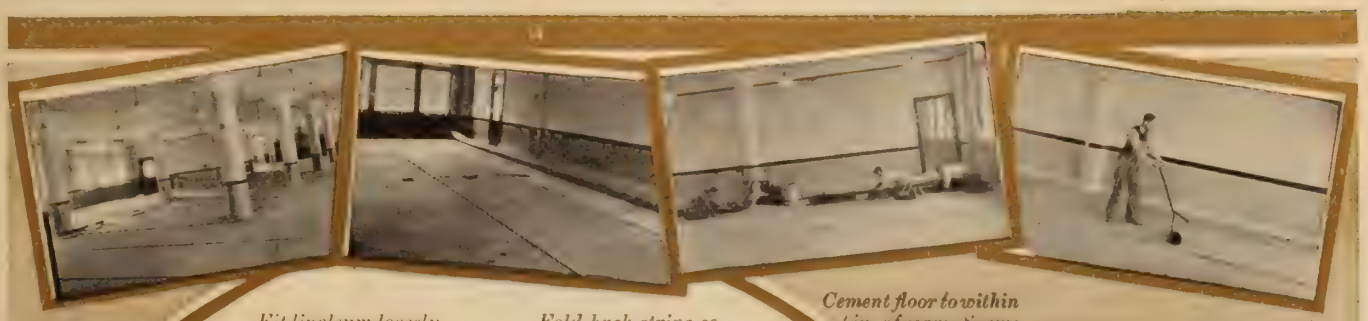
Lobby of New Lyceum theatre, Duluth

To Erect Theatres in Michigan City

After long negotiations for the purchase of property at Michigan City, Indiana, the Michigan City Theatre Corporation has acquired a site, and announcement has been made that work on the construction of a house, to be called the Tivoli will be started at once. Plans are being drawn by Architects Newhouse and Bernham of Chicago. The theatre will have a capacity of about 1600. It is planned to have office rooms and shops on the second floor of the building.

Large Movie House for New Britain

Fred C. Walz, Hartford, Conn., architect, is preparing plans for a large and modernly equipped theatre building, to be erected by S. Shenberg at New Britain, Conn. The entrance of the theatre, which will have a seating capacity of 3,000, will be on Main street, while the theatre building proper will be in the rear. Plans are also included for adding two additional stories to the present one-story building on Main street in front of the theatre, the second story of which will contain 27 offices and the top floor a large assembly hall. The Main street building and the new theatre site occupy the area upon which the historic Landers homestead was until recently located—AGARD.



Fit linoleum loosely with seams overlapping and allow to stretch.

Fold back strips so that cement may be applied to the floor.

Cement floor to within 4 in. of seam. Seams to be cemented later.

Roll linoleum to insure it adhering properly to the floor.

A New and Better Method of Laying Linoleum and Cork Carpet

HARDLY less important than the quality of the materials themselves is the manner in which Battleship Linoleum and Cork Carpet are laid. If this work is not done properly, maximum service from the floor is impossible.

When we placed an unequivocal money-back guarantee on all *Gold-Seal* Linoleums and *Gold-Seal* Cork Carpets, we took the first great step toward *complete user satisfaction.*

Now we have taken the second and final step. We have worked out a method of laying these *Gold-Seal* products which insures maximum *service on the floor.*

This new method was developed by our experts after consultation with experienced architects and floor-covering contractors — after many months spent in thorough investigation of the results obtained by various methods of laying. From the mass of accurate information thus secured, the new *Gold-Seal* Specification for Laying was evolved. It is clear and exact in every detail, and covers every ordinary condition. In the event of unusual conditions, not covered by our specifications, call upon our flooring experts for free assistance and co-operation.

When you incorporate this new specification in your flooring contract you are assured of two things—(1) the highest grade materials —*Gold-Seal* products backed by an out-and-out money-back guarantee—(2) that these materials will be laid by a method that makes perfect results a certainty.

Why not be sure? Let us send you copies of the *Gold-Seal* Specification for laying Battleship Linoleum or Cork Carpet.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago San Francisco
Cleveland Boston Minneapolis Dallas
Kansas City Atlanta Montreal
St. Louis Pittsburgh

Cut seams — through both thicknesses at once.

Cement seams, then roll and weight down with sand-bags.

Leave sand-bags along seams for 24 hours.

Improvised drag made from piece of burlap and sand-bags.

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

On every roll of Gold-Seal Battleship Linoleum will be found our Gold Seal bearing this definite pledge— "Satisfaction guaranteed or your money back.

Danger of Faulty Perspective in Use of One and a Half Inch Focus Camera Lens

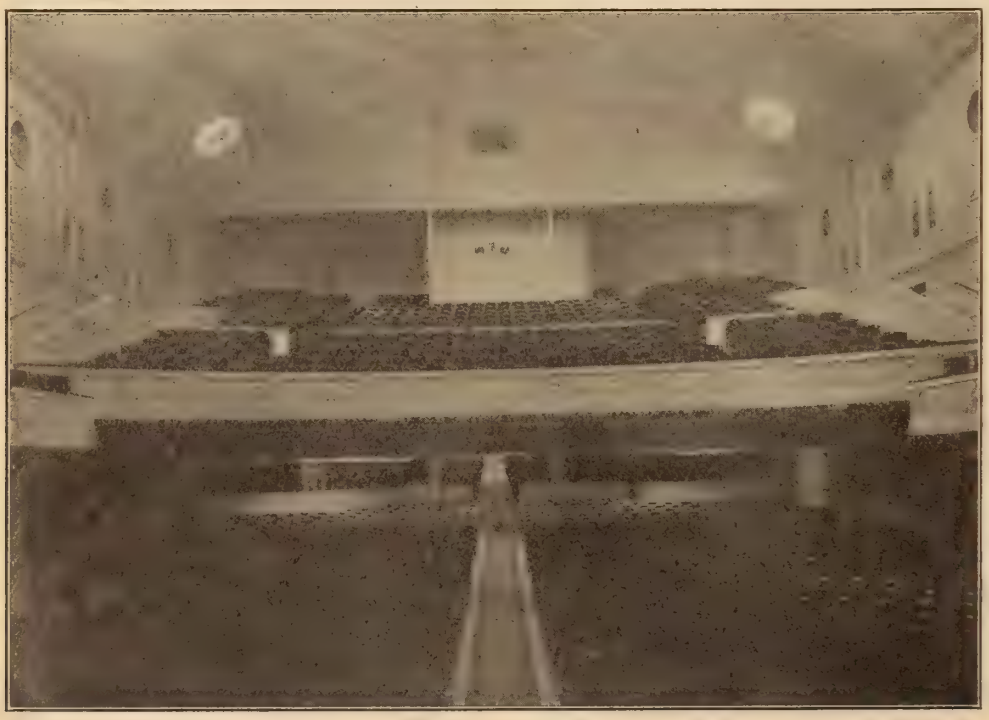
Wide Aperture Taking Lenses Embracing Large Angle of View Will Make Film Picture Unnatural

By Colin N. Bennett, F.C.S., F.R.P.S.

A cosy corner in Greater Crystal Palace theatre, Christ Church, New Zealand. Not far behind the American metropolitan theatres in style

In the early days, kinematography was blessed by a limitation imposed upon lens makers whereby they found it impossible to supply us with extra-wide aperture taking lenses embracing at all a wide angle of view. From the first we could have had a lens working at F6.5 that covered an angle of forty degrees, but the F6.5 lens was too slow. We had to stick out for F4.5 at the very least, and F3.5 if possible.

So we got lenses which gave us our required rapidity though covering an angle of less than thirty degrees. Those were miserably narrow angles we got with our two-inch, two-and-a-half-inch and three-inch kine. camera lenses. They were not at all what some of us had been accustomed to in still view work. Nevertheless, we put up bravely with our disability and soon we (metaphorically) scratched our heads on finding how much nicer and more natural were scenic views thrown on the projection screen than those others of the same beauty spots previously photographed by us on plates with our still cameras, and of which the prints were stuck in our show albums. Was the difference all decided by presence or absence of movement? Far from it, much of the distinctive charm of all kinematography has arisen from the very circumstance of our having generally in the past been forced to use taking lenses having focus of two or two-and-a-half inches and upwards.



Main view of house looking from stage, Greater Crystal Palace theatre, Christ Church, New Zealand

Unlike our beautiful forty to fifty degree mid-rapidity still view lenses, these kine. lenses have possessed the inestimable quality of seeing things very much as they are seen by our own natural eyesight. Our eyes embrace a view angle not usually much over sixteen degrees. This angle exactly corresponds with the one subtended by a three-and-a-half-inch lens over the area of a kine. film picture. A two-and-a-half-inch lens subtends an angle with the film of about twenty-two degrees, still not enormously greater than our own natural viewing angle. For that reason, and for that reason alone, have moving pictures themselves been so uniformly natural in their rendering of prospective. Who has ever seen glaringly unnatural perspective rendering in a film picture? Yet the circumstance that it is not seen is entirely to the credit of the lens, and not to the credit of the cameraman in the least. All this applies more or less to all lenses of two inches focus and upwards..

Today we seem to be entering upon an era of the increasingly general use of the one-and-a-half-inch focus kine. camera lens. With its popularization for moving picture photography, that long unbroken immunity of ours from faulty perspective rendering stands in danger of breaking down. The one-and-a-half-inch lens subtends across the width of a film picture an angle of thirty-seven degrees, enough to be mischievous on occasion, and enough to be subtly less natural on all occasions in close perspective rendering than those longer focus lenses we worked with in the past. Admittedly, along with its disability the one-and-a-half-inch lens brings to us an enormous corresponding advantage of a very practical kind.

At an aperature of F4 it allows of being worked at one single fixed focus for all objects between infinity and rather under ten feet from the kinematograph camera. The bare idea of working with a camera having a wide aperature lens which allows of us setting it once for all, and subsequently never having to bother about focus again for all ordinary scenics, topicals, studio long-shots and three-quarters, is a thought full of welcome relief from

(*Continued on page* 1394)

Power's G.E. Lamp
at the Lyric Theatre Broadway, New York shares in the Tremendous Triumph of

DOUGLAS FAIRBANKS in The THREE MUSKETEERS

Progress
DEPEND UPON POWER'S

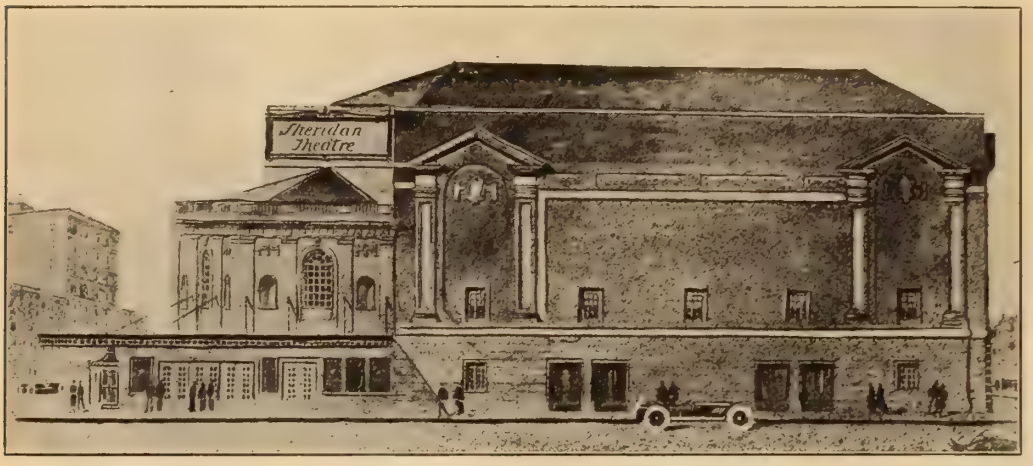
NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

New Triangular Sheridan Theatre of New York Embodies Many Unusual Features

Cross-ways Sunk Below Level of Seats Eliminates Disturbing Patrons

The completion of the Sheridan Theatre, on Seventh avenue, at Twelfth street and Greenwich avenue, marks the first invasion in Greenwich Village by a motion picture theatre. In fact, this is the first theatre especially erected for pictures south of Forty-second street.

Max Spiegel, president of the Sheridan Theatre Co., thinks the Village needs the youngest and most vigorous art taken into the large family of arts already settled there, and so at a cost of $700,000 put up this temple to the silent drama which covers an entire triangular block.



Sheridan theatre, New York

There is a large sixty-foot dome over the auditorium, decorated in the early Italian Renaissance, which style is carried out in the entire building. One of the newest innovations is the cross-way which traverses the width of the theatre and allows the late arrivals as well as the early departures to exit and enter the theatre without disturbing those already seated. This is done by having the cross-ways sunk below the level of the seats which border them, and thus are below the vision of patrons already seated.

The first seat is forty feet from the screen and the theatre will accommodate 2,700. The general tone is green, ivory and gold.

Edwin T. Emery has been appointed managing-director and already has cornered the chorus market by picking the prettiest and most attractive girls for ushers. This was done that the new idea of uniforms might be carried to the best advantage, for the ushers are to wear Beau Brummel breeches, strapped tightly under the instep. With this is worn a velvet artist's smock and a velvet artist's cap. Mr. Emery has many other novelties to introduce which will soon make the Sheridan a mecca for the uptown theatre folk as well as form a community centre in the Village.

The Sheridan is Simplex equipped.

Fox Invades Coast Field

The William Fox interests will construct a million-dollar picture house at Broadway near Nineteenth Street, Oakland, Cal. According to the A. C. Blumenthal Co., of San Francisco, who represents the Fox interests, the house will be opened in about six months. Plans are being prepared by Weeks & Day and Maury Diggs, architects.

New Chicago Theatre to Seat 5,000

The theatre under construction at North State and Lake Streets, Chicago, Ill., will be named The Chicago, according to the announcement of Sam Katz, president of Balaban & Katz. The new house will be one of the largest in the world, having a seating capacity of 5,000. The Chicago will be opened early in the fall.

Upper landing of stairway in Greater Crystal Palace, New Zealand

Selecting the Screen

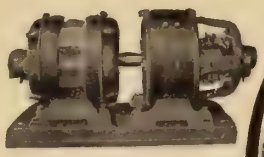
(*Continued from page* 1382)

Of course, the various combinations of these three colors make green, orange, violet and a score of other tints and shades. Just use your own knowledge of projected light and remember our reference to the sunlight striking the snow.

Here's the proof: Throw your light frame down on your screen and freeze your carbons; you can read the color scale just as easily as we can. At 5 feet the light color is violet, 25 feet purple, 50 feet red, 75 feet orange, 100 feet dark yellow, 125 feet light yellow, 150 feet very light yellow, 175 feet white yellow. Thus you can easily see how the various sizes of pictures, various lengths of throw and the known variation in color characteristics of A. C. and D. C. light change the color of the projected light at the point of contact.

In addition to this, wide house conditions require expert color shading. More than sixty distinctly different formulas, ranging in surface color from a dark reddish gold to a very light shade of yellow, are used to meet the various conditions described. The surface color of the screen we build must match perfectly the color of the light at point of contact. The texture of surface finish must vary from a fine grain to a roughness that will harmonize and utilize the side angle reflection which practically eliminates the fadeaway and distortion when viewing the picture from an extreme angle.

No Essential to First Class Projection Should be Sacrificed to Attain Minimum Operating Cost



A Westinghouse Motor-Generator Set

Some of the essentials of first class projection possessed by Westinghouse Motion Picture Theatre Equipment.

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjustable to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

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Equipment Furnished and Installed by Howells Cine Equip. Co., 729-7th Ave., New York City, Agents for Westinghouse Motion Picture Theatre Equipment.

Westinghouse

Century Theatre

(*Continued from page* 1381)

others further back, while generally the cove system is employed in the cornice, each side of the proscenium arch and the base of the major dome that represents Music and Drama.

The top of the stage frame and cycloramas on each side are draped in mulberry, trimmed with gold. The box seats are upholstered in art needle tapestry. Six Ionic columns, tinted in sienna with big pilasters at the corners, are under the half circle over the stage.

Chris Evenson of the house staff simply dotes on the mezzanine. The promenade is 42 x 97 feet and a well, 18 x 38 feet, opens in the center into the main floor. Built on the order of a pergola, the well has large Ionic columns surrounding it and a wrought iron art designed railing. Tope velvet covers the promenade, which is furnished in Louis VI, Needle Point and Old English furniture. Lace, with a border of gold-edged mulberry velour, hangs from the windows in the rear. Pilasters, potted plants and a cove lighting system, with a large chandelier, help to make the place one of soft beauty. Restrooms for men and women measure 12 x 30 feet each and are equipped with suction fans.

Measuring 18 x 24 feet, the projection room is over the balcony. On one side is a rest room and on the other a rewinding room that is 6 x 8 feet. Three Baird Projection Machines of 3,000 feet capacity, two rheostats, for either high or low amperes, and one ammeter, are used. They are operated from three wired direct current of 120-140 voltage. There are two Spot Lights in the room.

To the Rembush Crystal Gold Fibre Screen, the throw is 145 feet. The screen is 16 x 21 feet and receives a picture 19.6 x 14.6 feet.

A feature of the projection room is a switch in the wall that controls machines, lights and motors.

In less than two minutes the air in the house is changed by the Monsoon system of fans which throw 1,000,000 cubic feet of breeze. Used either for exhaust or suction, two fans, 12 feet each in diameter, driven by a 30-horse power electric motor, are behind the lattice work in the proscenium arch. In the same space also are two 7-foot diameter fans for only blowing in. In winter heated coils can be used to warm the air.

Thirty 16 inch six blade noiseless oscillating fans are in the auditorium. The mezzanine promenade 5-foot diameter exhaust fan serves also the balcony. Over the mezzanine ceiling are twin 5-foot fans for seasonal use and there are twin 7-foot fans, driven by 10 horse power motors, in the top of the auditorium. All are speed controlled.

"The results are highly gratifying," declares J. F. Dusman, who was in charge of the electrical work. "Numerous compliments have been paid to the engineer for his innovations, especially regarding the stage switchboard. This is operated from back stage, controls all the auditorium lighting save safety and projection room lights, has rubber silencers, with a spring, which assure noiseless and positive action and has all wiring in metal boxes and pipe work.

The stage lighting is in amber, red, white and blue, while that for the house is in red, blue and amber. A branch panel switchboard is in a check room under the stairs in the foyer. It controls the house lighting and has a monitor double throw automatic switch for emergency, which, in connection with either the north or south side supply of the house system, nullifies the effect of a blown fuse or similar happenings.

"Some idea of the size of the Century can be conveyed when one thinks of the fact that the main steel girder weighs 40 tons and was shipped to Baltimore in four parts," said William M. Whitehurst, son of the president of the company who is chief assistant to his father. The young man, with Mr. DeHoff, takes a great pride in the playhouse and both of them stress the bookings as "always the best to be had."

Three large boilers are in the Century's heating plant. Their installation was a feat, it is

(*Continued on page* 1400)

We built one of the first picture houses

SINCE then, we have passed the hundred mark—our latest theatre being the new $2,000,000 Stanley in Philadelphia.

We know how a moving picture house should be structurally designed as well as planned, to make it practical. Our experience is your insurance.

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Architects and Engineers

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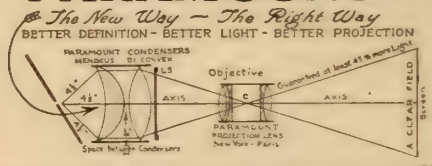

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3. Quiet arc strike and quick settle-down.
4. Self-regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
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Excellence in screen illumination is measured partly by the brilliancy but particularly by the constancy of the light. Steady light is dependent upon steady current. GE compensarcs maintain the current at a set value, thus eliminating flickering or variations in intensity.

To maintain this constant screen illumination, however, it is necessary to raise or lower the amount of current delivered to the projection machine, on account of the varying densities of films. A colored film, for instance, will require much heavier current than the average, while a cartoon will require much less. With the GE compensarc, the current can be set at the proper rate before the film is started by the turning of a single knob on the panel.

Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service

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35C-49

Crandall Theatrical Enterprises Resume Their Expansion Program

House for Colored Patrons Being Erected— Plans Also Being Made for $500,000 Theatre

The expansion of the Harry M. Crandall theatrical enterprises in Washington, D. C., temporarily given pause during the war and the period of business abnormality that folled the signing of the Armistice, has been resumed with a vengeance.

Two new building projects are occupying the attention of the Crandall organization at present. Crandall's Lincoln theatre, a house for the exclusive patronage of colored residents of the Capital, who have never been afforded adequate facilities for enjoying photodramatic entertainment, is already in course of construction at the corner of Twelfth and U streets, Northwest, exactly in the center of the most densely populated colored district in the city. In addition to this undertaking, announcement was made from the offices of the Crandall company last Saturday of the purchase of the Sacred Heart Church property at the corner of Fourteenth street and Park Road, Northwest, for the erection of the largest residential theatre in the National Capital, to cost approximately $500,000. The purchase price of the ground, with its present improvements of church edifice and rectory is said to have been in the neighborhood of $200,000. The Sacred Heart church holdings thus acquired by Mr. Crandall form the ninth link in his chain of photoplay houses in Washington has a frontage of 200 feet on Fourteenth street and 100 feet on Park Road, occupying practically the entire Fourteenth street block between Park Road and Monroe street, the most choice site in the city for its contemplated purpose.

The plans for the new theatre, which have already been prepared by Reginald W. Geare, the Washington architect who also designed Crandall's Metropolitan, Knickerbocker and York theatres in the Capital, Crandall's Strand in Cumberland, Md., and Crandall's Apollo in Martinsburg, W. Va., call for an auditorium with a seating capacity of 2,000 on one floor.

The entrance to the theatre will be directly on the corner of Fourteenth street and Park Road, thus permitting electrical announcements visible from both directions on both streets.

The lobbies will be spacious and the equipment the most beautiful and most modern to be had. The lighting system has been especially devised and exclusively designed for the house and the most efficient heating and ventilating plants will, of course, be installed.

In addition to the theatre, the new building will house ten stores, facing Fourteenth street and extending from the Park Road corner to within a few feet of the corner of Monroe street.

The most notable innovation connected with the latest Crandall project lies in the novel use to which the sub-street level of the theatre building will be put. The entire area under the auditorium of the theatre will be devoted to billiard, pool and bowling parlors, which will be operated on distinctly new lines for the enjoyment of both ladies and gentlemen. It is probable that the store frontage will be surmounted on the Fourteenth street side by an immense assembly hall and ballroom.

The success of the new Crandall theatre is virtually assured by reason of Mr. Crandall's ownership of the Washington franchise of Associated First National Pictures, Inc., and the power to buy advantageously in the open market possessed by the Crandall organization which is the largest motion-picture exhibitor organization in the Washington territory, operating twelve theatres at the present time.

The opening of the new house with two blocks of Crandall's Savoy theatre will not occasion the abandonment of the Savoy. Both theatres will be operated as individual units in the Crandall chain and each will display the foremost pictures made with full orchestral accompaniment.

Music is to be made a distinctive feature of the program policy of the new theatre, which will have the finest symphony orchestra ever placed in a residential house.

The new Crandall enterprise, it is confidently believed, will have the effect of appreciably stimulating business activity and property values in the section of the Northwest Washington of which the corner of Fourteenth street and Park Road may be said to be the hub. It is pointed out that the opening of Crandall's Knickerbocker theatre at Eighteenth street and Columbia Road, Northwest, inaugurated a business development in that locality that has not yet run its course. The spread of business in four directions from the Knickerbocker corner has resulted in material advances in property values. It is held that the same expansion and proportionate increase in values will follow the erection of the new Crandall house at Fourteenth street and Park Road, which is now close to the northern physical boundry of the upper Fourteenth street business district, but in trade volume and active growth actually the center.

Construction work on the ninth Crandall theatre in Washington will be begun immediately upon the vacation of the property by the church.

While the name of the new playhouse has not been definitely decided upon, it is probable that it will be known as Crandall's Victoria.

Crandall's Lincoln theatre, like the new fourteenth street project, will embrace more than the mere erection of a place of theatrical amusement. The theatre proper will be the handsomest and most commodious house for colored patronage in the Capital and will adhere to a first-run policy that has never been possible in the cases of the pitiful little "shooting galleries" into which the colored populace heretofore has been forced. Here, too, will be installed a large symphony orchestra recruited from the best colored talent in the Capital. Over the auditorium will be a mammoth ballroom capable of accommodating huge crowds and, as in the case of the Victoria, other levels in the building will be devoted to billiard, pool and bowling parlors.

Crandall's Lincoln theatre will be under the personal management of Rufus J. Byers, the best known, most experienced and most capable colored showman in the District of Columbia. It will be ready for dedication to the uses of the public in December, construction work being rapidly carried on under the supervision of Reginald W. Geare, the designing architect.

Theatre for Schuylerville

A. E. Milligan, proprietor of the Liberty moving picture theatre, Schuylerville, is starting to construct a new house in that town. The theatre will have a capacity of 600.

View of stage and auditorium, New Wilson theatre, Baltimore, Md., E. G. Blanke, theatre architect

This is the way the Famous Players-Lasky studio floor appears when intensive production is the order of the day

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Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

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Attractive Rialto theatre at Deer Lodge, Montana

All Latest Devices in Deer Lodge House

With the completion of the Rialto theatre at Deer Lodge, Montana, Manager Hansen, a well known Western distributor associated with the industry for many years, is well satisfied that his latest theatre was modernly equipped in every detail.

The Rialto is a highly attractive theatre, having a seating capacity of a little more than nine hundred, and for neatness and completeness of equipment it is on the par with any moving picture house in the country.

In building Mr. Hansen enlisted the services of Benjamin F. Shearer, President of the Western Theatre Equipment Company, in order to have an entirely modern projection room. The projection room of the Rialto is fitted out with Simplex equipment.

Two of the latest type motor driven machines, along with a transverter and Gardiner screen, were installed. Mr. Hansen is well pleased with his projection room equipment.

Rush Work on Pittsburg Theatres

The Rowland & Clark Theatres have announced the completion of the purchase, last week, of the property at 335-337 Fifth Ave., Pittsburg, occupied by the Clinton Hotel, at a price reported to be in excess of $600,000. The deal was closed by James B. Clark of the R. & C. Theatres and Walter M. Wechler of New York.

Plans for the new structure have been completed and contracts awarded by W. E. Snaman, the architect, for one of the most beautiful smaller type houses in this country. Work on razing the present building will commence about the first week of September.

It is contemplated to have this theatre open for the public by about January 1st, which will place a precedent in the records of theatrical construction. The theatre will be under the management of the R. & C. Theatres who at present control the following theatres: Liberty, Savoy, Regent, Plaza, Belmar, Strand, Arsenal, Oakland in Pittsburg, the Rowland and Colonial in Wilkinsburg, The Strand of Erie, The Star and Regent theatres of New Kensington, and a number of other large theatres throughout this territory.—WHEELER.

Odds and Ends

The King theatre, formerly owned by William Batsel, at Sherman, Tex., has been reopened by H. O. Jones, who recently purchased the theatre.

The Majestic theatre at Rotan, Tex., recently installed its own light plant on account of failure to obtain satisfactory service from the local power house.

The Welch theatre at Welck, Okla., was purchased last week by J. B. Grindle & Sons. Col. W. E. Bonner, the former owner is going to resume farming.

The local office of Associated Producers is now in their new home on Main street, Dallas, Tex., sharing one-half of the new exchange building occupied by Robertson-Cole branch.

One of the long lobbies of the Capitol Theatre, Winnipeg, Manitoba

Miller Establishes Record for Speed

(*Continued from page* 1379)

balanced, while running, at a speed upwards of 12,000 R. P. M., and this accounts for the fact that there is no vibration in the camera while operating the ultra-speed attachment and that the operation of it is performed by one man without the assistance of any one steadying or holding the camera or the tripod. Without this fine degree of balancing it would be impossible to attain the speed of 12,000 r. p. m. with any instrument without causing so much vibration as to make it impossible to crank or without having a specially built support to hold the mechanism on the ground. Consider, on the other hand, that the pictures Miller made were with the ordinary tripod, the ordinary camera, and without any assistance.

"I have seen the results of Mr. Miller's work and I must say that I have never seen anything to compare with them anywhere. The photography was as clear, sharp, and steady as that of any normal speed work ever screened. I think the Rothacker organization should be complimented on producing such a high quality of work at what would ordinarily be considered an impossibility with a normal operating camera."

Danger of Faulty Perspective

(*Continued from page* 1386)

worry and harassment to any cameraman. All of us shall appreciate how great that measure of relief might, on occasion, be.

Still, before becoming wed to the one-and-a-half-inch lens, it would be well also to remember that with the obvious gain in simplicity of working there is that slight, yet none the less definite loss of one major essential to pictorial quality which in the past has been a very great, though a totaly undeserved, asset of the moving picture man. Some day we may see the coming of the one inch F4 kine. camera anastigmat. I pray that day may be far off. When it arrives it will bring with it a lens which, even for close-ups, need never, after its initial setting, be focussed at all. At the same time, it will bring the total loss of that natural view angle which all along up to now has counted for so much more than we ever realized.—*Kinematograph Weekly*, England

Improve Kinema

Many improvements have been made at the Kinema since its management was taken over by W. W. Whitson, who also operates the Plaza and the California. The interior has been refinished, redecorated and refitted. Two new Powers machines have been installed. Potted plants and palms have been arranged about the house, and indirect lighting has been installed. Russell Rogers has general charge of this and the other houses belonging to Mr. Whitson—S. D.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Ascher's Roosevelt theatre, in Chicago, is an example of the class and beauty that can be had in theatre fronts of terra cota. This splendid loop house has been playing to full houses with the "Affairs of Anatol"

Work on Dallas House Progressing

Work is proceeding rapidly on the Melba Theatre, which is being erected at 1911-1913 Elm street, Dallas, Texas. The building is expected to be completed and ready for opening by Christmas, George W. Hewitt, the contractor, reports. The building is being erected at a cost of one million dollars by John T. and Jesse Jones of Houston, and is intended to be the finest theatre west of the Mississippi River.

It will be six stories high, strictly fireproof and modern in every detail. The front will be finished in white brick, granite and terra cotta. The seating capacity will be 3,000.

Plans have been made for a formal opening Christmas Day.—*Noble.*

Many Southeast Houses Are Renovating

The Gem theatre, at Greenville, Tenn., is in the throes of a complete overhauling. Two Simplex machines, a Minusa screen, new lobby display and much fresh paint are all parts of the re-decorating program for this fine little house.

Mudd & Colley, prominent in the theatrical firmament of Birmingham, are installing elaborate new lobby displays.

Carson Bradford, well known in the Southeast, is rushing the work on his new theatre at Miami, and expects a theatre equal to any in the Land of Flowers.

Arthur Lucas' new theatre in Savannah is going to be "a thing of beauty and a joy forever." Mr. Lucas is head of the American Theatres' Corporation, and has some big plans for the coming Fall and winter in this territory.—*Gaddis.*

Defer Theatre Erection

Giving the continued high cost of building as the cause, Goldstein Brothers Amusement Company of Springfield, Mass., operators of a chain of theatres in western and central Massachusetts, has at least temporarily abandoned plans for construction of an elaborate motion picture house on the recently acquired Roberts lot on King street. Instead a frontage of stores will be put up jointly by the Goldsteins and parties from whom they acquired the property. The structure to be put up by the Goldsteins will have a depth of 40 feet and a deep alcove to contain the theatre, at some indefinitely later date.—*Agard.*

New Strand theatre, Los Angeles, Cal., latest of the chain of the West Coast Theatres, Inc.

With Oklahoma Movies

M. L. Sternburg, of Oklahoma City, has purchased the Dreamland theatre at Morris, Okla., from W. A. Wilson and is now in charge. Many improvements have recently been made in both the interior and exterior.

Roy Bettis, a salesman for Robertson-Cole, out of Oklahoma City, two years ago, has returned from the West Coast and associated himself with Vitagraph as salesman.

The Lewis theatre opened at Wynona, Okla., last week.

That the film industry in Oklahoma is picking up is evidenced by the fact that the exchanges are adding new salesmen and office force people. Former employes let out on account of business being quiet, have been re-instated.

Fred Morley and Paul Walker, joint owners and managers of the Beggs theatre, at Beggs, Okla., transacted business on Film Row in Oklahoma City the first of the week.

The New American theatre, Will H. Evans, manager, will open at Bonham, Tex., in the near future—Noble.

Take Over Texas House

Brockman Brothers have again taken over the Queen theatre at McKinney, Tex., and will operate the same. The theatre had been sold recently to K. D. Keating, who is retiring from the show business.

The F. B. Warren Corp. will move to their new home at 1812½ Commerce street, Dallas, Tex., the first of the week.

The interior of the Grand theatre at Conway, Ark., has been refinished and redecorated. The walls are painted gray with pink panels. A cream colored ceiling and dark oak wainscoting are also a part of the scheme.

B. W. Bickett is establishing a new movie theatre at Thibadaux, La., which, with the Community theatre, taken over at Donaldson, last week, will make a chain of 51 houses that Mr. Bickert and associates operates.

To Install $30,000 Organ in Strand

Exterior view of the Strand Theatre in the process of construction at Los Angeles. This is one of the chain of West Coast Theatres controlled by Sol Lesser and Gore Brothers. The Strand will have one of the large $30,000 Robert Morton Orchestral Pipe organs installed.

A Special Article on Lens Next Week

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TWO MELODIOUS THEMES

I WANT MY MAMMY	WHEN SWEETHEARTS WALTZ
BALLAD	BALLAD
By Louis Breau	By Cal DeVoll

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PROVISIONS OF REVENUE ACT OF 1918 CONCERNING TAX OF ADMISSION

Art. 56, SIGNS TO BE POSTED.—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted at the outer entrance and near the box office, one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

ETCHED BRASS SIGN with changeable figures A VERY BEAUTIFUL DESIGN complete with 4 price tags.....$4.50
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	Inches High	Palm Leaves	With Pot	Without Pot
7767 4	24	4	$1.10	$0.60
7767 5	30	5	1.25	.75
7767 7	42	7	2.50	2.00
7767 10	48	10	3.00	2.50

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Lenses Stand Test

After submitting the new Paramount Condenser Lenses to a very rigid test the projection staff of the large Capitol theatre of New York City obtained good results and endorse the condenser. The lenses withstood amperage varying 140 to 150 for weeks without discoloration, and with a minimum of breakage due to sudden draft during experimental work. The tests were conducted under Chief Projectionist Arthur J. Smith.

Big Improvement Reported by Dealer

The accessory business is showing a marked improvement, according to Manager Benson, of the Amusement Supply Co., Chicago, who states that domestic inquiries and orders showed a decided increase in volume during the last month, and that foreign inquiries are coming in in surprising quantities, one of the most recent orders to be shipped out going to the Azores.

Among the theatres recently equipped by Amusement Supply Co. are the Palace theatre, Mendota, Ill., which put in a battery of two Motiograph De Luxe, and also purchased their entire booth equipment from the Amusement Supply Co. At the Palace, Astoria, Illinois, two Motiograph De Luxe machines, a gold fiber screen and entire booth equipment have been installed preparatory to reopening of the theatre by John Wharley. The handsome new Arcade theatre at Indianapolis is another house in which Motiographs have been installed and the entire equipment, including seats, was furnished by Amusement. The Regent theatre of St. Marys, O., another new house has had two Motiographs put in and the entire theatre equipment, including seats and a Hertner Transverter installed by the Chicago concern. This theatre is being erected by Thomas Broad and will be opened within a few days.

Remodel Hippodrome

The Hippodrome theatre, at Wilson, Okla., will be remodelled and refurnished throughout, arrangements having been made for a complete change in the building. One thousand opera chairs with air cushions will be placed in the theatre. A new floor and roof will be added, making a change from airdome to theatre, and electric fans installed.

Todd & Benson have leased the Majestic theatre at Magnolia, Ark., from Dale Dodson, and have taken charge.

George Edwards has opened his new airdome at Booneville, Ark.

The Big Bend theatre has been opened at Alpine, Tex., with M. M. Myers, owner and J. C. Scott, manager—Noble.

Open Aris, Erie

The Aris theatre, the latest addition to movie houses in Erie, Pa., opened recently. The new theatre has a seating capacity of 800 and was erected at a cost of $85,000. F. T. Egan is the manager.—Wheeler.

Screen Club Meeting

Two film managers of the Oklahoma City Screen Club talked at the last club meeting. Fred Pickrell, of Pathe, discussed the subject, "Have We Real Salesmen in Our Industry?" and H. W. Beddee, of the First National Exhibitors' Circuit, discussed, "Should Exchange Managers Co-operate with the Exhibitors?"

The luncheon was well attended notwithstanding the great heat and absence from the city of a large number of film salesmen—Noble.

New Newark Theatre to Cost $300,000

Ground has been broken by the Central Amusement Co. at Central avenue and South Eighth streets, Newark for a $300,000 moving picture house. It is planned to make the theatre a duplicate of the Rialto at Broad street, Newark. Frank Grad is the architect. The house which will seat 2,100 patrons, is being erected by Samuel Bratter and Samuel Pollock, who have twelve theatres, and Julius Amsterdam and Fred Nieberg.

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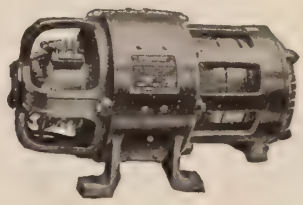

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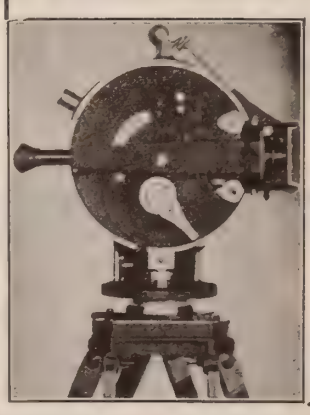

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Remodeled Kinema Theatre Opens

The re-opening of the Kinema theatre of the West Coast Theatre Companys, Inc., Los Angeles recently, was participated in by an exceptional gathering of screen notables who were very complimentary respecting the remodelling and redecorating of the theatre under the direction of Messrs. Gore Bros. and Lesser.

During the ten days the Kinema theatre was closed the entire decoration scheme was changed, the stage enlarged, new proscenium arch installed and material changes made in the lighting system which adds to the beauty and attractiveness of the house. In short, the theatre is new in every respect except the outer walls and the changes made are most attractive. The Kinema is the initial home of First National attractions in Los Angeles.

Century Theatre

(*Continued from page* 1390)

generally admitted. Vento Indirect radiators, the product of the American Radiator Company, which are connected with the fan system, pass the warm air into the auditorium.

Prof. E. V. Cupero in charge of the orchestra has 30 musicians under him.

"It has been figured that the Century's motion picture facilities, with the roof theatre that will be completed in the fall, will have a weekly capacity of 75,000 persons," said President Whitehurst. Then Mr. DeHoff added in an unobtrusive manner that the combined Whitehurst interests in a week can accommodate about one-half the white population of Baltimore's 750,000. Both men were seen in the offices, partitioned in compartments and furnished in quiet, practical style, which are back from the mezzanine floor.—COOPER.

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Feature Subjects of Short Length

Pathe Review No. 120

(One Reel Subject—Released Through Pathe Exchanges)

THERE are some queer looking fish in this world. Pathe shows some underwater scenes in this Review to prove it. One looks like a Woolworth flowerpot and another like a dish of spaghetti. Next comes an interesting study of the cork-making process. Views are shown from the time the cork bark arrives at the factory, until they are ready to ship. The editor has nobly resisted the temptation to crack a prohibition joke in regard to the present small demand for them.

Other sequences include "The Cliff Road to Switzerland," which, in Pathe color, gives a fair presentation of the wonderful beauties of Lake Lucerne. Robert Aitken, N. A., a famous sculptor, is seen at work, and marble cutting and moulding with clay will be interesting sights for the uninitiated. Some slow motion scenes show animals running, ducks fluttering and lips snapping. It is a diversified and thoroughly interesting reel.—MATTHEW A. TAYLOR.

"My Lady o' the Pines"

(Holman Day Production—Two Reels—Released by Pathe)

THIS story of the machinations of an unscrupulous lumber camp foreman and his final undoing by the hero, in a short reel drama that should prove acceptable for the average program, and satisfy, if not enthuse the audience. The plot is not modern, but it brings in all the necessary characters—the girl, the hero and the conspiring lumberjacks. There is a fight over disputed forest land and eventually a battle between two gangs of workmen. More dynamite than fists is used, many sticks of the explosive being tossed about. There is also a well-made scene showing a race between two freight carriages. This story is set against a Maine background and has many picturesque exteriors.

Mary Astor, the leading lady, is an exceptionally pretty heroine. Huntley Gordon plays the leading male role. The picture was directed by Philip Carle and was made under the supervision of Holman Day. *MATTHEW A. TAYLOR*

"Snooky's Twin Troubles"

(Chester—Snooky—Federated Comedy)

"SNOOKY'S TWIN TROUBLES" presents Chester's well-known monkey-actor in a series of clever stunts and amusing situations. The fans that like animal comedies will probably find this one entirely satisfactory as a piece of entertainment. The last part has some thrills and gives the "humanzee" an opportunity for some intricate action.

The opening shots are palpably intended to show how well Snooky can "act." Then a story is launched in which the monkey shares honors with two attractive youngsters in the roles of Policeman Casey's twins. Town officers prize for the best twins. Villain abducts the twins and carries them off to contest where he poses as their father and presents them as candidates. Snooky, magnifying glass in hand, trails scoundrel and exposes him just as he is about to claim prize. Villain flees in auto with a trailer in tow; in the trailer are the twins, unobserved. Snooky pursues mounted on a donkey, and riding in true chevalier fashion. Villain discovers twins; he cuts the tow rope, and the trailer with children clinging to its side is precipated over edge of cliff. Snooky arrives, seizes loose end of rope, and stays descent of the trailer. Bull, fastened to stake, is grazing nearby. Snooky secures loose end of trailer rope to the rope by which bull is fastened to stake. Waves red handkerchief in front of bull, who charges, thus dragging trailer from its perilous position.

They're going to laugh; they're going to thrill a bit too at Snooky's closing performance. Length, two reels.—E. F. SUPPLE.

"Pinched"

(Harold Lloyd Re-Issue—Two Reels—Released by Pathe Exchanges)

THE length of Bebe Daniels' skirts is one of the few things about this re-issue which betrays that the comedy is not new. Harold Lloyd was not as humorous in the days when he played with Miss Daniels and "Snub" Pollard as he is to-day, but "Pinched" is an excellent subject for any program. There is very often little or no excuse for some of the gags—the story being considered of little importance—but they are refreshing, laughable gags. The Lloyd personality is always in evidence.

"Snub" and Bebe are married. Lloyd, in trouble with the police, sheds his coat and spectacles, which are found and used by "Snub." In the complications which follow, Lloyd makes his way through the wall of his prison cell only to find that he has escaped into the police court. "Pinched" is far ahead of many of the slapsticks of to-day in originality of gags—*MATTHEW A. TAYLOR.*

Kineto Review No. 100

(Kineto Co. of America—Released through National Exchanges)

THIS review is sub-titled "Science at Home" and deals entirely with chemical experiments and a few of a mechanical nature. Everyone in the least way familiar with a chemical laboratory knows the peculiar and unnatural results when various chemicals are mixed. For example, the adding of thiocyanate of ammonium to a salt of mercury. The resudt is an expansion hard to realize. The sub-titles never depart from their strict scientific language.—*MATTHEW A. TAYLOR.*

"On Their Way"

(Hal Roach Comedy—One Reel—Released by Pathe)

EDDIE BOLAND buys a versatile Ford and takes his wife on a camping trip, and the result is a rapidly-moving slapstick comedy. There is some new business with the Ford, which is saying a great deal, for recently Henry has been used just as much by slapstick artists as the custard pie was in bygone days. The Ford contains all kitchen utensils, and underneath the rear set are the chickens who supply the eggs. Some gypsies and a gang of tramps provide the material for the slapstick. Eddie Boland is an active husband, and Ethel Broadhurst a pretty wife. The picture ends with a well-made wind storm. The wind blows the mud-guards off the car, then the body, and finally the chassis disappears.

—*MATTHEW A. TAYLOR.*

"The Love Egg"

(Two-Reel Punch Comedy—Released by Educational)

THIS is a fast moving slap-stick two-reeler with Louise Fazenda, Chester Conklin and other erstwhile Mack Sennettians contributing about equally in the fun making.

There is nothing particularly new about the offering but most of the gags have been made to look original and even the chase stuff has new angles.

The tag of the picture contains some of as good trick thrill scenes as have ever been put in a comedy. Two aeroplanes apparently are flying one above the other. A dog jumps from one to the other and returns with the "che-ild" in his mouth. As a sample of trick photography it ranks with the best of the day.

The picture is suitable for any program. It may even give some of the less sophisticated a thrill in the sequence devoted to the aeroplane chase.—*J. S. DICKERSON.*

"Spot Cash"

("Snub" Pollard-Pathe—One Reel)

THIS is a real funny "Snub" Pollard comedy with the star in the role of a country grocery clerk.

In the opening scenes Pollard is a very busy young grocer who introduces many innovations in dealing with his customers. These scenes are humorous and good for laughs anywhere.

For contrast a big man is introduced and when the opportune moment arrives the latter gets his gang together and removes most of "Snub's" goods to a vacant store next door.

When the customers arrive and he finds the demand exceeds the supply (and here a novel piece of business is introduced which is good for a few big laughs) he tears the wall apart and pulls the canned goods from the shelves and pleasingly supplies their desires.

The scenes that follow are full of "gags" and amusing moments which will make any audience forget the hot spell were they living in Africa.

Book this one and you will make no mistake.—*FRANK LEONARD.*

"A Country Chicken"

(Two-Reel Comedy—Released by Educational)

"A COUNTRY CHICKEN," while not an uproariously funny comedy, is an interesting concoction of reasonably new gags, in which Louise Fazenda, Chester Conklin and the erstwhile Sennett dog figure extensively. As a star the dog grabs the acting honors. Miss Fazenda and Mr. Conklin score, but it is the incident and action provided by the vehicle more than anything else which puts their scenes over. The picture is filmed in a fast and furious tempo and should interest all the fans who like slap stick. It is clean and contains nothing vugar.—*J. S. DICKERSON.*

The Index to The Complete Plan Book

(Continued from page 1378)

PICTURE BRAND STAR RELEASED PLAN BOOK

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as 'Mamma's Affair.' "A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week." "Pretty good business on this entertaining picture." "Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering."

LIFE'S DARN FUNNY (METRO) VIOLA DANA.....AUG. 6
"Fairly good entertainment here."—M. P. News.
Exhibitor Comment—"Viola Dana would draw anywhere, in anything—but this picture is far and away below her standard. Her name drew and business was good—but many expressed disapppointment." "Dance draws big here, but this picture is weak in spots. Fine business."

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees." "Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance."

LITTLE ITALY (REALART) ALICE BRADY.....JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.
Exhibitor Comment—"Alice Brady has a steady following which always makes business good. She won many new friends in this picture, which did a good week's business." "Played on a bill with 'Message from Mars,' making combination that did very good business.'

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is it just pulled a fair crowd." "A high class picture, very well done; very human and pleased a lot of people as well as us. Business picked up in hot weather on it." "Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it." "A great picture, giving fine entertainment. Good box office value." "A DeMille picture always has so much to recommend it that they can't fail to draw. Think this one scarcely worthy of his talents, but it drew very well and seemed to please."

LOVETIME (FOX) SHIRLEY MASON.....JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LURING LIPS (UNIVERSAL) EDITH ROBERTS.....JULY 30
"Interesting little picture offers human touches."—M. P. News.
Exhibitor Comment—"Fairly good story, but why the title? There is no connection between the two."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MAID OF THE WEST (FOX) EILEEN PERCY.....JULY 30
"A weak Eileen Percy comedy."—M. P. News.

MAN AND WOMAN (JANS PRODUCTION, INC.) SPECIAL CAST..SEPT. 3
"Orthodox program release on 'Clothes-make-man theme.'"—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MAN TRACKERS (UNIVERSAL) LARKIN-HILL.....JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.
Exhibitor Comment—"Fine—fine business. Everybody liked it."

MAN WHO, THE (METRO) BERT LYTELL.....JULY 23
'Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce."

MARCH HARE, THE (REALART) BEBE DANIELS.....JULY 30
"Not up to Bebe's usual high standard."—M. P. News.

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

MATCH BREAKER, THE (METRO) VIOLA DANA.....SEPT. 3
"The right kind of light comedy entertainment."—M. P. News.

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Business was bad." "Appeals only to the high brow. Fair business." "In conjunction with 'Little Italy,' very satisfactory."

MIDNIGHT BELL, THE (FIRST NATIONAL) CHARLES RAY....AUG. 20
"Whirlwind finish puts over Ray's latest."—M. P. News.
Exhibitor Comment—"Undoubtedly Ray's best picture, excelling even 'Scrap Iron.' Clever acting and interesting but old story. Attendance good." "Considered good entertainment. Work of star very good. Will please all audiences."

PICTURE BRAND STAR RELEASED PLAN BOOK

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST .....JULY 30
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER .....AUG. 6
"Trail and conventional and carries no sparkle."—M. P. News.

MORAL FIBRE (VITAGRAPH) CORINNE GRIFFITH.....AUG. 27
"An entertaining picture with plenty of heart interest."—M. P. News.

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.
Exhibitor Comment—"An exceptionally good picture. One of the sweetest, finest films we ever saw."

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell." "Beautiful picture, tense, characters all played their parts well. Theme not new, but well handled. Record breaking business." "Picture with splendid heart interest which went over very well at this theatre."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL.....AUG. 6
"Dull and uninteresting society drama."—M. P. News.
Exhibitor Comment—"Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much."

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN..AUG. 6
"Good murder mystery picture evidently based on Elwell case."—M. P. News.

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Great picture. Went over big. Packed houses at most every performance."
Consensus—"Good picture, good puller."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....JULY 16
"Undeniably Goldwyn's greatest picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this and we played to capacity business." "Douglas MacLean went over big in this picture and pulled big crowds despite the extreme warm weather." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Fair picture which brought good business." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "A snappy title, linked with the name of Douglas MacLean, and a picture which gave the audiences what they expected to see. Good business all week." "Interesting theme. Star popular here and attendance was good considering hot weather."

OPEN SHUTTERS (UNIVERSAL) EDITH ROBERTS.....AUG. 27
"An orthodox picture of the 'preachy' type."—M. P. News.

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OVER THE WIRE (METRO) ALICE LAKE.....JULY 9
"Picture starts well and loses its punch."—M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE .....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERJURY (FOX) WILLIAM FARNUM.....AUG. 27
Excellent story material marred by over acting."—M. P. News.

PILGRIMS OF THE NIGHT (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....AUG. 20
"Highly involved mystery story is rather puzzling to the spectator."—M. P. News.

PLAY SQUARE (FOX) JOHNNIE WALKER.....SEPT. 3
"Nothing to make this more than an average program feature."—M. P. News.

PRIVATE SCANDAL, A (REALART) MAY McAVOY.....JUNE 25
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Very big entertainment in this feature. Box office receipts large."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week." "A bad picture that brought very little business."

"REMORSELESS LOVE" (SELZNICK) ELAINE HAMMERSTEIN...Aug. 20
"One of Elaine Hammerstein's best."—M. P. News.

Box Office Reports continued on page 1404

"THE CUP OF LIFE"
(Thomas H. Ince-Associated Producers)

Colorful and Interesting in Every Department

THE Ince-Bosworth combination is at it again, which means that a picture is presented which carries all the earmarks of success. Not since "Below the Surface" has this duo co-operated and "The Cup of Life" is as brimful of action, incident, adventure and romance. It is a story of the deep and Oriental cunning, which assures the spectator of the fact that there is something doing every minute. While the plot sticks to the briny deep there is quite a suggestion of Jack London about it. But the author has not plagiarized because he has had the foresight to provide a series of melodramatic exploits which have none of London's marks upon them.

The photography is genuinely distinctive and will certainly impress everyone particularly in those scenes which have to do with pearl diving. In fact the opening shot is a thriller and suspense is real acute as Bosworth goes to the depths to kill a shark. Again the tinting of the night scenes calls for praise of the highest order. The plot develops around Kipling's memorable wheeze—"East Is East and West Is West," etc., when it strikes its stride and concerns the winning of a white girl who has been brought up since babyhood by a powerful mandarin. Bosworth again enacts a picturesque son of the sea—a skipper not quite as vividly brutal as his Sea Wolf, but one which is rugged enough to be remembered as one of his best portrayals. But sterling actor that he is, there is no question that he will have to share honors with Tully Marshall as the wily Chink, who demonstrates after a season spent in insignificent roles that, given a worthy role, he can put over character work in a class by himself. His Oriental is remarkably faithful and colorful.

The plot is a trifle hazy in regard to the skipper hiding his identity from the youth. But one has no time to pay attention to minor flaws, so adventurous is the line of action and so picturesque, the backgrounds. The scenes take one through a verisimilitude of life as it is lived in Singapore. There is no indication of studio sets about them. The result is the spectator is seeing lifelike adventure. The Chinese wedding scene is colorful to the extreme and the incident which presents the conflict of Occident versus Orient builds a good flavor of suspense. In all "The Cup of Life" is a picture above the average and well worth anyone's time. Madge Bellamy is a charming figure as the heroine, while Niles Welch acts the youth with plenty of romantic fervor. Rowland V. Lee directed and J. O. Taylor turned the camera.—Length, 6 reels.—*Laurence Reid.*

THE CAST

"Bully" Brand.....Hobart Bosworth
Pain.....Madge Bellamy
Roy Bradley.....Niles Welch
Chan Chang.....Tully Marshall
Larry Donovan.....Monte Collins
Mollie.....May Wallace

By Carey Wilson.
Scenario by Joseph Franklin Poland.
Directed by Rowland V. Lee.
Photographed by J. O. Taylor.

PRESS NOTICE—STORY

Thomas H. Ince presents an alluring romance of two worlds in "The Cup of Life" by Carey Wilson which comes to the ———— theatre next ———— featuring an all-star cast which includes Hobart Bosworth, Tully Marshall, Madge Bellamy and Niles Welch. The picture contains elements that are certain to appeal to everyone. There is a tang of the sea about it which of course gives Bosworth a chance to show his skill at characterization. Also there is a melodramatic turn of events which have to do with Oriental cunning and intrigue.

Mr. Ince has spared no expense to give the picture a colorful production. Indeed the photography and settings are unduly rich and distinctive. "The Cup of Life" is brimful of adventure and thrills, romance and melodramatic action. Some of the incident concerns deep-sea diving, the killing of a man-eating shark, a man-to-man fight for the possession of a girl and other interesting details. Rowland Lee directed.

PROGRAM READER

The Thirteenth Pearl! What mystery lurked behind those magic words! What romance, and adventure and love! For when beautiful Pain, the adopted American daughter of a Chinese pearl smuggler, received the Thirteenth Pearl, she was to marry! This is the idea behind Thomas H. Ince's compelling drama of the Orient and the deep sea. You've seen Hobart Bosworth in fighting, crashing roles. In "The Cup of Life" he again demonstrates his remarkable talent for the interpretation of vivid, rugged studies. A distinguished cast assists him. It is a picture marked for its adventure and thrills. Come next ———— and see one of the best features of the season.

SUGGESTIONS

Here you have the Ince-Bosworth combination working again. And you should bring their names out in your exploitation. Tell them that this duo furnished those clever sea offerings, "Below the Surface" and "Behind the Door." Bring out that the picture is sumptuously mounted and that it presents a highly colorful line of action. Bring forth that the spectator is in for a rich entertainment—a picture which will fascinate and intrigue and invite the highest praise. Your prologue can feature some quartette singing sea chanties, or a sea background. for variety you can put on an Oriental sketch. A scenic can feature life in the Orient. Play up the cast and sponsors.

CATCH LINES

See "The Cup of Life," a picture brimful of adventure and action, romance and thrills. Hobart Bosworth and Tully Marshall are in the cast.

"ACTION"
(Universal)

Action Melodrama Lives Up to Its Title

EXCEPT for the characterizations of Francis Ford and J. Farrel McDonald "Action" is pretty much western movie melodrama, but for the house that plays pictures of the "hard ridin', quick shootin'" type it should measure as a most satisfactory production.

Certainly it has the quality implied by its title. There are thrills galore with the energetic and supple "Hoot" Gibson living up to his reputation as a minister. His riding, although probably aided by clever camera work, may be counted on to bring the gallery out of their seats.

The picture is noteworthy too in a way. It brings Francis Ford, erstwhile star, to the screen in a character role and demonstrates him as a first rate actor and considerable of a comedian, and it presents Mr. Gibson in his first multiple reel feature. Clara Horton is also a member of the cast. This trio will probably mean considerable from a box office standpoint.

The story of "Action" is not so new or so very interesting. Three desert rats buy a ranch of a girl whose father has been killed. A gang of western crooks assume that there must be gold on the ranch or the prospectors wouldn't have purchased it and conspire to get possession of the property by having one of their number appointed guardian of the girl, since she was under age when she sold the ranch. The girl is sent to an eastern school, thus eluding the court order, citing her to appear before the judge. Gold is discovered on the ranch, the villains are defeated and the younger prospector (Hoot) and the girl (Miss Horton) decide to take each other for life partners.

Some very fine photography, more or less original incident, and a continuity that is flawless aids in making the picture interesting. Those who are looking for technical faults may object to excessive titles in the earlier reels, that attempt to be humorous, with what success depends on the viewpoint of the spectator. These titles do slow up the action and could have been cut down without destroying any of the story.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Sandy Brouke.....Hoot Gibson
Soda Water Manning.....Francis Ford
Mormon Peters.....J. Farrell McDonald
Pat Casey.....Buck Conners
Molly Casey.....Clara Horton
J. Plimsoll.....Wm. Robert Daly
Sheriff Dipple.....Chas. Newton
Sam Waters.....Jim Corey
Art Smith.....Ed Jones
Mirandy Meekin.....Dorothea Wolbert
Henry Meekin.....Byron Munson
The Dog.....

Story by J. Allan Dunn.
Scenario by Harvey Gates.
Directed by Jack Ford.
Photographed by John Brown.

PRESS NOTICE—STORY

Francis Ford, world famous as a star and director in his own right, plays a remarkable character role in "Action," the speedy Universal photodrama which comes to the ———— theatre on ———— with Hoot Gibson in the starring role. The story was filmed at Universal City under the direction of Jack Ford.

Clara Horton, as the girl, is beautiful and clever, and combined with her good looks the rare gift of acting ability. Mr. Ford is "Soda Water Manning" and J. Farrell McDonald, the distinguished characer actor, as "Mormon" Peters, make their roles fairly live with their interpretations of the unique western characters. Others in the cast are William Robert Daly as "Plimsoll," Buck Conners, Charles Newton, Dorothea Wolbert, Jim Corey, Ed. Jones and Byron Munson.

PROGRAM READER

Hoot Gibson, the hard riding young Universal star, is scheduled to spur across the screen of the ———— theatre on ———— and keep moving until "Action," his new and smashingly dramatic western story, reaches its whirlwind finish.

"Action" could not have been a better story if it had been built to Hoot Gibson's measure. The story was originally written by J. Allan Dunn and read by thousands as "The Mascotte of the Three Star." Universal bought it, assigned Jack Ford to direct, and commissioned him to get together the best cast of players in the country for the supporting roles.

Clara Horton, the exceptionally appealing little emotional actress, plays opposite the star while the remainder of the cast will give theatregoers an opportunity to watch the best work of such popular players as Francis Ford, J. Farrell McDonald, Buck Conners, William Robert Daly, Charles Newton, Jim Corey, Kingfisher Jones, Dorothea Wolbert and Byron Munson.

SUGGESTIONS

Bill Francis Ford, Gibson and Clara Horton about equally prominent, Ford in a pleasing character role. Mention the stunts, and infer thrills in plenty. The scenic locations may also be given some space. For a prologue the usual western songs in front of a suitable drop will go good.

CATCH LINES

The Three Musketeers of the Desert—Virile, Vivid and Violent—untangle a difficult plot in "Action" with Hoot Gibson starred.

Desert suns, mountain peaks, silver rivers, moonlight and romance and he-men from out of the west. See the west in "Action" with Hoot Gibson in the title role.

The Index to The Complete Plan Book

(Continued from page 1402)

PICTURE BRAND STAR RELEASED PLAN BOOK

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal." "Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not a first-class picture. Receipts below average." "Sorry we did not keep it back until September—as it is, it made good." "Priscilla Dean an unusual drawing card. Picture good. Business same." "The plot is not much, but Miss Dean's acting more than makes up for it. She gets away successfully with a dual role, which is unusual. Picture held for the second week."
Consensus—"Good picture, good puller."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN .....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.
Exhibitor Comment—"The finest piece of work Pauline Frederick ever has done." "A poor melodrama which is saved by Pauline Frederick's acting. The old double role shows up once more. Picture holds interest, but is not much for the summer months."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST .....JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.
Exhibitor Comment—"Ordinary mystery story. Played to fair houses."

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.
Exhibitor Comment—"Very 'cute' picture and right entertaining. Business rather good. Marguerite Clark lives in our city and this is somewhat of a drawing card for her screen efforts."

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "Knock-out of a picture, psychological time for good attendance on account of the 'fight' talk throughout the country. Did good business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "Only fair as a picture, but a good attraction from a box-office standpoint. The picture drags too much. The prize-fight scene is realistic." "Charles Ray is a big favorite and this picture offers some splendid opportunities for exploitation. A good business during the entire week's run." "This is one of Charles Ray's best pictures and we did very good business with it for a week."

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAME (FOX) SPECIAL CAST.....AUG. 13
"Oriental story filmed in fine atmosphere."—M. P. News.

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat." "Not quite up to Ethel Clayton's other pictures, but did an average week's business." "Good picture, but business not so good due to torrid weather." "Just a fair picture that drew average business."

SHAMS OF SOCIETY (ROBERTSON-COLE) SPECIAL CAST.....AUG. 13
"Neglected wife formula burdened with irrelevant detail."—M. P. News.

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE .....JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN.
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON.....JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE..JULY 30
"Famous stage melodrama retains dramatic strength on screen."—M. P.

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SINGING RIVER (FOX) WILLIAM RUSSELL.....AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST .....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out." "Good picture which brought good business on account of popularity of the book. Business took slight slump on account of bad weather." "Great outdoor picture. Went over big." "Very good. Minor defects lost sight of because of the qualities of the story. Receipts pleasing." "Fine production and one which pleased my patrons very much. Fine box office value." "Very satisfactory. Comment all good. Very enthusiastic in cases."
Consensus—"Average picture, average puller."

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL)..JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather." "Picture had to be cut a great deal. Interesting story and acting good. Attendance fair."

STING OF THE LASHS, THE (ROBERTSON-COLE) PAULINE FREDERICK .....AUG. 27
"One big punch; balance average Western movie stuff."—M. P. News.

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG.....JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.
Exhibitor Comment—"Excellent Clara Kimball Young picture which pleased our audiences and proved a good box office attraction."

STRAIGHT THE SHOULDER (FOX) BUCK JONES.....JULY 2
"Average Western with Jones in a character study."—M. P. News.

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY....JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week." "Terrible. Sugary, impossible stuff, done to death. Business was very bad." "Attracted fairly well. The start the best part of the production."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.
Exhibitor Comment—"Fine picture which seemed to please. Business somewhat more than usual." "Did excellent business and is a good production. Here's something aside from the regular cut and dried movie plot." "Good picture which brought fine business all week."

THERE ARE NO VILLAINS (METRO) VIOLA DANA.....SEPT. 3
"Perfectly satisfactory romantic-crook play with Viola Dana."—M. P. News.

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD .....MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Going big on second week's run. Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style." "Large crowds at each performance. Box office value large."

THUNDERCLAP (FOX) SPECIAL CAST.....AUG. 13
"Great for the gallery gods."—M. P. News.

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS.....JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TO A FINISH (FOX) BUCK JONES.....AUG. 27
"Buck Jones Western entirely satisfactory in every respect."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Extraordinary business. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. A good picture." "Wallace Reid usually draws well here, and this picture was no exception. It is only average, however, and is, basically, a repetition of one of his previous racing pictures. "A very good picture; pleased immensely, and played to very good business despite the extreme heat." Wally Reid's best picture. Did fine business despite warm weather." "Very good; receipts fair." "Sure did go over big. Large box office receipts." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Full of pep and speed. Will get 'em if anything will these days." "Fine production. Pleased my patrons and brought good business." "Went over well. Excellent story, well handled, and business was good." "Very good entertainment pleased. Had good business during run." "Had great business on this one in spite of the hot weather. Sure is a knockout."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor." "Fatty's poorest—and not doing business, either." "Excellent comedy. Arbuckle and the salesman role fit each other nicely. Drew big."

TRIP TO PARADISE, A (METRO) BERT LYTELL.....AUG. 27
"Lytell splendid in a fascinating, human picture."—M. P. News.

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment.—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."
Consensus—"Good picture, good puller."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.
Exhibitor Comment—"A rather tiresome thing which was only a fair box-office attraction."

UNCHARTED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.
Exhibitor Comment—"Very good picture. Had the biggest Sunday of the summer and holding up exceptionally well."

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.
Exhibitor Comment—"Good picture with plenty of laughs. Fine summer attraction."

Box Office Reports continued on page 1406

"A WIFE'S AWAKENING"
(R.-C. Pictures Corp.)

An Average Society Drama; Entertainment of the Heavier Sort

THIS is a society drama built on a triangle theme. It will satisfy the audiences it is intended for, but is somewhat hectic and over-dramatic for anyone who prefers lighter entertainment. The interest is held to the end, despite the fact that no unusual situations are worked in, and there are a great number of scenes tense in themselves.

The three principals are William P. Carleton, Fritzi Brunette and Sam De Grasse, who play the former sweetheart, the wife and the husband respectively. "George Otis" is an unscrupulous business man, but his wife, loving him sincerely, has been blind to his faults. She aids him financially in his "business troubles," but when he demands that she seek aid from her former suitor, she objects. But her husband is adamant and orders her to go to the man's apartments late at night and beguile him into giving her money. Instead of going as directed, the wife goes to her mother. The wife alone cannot see the true character of her husband. But in the end, when he accuses her of actual wrong doing, she is overcome with revulsion and leaves him for ever. The husband brings the picture to a climax by rushing upon the other man and threatening his life. The picture story ends with the repentance of the husband. His wife is presumably to start divorce proceedings, which is the only thing to keep the production to end in the usual clinch.

There are artistic interiors and the society atmosphere of the story is well brought out. Fritzi Brunette makes a beautiful wife but is obliged to be so emotional that her acting becomes very strained. Sam De Grasse, as the husband, is immobile and stern, and William Carleton is a satisfactory all-perfect hero.

The fact that there is no comedy relief in the entire picture does not add to its entertainment values. It is exceptionally heavy drama which should, however, prove good variety if you have been running comedy-drama of Westerns. The production has been made entirely censor proof. It is based on the two-men-and-one-woman idea, but there is no delicate scene in it, although it is evident that the opportunity for such could easily have been made. "A Wife's Awakening" should be more popular in the smaller towns than in the cities. Devotees of the society drama will be entirely satisfied.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Howard ..... William P. Carleton
Florence Otis ..... Fritzi Brunette
George Otis ..... Sam De Grasse
Grace ..... Beverly Travers
Mrs. Kelcey ..... Edythe Chapman

Story by Jack Cunningham.
Directed by Louis J. Gasnier.
Photography by Joseph DuBrey.

PRESS NOTICE—STORY

As its feature attraction for ————, the ———— theatre announces "A Wife's Awakening," a gripping modern society drama, directed by Louis Gasnier, one of the foremost masters of screencraft in America. In the cast are several players who have themselves been featured in past productions. Fritzi Brunette, well known to all screen lovers, plays the part of the wife, and William P. Carleton is cast as the wealthy self-made business man. Sam De Grasse, one of the most experienced villains of the pictures, is cast as the deceiving husband.

"A Wife's Awakening" tells an exceptionally interesting story of a girl who marries the wrong man. But love is hard to kill, and even when her husband proves that his business methods are dishonest and that he cares more for money than the honor of his wife, she still remains true to him. But the breaking point comes at last, and the wife realizes that her love is dead.

The picture may be described as an unusual society drama which is certain to grip and hold the interest of an audience.

PROGRAM READER

What should a wife do when she discovers she has married the wrong man? This is the theme of the interesting drama which will be shown at the ———— theatre on ————. The production is entitled "A Wife's Awakening" and it was produced by Louis Gasnier, one of the foremost of America's directors. In the cast are such popular players as William P. Carleton, Fritzi Brunette and Sam De Grasse. The picture is brimming over with tense interest and excitement. It presents a vital theme in an entertaining manner.

You will want to be at the ———— theatre on ————, when "A Wife's Awakening" will be shown.

SUGGESTIONS

Here is a society drama which has a title sure to attract a certain class. For their benefit boost it as presenting a vital theme in an interesting manner. Tell them that it is rich in society atmosphere and that a number of stunning gowns are worn. Fritzi Brunette is probably the best known name in the cast. Feature her if you prefer, rather than labeling it an "all-star cast." However, William P. Carleton is an experienced leading man and his name should have value. The same is true of Sam De Grasse, who is well known as a villain. You could run teasers such as "Should a wife ask favors from a former suitor, even to save her husband from bankruptcy?"

CATCH LINES

Is it wrong for a wife to ask financial aid for her husband from the man who formerly loved her? See "A Wife's Awakening" at the ———— theatre.

See Fritzi Brunette in the most gripping society drama, "A Wife's Awakening." A picture built for your entertainment—a thrilling satire of today.

"THE SHARK MASTER"
(Universal)

A Rather Weak Story of the South Sea Islands

IF Frank Mayo had been given a stronger story and there were plenty of opportunities to make "The Shark Master" more appealing, he would have had one of the best pictures of his career.

Instead, the feature seems to simmer down to colorless scenes between the star and pretty May Collins, who is continually appearing in a costume that resembles a one-piece bathing suit.

The locale is laid principally in the South Sea Islands with the natives performing most of the time either in the foreground or in the distance.

"The Shark Master" is another illustration of the fact that locations, whether they are in the South Sea Islands or among the elite, cannot be featured to the detriment of the story.

Frank Mayo works as hard as he can to put over the rather tame situations, but receives very little aid from Miss Collins, who although pretty to gaze upon, is entirely lost when it comes to putting over her points. Her main attribute is her rather stout figure.

They didn't spend much on this picture and this can readily be seen.

A little white girl is cast upon the shores of an island in the South Seas, is adopted by the islanders and made tabu by the chief.

Twenty years later, when she has reached womanhood, a white man is cast upon the island's shore with the usual result, they fall in love.

But the white man never forgets the young woman he has left back in civilization, and when she comes to the island with her father and demands his return, he rejects her proposal and stays with the island woman and their child.—*Frank Leonard.*

THE CAST

McLeod Dean ..... Frank Mayo
June Marston ..... Dorris Deane
Capt. Marston ..... Herbert Fortier
Donaldson ..... Oliver A. Cross
Flame Flower ..... May Collins
Native priest ..... "Smoke" Turner
Native Chief ..... Nick Derutz
Moto ..... Carl Silvera

Story by Fred Leroy Granville.
Scenario by George C. Hull.
Directed by Fred LeRoy Granville.

PRESS NOTICE—STORY

Frank Mayo's latest Universal, "The Shark Master," will be the attraction at the ———— theatre on ———— of next week.

"The Shark Master" describes the trials and tribulations of a white man who has become stranded in the South Seas and takes a native daughter as his wife.

But the young woman is not of native blood, for years before she was cast upon the shores on a raft and taken into the tribe.

Twenty years later the scene is shifted to the offices of the shipping firm of Marston and Dean, in San Francisco. June Marston, daughter of the head of the firm is engaged to marry young McLeod Dean, who is sailing for a last inspection of the firm's trading stations in the South Seas. On his return he is to marry June.

Dean sails, but the ship is wrecked and he is cast upon an island, where he is saved by the young white princess.

Many months later, June Marston and her father discover our hero and the young white woman living together on the island. June is determined to have the young man again, but is persuaded from her purposes when she sees that there is a beautiful child.

The picture is well directed, has splendid locations and a good cast of actors, among whom are Dorris Deane, Herbert Fortier, Oliver Cross, May Collins, "Smoke" Turner, Nick Deruiz and Carl Silvera.

PROGRAM READER

If you care for a good tale of the South Seas, one that will interest and grip you by the heart strings, go to the ———— theatre and see Frank Mayo in his latest Universal feature, "The Shark Master."

Romance, adventure, heart interest and thrills compose only a part of the ingredients of this wonderful story which was written by Fred LeRoy Granville.

The story tells of the trials and tribulations of a white man who has become stranded in the South Sea Islands and takes a native daughter as his wife. But the young woman is not of native blood, for years before she was cast upon the shores of a raft and taken into the tribe.

Twenty years later the scene is shifted to the offices of the shipping firm of Marston and Dean in San Francisco. June Marston, daughter of the head of the firm, is engaged to marry young McLeod Dean, who is sailing for a last inspection of the firm's trading stations in the South Seas. On his return he is to marry June. But his ship is wrecked and he is cast upon an island, where he is saved by the young white princess.

Many months later, June Marston and her father discover our hero and the young white woman living together on the island. And then the struggle of the two women for the man they love is pictured in a most vivid manner.

Who wins? See this wonder picture of South Sea Island life, with Universal's most popular star, Frank Mayo, in the leading role.

CATCH LINES

Two women loved him with all their hearts. One was a south sea islander and the other a woman of birth and refinement. Who won? See Frank Mayo in his latest Universal feature, "The Shark Master." It will grip and thrill you.

She had traveled to the South Sea Islands in search of her lover—and then found that he was living with a native princess? Although she was still determined to have her lost sweetheart, something occurred which changed her mind. What was it? See Frank Mayo in his latest feature, "The Shark Master."

What made the young man fall in love with the native princess, even though he was betrothed to another? See Frank Mayo in his latest feature, "The Shark Master." It will grip your very heart strings.

The Index to The Complete Plan Book

(*Continued from page 1404*)

PICTURE BRAND STAR RELEASED PLAN BOOK

VIRGIN PARADISE, A (FOX) PEARL WHITE.....AUG. 20
"Pearl White plays a female Tarzan in adventurous melodrama."—M. P. News.

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "This is a fair offering. Usual business." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."
Consensus—"Average picture, average puller."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.

WEDDING BELLS (FIRST NATIONAL) CONSTANCE TALMADGE .....AUG. 27
"Constance Talmadge well cast in good audience picture."—M. P. News.

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WET GOLD (WILLIAMSON-GOLDWYN) SPECIAL CAST.....AUG. 13
"Grim melodrama carries adventure and atmosphere."—M. P. News.
Exhibitor Comment—"Good melodrama. Exploitation comes easy for this picture and in our case the exploitation paid, did fine business."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.
Exhibitor Comment—"Plot too flimsy even for farce. Picture very mediocre."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Excellent business, as is usual when I play a Thomas Meighan picture. Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of." "This picture did a satisfactory business for a week's run and pleased patrons." "Had great business with this picture. And it sure deserved it." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Brought good attendance." "Fairly entertaining feature with average business." "Fine picture. Every one liked it. Business was very good considering the extreme heat." "The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat." "Good comedy which drew fairly well despite extremely hot weather." "Not as good as other Meighan pictures. Business was fair."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business." "This is an exceptionally fine picture with well sustained interest but it failed to draw good business owing to the very warm weather." "An excellent picture. Something unusual. Drew fair-sized crowds." "Just an ordinary picture which did an average week's business." "Fairly good feature picture. Weather had been exceedingly warm and many people out of the city along the beaches, but attracted pretty good business." "One of the very best to be seen in a long, long time. Receipts fair."
Consensus—"Good picture, good puller."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather." "A medium show, with fair receipts." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of "flappers" and young matrons." "Good business followed extensive exploitation."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.
Exhibitor Comment—"Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes." "A fairly entertaining subject that attracted only fair business." "Very fine picture. Business better than was expected with hot weather." "Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequaled hot weather ruined business." "Only pleasing, receipts fair." "A high class picture which appealed to the thinking class. Did good business with it." "Very good show and business was quite up to the average, at least, despite inclement weather and the fact that so many people are out of the city on the Gulf beaches." "Ran with Harold Lloyd's 'Among Those Present' and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week." "Title has box office value. Did good business. Audiences liked it." "Did very well at the box office and satisfied." "We are having too many productions on this same subject—why not a change? An average week's attendance." "Good drawing card and satisfied."
Consensus—"Good picture, good puller."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Stealers" (Robertson-Cole)—"This is a good picture, but is too much of a 'steal' on 'The Miracle Man,' and follows too closely on the latter's heels. Consequently it fails to thrill very much and the box office receipts were only fair."

"Kismet" (Robertson-Cole)—"Fair houses this week. Second run."

"The Whisper Market" (Vitagraph)—"Good little picture, star well cast."

"Mid-Channel" (State Rights)—"Only a fair picture, but played to a good house all week, helped along by a live comedy, 'The Punch of the Irish,' which luckily was shown the same week in which St. Patrick's Day came."

"Isobel" (State Rights)—"Had packed houses with this picture. Audiences were very much pleased with it."

"The Parish Priest" (State Rights)—"A picture that pleased a certain element of every audience. Poor run on account of Holy Week."

"The Furnace" (Realart)—"Played to a good house for a week. The picture offers an unusual field for unique exploitation."

"Broadway and Home" (Selznick)—"Better than previous O'Brien pictures. People seemed satisfied if not over enthusiastic."

"World's Apart" (Selznick)—"Just a fair picture which attracted only fair business."

"The Untamed" (Fox)—"Went over well and brought good business. Fine picture."

"The Devil" (Asso. Exhibs.)—"Had very good business with this picture. Very entertaining."

"Pink Tights" (Universal)—"Gladys Walton is gaining a following among the admirers of 'flapper stuff' and this picture while it isn't a knockout by any means, is entertaining."

"The Testing Block" (Paramount)—"Hart has gone back. Box office value of name nil. Good production, but not a sensation."

"Thoughtless Women" (Pioneer)—"Two days to average business."

"The Barbarian" (Pioneer)—"A story of the North which pleased. Three days to big business, two days and average one."

"Earthbound" (Goldwyn)—"Went over big. Two days to big business."

"Silk Hosiery" (Paramount)—"Many liked it. Two days to average business."

"Chicken in Case" (Selznick)—"Owen Moore is impossible. He is as lazy as a hound, at least this is what my patrons say. Average to poor business two days."

"Alias Jimmy Valentine" (Metro)—"This one should have been the greatest box office sale I have ever had, but a great many maintained that they had seen it and there was no use to try to talk them out of it. Average business two days."

"City of Comrades" (Goldwyn)—"This went over good. Tom Moore very satisfactory star. Average business one day."

"Vengeance of Durand" (Vitagraph)—"A very fine production and Alice Joyce highly pleasing."

"Held in Trust" (Metro)—"Very good picture and star is most popular. Average business two days."

"The River's End" (First National)—"Patrons said this was the best picture ever shown here. Big business two days."

"When a Man Loves" (Vitagraph)—"Good picture and Earle Williams doing fine. He is surely a finished actor. Average business one day."

"The Penalty" (Goldwyn)—"A good box office attraction. Big business two days."

"The Perfect Woman" (First National)—"A decided improvement over 'The Love Expert.' Business not up to the standard on account of depression; no fault of the picture. Average business two days."

"The Cost" (Paramount)—"Not what it's claimed to be, a super-special; however, it is a pleasing picture, especially for the ladies; some didn't care for it, however. Average to poor business two days."

"The Jack Knife Man" (First National)—"This picture is a wonderful production. Settings and characters perfect, photography good, drawing power fair, but business very weak owing to the time of year and business depression."

"Daughter of Devil Dan" (Buffalo Film Corp.)—"This is a very pleasing picture; however, the title is bad for the elite; people didn't know what to expect. Pleased those that came. I give 'Son of Tarzan' serial credit for the business done on it."

"Are All Men Alike?" (Metro)—"A very good picture; drew good business for one day."

"Madam Peacock" (Metro)—"Terrible picture for star of this calibre. Business good; opening, fell to nothing second night."

"Home Spun Folks" (Ass'd Producers)—"A very good character play; pleased greatly with comedy."

"Fall of a Saint" (Gaumont)—"Picture pleased the women—nothing great. Big business one day."

"Heliotrope"—"A production which is above the average and a good box-office attraction."

"Billions" (Metro)—"Worse than 'Madam Peacock.' Business just fair. Nazimova's following remains loyal to a certain extent."

"Are All Men Alike?" (Metro)—"Just about fair, with only fair business. Not much appeal."

"The Price of Redemption" (Metro)—"This is a big picture from a spectacular point of view, and Lytell's work is satisfactory, but it is decidedly draggy and has little to hold on the spectator's interest. Business was fair."

"Idols of Clay" (Paramount)—"Perhaps I'm wrong—this may be a great picture, but my patrons agree with me that it was the reverse. Consider it an average program picture, but by no means worthy of the featuring it has had."

"What's Worth While"—"This is a splendid feature picture and good box office attraction. We did big business for the week it played at our house."

"Forbidden Fruit" (Paramount)—"Picture up to the usual De Mille standard as to photography and settings, but story seemed to be somewhat improbable. Played to average business for a week."

"To Please One Woman"—"Nothing exceptional either about the production or results from playing it."

"Peaceful Valley" (First National)—"The usual type of Charles Ray picture which drew well."

"The North Wind's Malice" (Goldwyn)—"Played to a capacity house for a week, principally because of the fact that Vera Gordon, who is featured in the picture, played in vaudeville here the same week, which resulted in some effective advertising."

"GARMENTS OF TRUTH"
(S-L-Metro)

Entertaining Farce-Comedy With Gareth Hughes as Star

THE sponsors behind Gareth Hughes' first stellar vehicle have hit upon the right kind of material for this talented star whose forte is the interpretation of whimsical studies of youth. There are moments in "Garments of Truth" which remind you of "Sentimental Tommy," a picture in which Hughes flashed his right to stardom. These moments occur when he is fabricating hugh lies through a highly sensitive, imaginative mind. There is no real plot development in the sense of the word. Characters and situations are not planted to arouse one's interest. Instead the picture gets off to a humorous start, picks up momentum and comes under the wire with a fine burst of speed.

Indeed there is not a scene which is not highly provocative of laughter. If the outburst of applause generated by a group of hard-boiled reviewers who sit in judgment on two or three dozen pictures a week is any criterion, then the offering is certain to score with any class of audience. Hughes is deserving of success. In fact he has a more logical right to stardom than many of his contemporaries who are posing as interpreters of the silent drama.

"Garments of Truth" is starting him off with flying colors because it seems as if it might have been written with him in mind. The opening shot reveals him putting over a modern Paul Revere, tearing through town in his flivver warning the countryside that the dam has burst and advising them all to flee to high and dry ground. Of course it is all a hoax—a hoax which develops into a farcical skein of hoaxes, but which has enough sober moments to provide a balancing note of romance and sentiment. He tells such whopping big lies—lies which furnish much amusement because of their ridiculous exaggeration and the manner in which they are elaborated—that the provoked citizens are on the verge of sending him to a reform school. His mother intercedes and takes him to a doctor whose fame is widespread through his skill at mental suggestion.

The picture takes time for breath at this moment, but when the boy comes home cured of his fanciful imagination, his efforts to tell the truth at all hazards causes as much trouble as when he was an Ananias. He shows up the hypocrisy of the natives in various ways and is instrumental in stopping progress at a time when the town shows a desire to awake from its lethargy. However, his imagination returns when he renews his romance—a condition of mind susceptible to sentiment. Hughes appears in several occupations and the humorous moments are so many that one never misses the faint note of romance at all. Let it be said that the star gives a clever performance—one perfectly shaded throughout. The story is quite original. And it offers snappy entertainment. A competent cast renders adequate support.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lester Crope.....Gareth Hughes
Catherine Willis.....Ethel Grandin
Deacon Ballyntine.....John Steppling
Mrs. Ballyntine.....Frances Raymond
Mrs. Crope.....Margaret McWade
James H. Barnes.....Frank Norcross
Alex. Hawley.....Harry Loraine
Nat Sears.....Walter Perry
Dr. G. B. Palmer.....Herbert Fortier
Dr. W. H. Palmer.....Herbert Prior
Tilly Snooks.....Eileen Hume
Widow Jones.....Sylvia Ashton
Dr. Mills.....Eric Mayne
Millie Thomas.....Effie Conley

By Freeman Tilden.
Directed by George D. Baker.
Photographed by Rudolph Bergquist.

PRESS NOTICE—STORY

Gareth Hughes makes his debut as a Metro star in "Garments of Truth," which comes to the ———— theatre next ————. This offering was adapted from Freeman Tilden's story which appeared in a popular magazine and affords the new star a vehicle which is well suited to his personality. The story is of a satrical bent and revolves around a highly imaginative and romantic youth whose ability to tell whopping big lies precipitates a deal of trouble for the villagers in general and for young Lester Crope in particular.

To save him from the reformatory his mother takes him to a doctor who cures defective patients by mental suggestion. Lester comes home cured and develops into a stickler for the truth. His motto is the truth at all hazards. His imagination returns when he resolves to win the girl. This picture sparkles with keen humor and is always interesting. A large and capable cast renders adequate assistance.

PROGRAM READER

A highly amusing farce-comedy is "Garments of Truth" which comes to the ———— theatre next ———— starring Gareth Hughes, the new Metro star. This picture is considered ideal for the expression of Mr. Hughes' personality since it permits him to portray a whimsical character. As Lester Crope he is possessed with a rich imagination which causes his townspeople and himself all sorts of adventure and trouble. But there is a cure for him through mental suggestion and when he returns home he is a stickler for the truth—so much so that the same villagers who were harmed by his colorful fibs wish that his imagination might take flight again. Mr. Hughes injects a deal of humor into the role and there is not a minute when the comedy moments slacken. Come and be royally entertained.

CATCH LINES

Does it pay to tell the truth? You wouldn't think so to see the trouble it caused Gareth Hughes in "Garments of Truth." Come and see this fascinating comedy.

"THE INFAMOUS MISS REVELL"
(Metro)

Entertainment Values Are Not Prominent Here

IT cannot be denied that Alice Lake has had more entertaining pictures than "The Infamous Miss Revell" which is cut from a conventional pattern and which follows a familiar line of action to its obvious conclusion. The star seems to be having a difficult time finding the ideal subject to fit her personality probably because she is an emotional ingenue. The title here would indicate a colorful character sketch, but as the story develops, what is flashed resembles a "pot-boiler" which is quite removed from realities. A humorous note is lacking which would have provided a happy balance. Instead a false heart touch is stressed in order to emphasize the keynote of pathos.

As the introductory scene is flashed one finds the star enacting a dual role—that of twin sisters who are having a difficult time bringing up a younger brood of children. At the moment when the cupboard is almost bare, one of the twins, goes to a lawyer under the impression that there may be some money left from the estate. It is when she is leaving his office that she encounters a situation which alters her entire life. This situation involves a man of wealth who is willing to provide for her under the condition that she pay the well known sacrifice. He doesn't offer this suggestion in so many words but through innuendo he asks her to act as his nurse. Thus it is that the poverty-stricken family registers contentment for the first time.

The conflict enters upon the benefactor's death, his heirs putting in a claim for his estate which has been willed to his newfound mistress and friend under the condition that she remain single. The love interest does not have much of a chance for development, but along about the third reel the nephew of the deceased is urged by his mercenary sister to seek a job as tutor to the young relatives of the fortunate girl. The youth's conduct is above reproach and the love call is heard by both. There is a twist, however, when the mercenary niece, remembering the clause in the will anent the pretty heiress remaining single, thinks the opportunity is ripe to put in a claim. The girl saves herself from this embarrassment, however, by declaring that the real heiress is dead and that she has substituted for her sister. Since the romance is progressing famously one can see that it is dollars to doughnuts that the rightful heirs will come into money and happiness. The story is of a single-track character and never leaves its groove. The double exposure work is commendable—what there is of it. However, it is a picture which never leaves a definite impression as to theme or situations. Miss Lake is caught in some attractive poses, but her emotional talent is not given much opportunity for expression.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Julien Revell }
Paula Revell } .....Alice Lake
Max Hildreth.....Cullen Landis
Lillian Hildreth.....Jackie Saunders
Mary Hildreth.....Lydia Knott
Samuel Pangborn.....Herbert Standing
Maxwell Putnam.....Alfred Hollingsworth
The Revell Children.....Stanley Goethals, Francis Carpenter, May Garaci, Geraldine Condon

By W. Carey Donderly.
Scenario by Arthur Zellner.
Directed by Dallas Fitzgerald.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Infamous Miss Revell," starring Alice Lake, Metro's young emotional actress. This is considered by those who have seen it to be an ideal vehicle for the expression of the star's personality and talent and affords her a role which is decidedly appealing. Miss Lake plays a dual role—that of twin sisters who have been victims of misfortune. As Paula Revell is forced to stay at home to mind the younger children, Julien enters the business world and encourages the advances of Maxwell Putnam, a man of wealth, to such a degree that she inherits his property under the condition that she remain single.

Meanwhile his heirs put in a claim for the estate. Realizing their efforts are hopeless in a legitimate manner, Lillian Hildreth encourages her brother, Max, to become the tutor of the Revell children and thus gain the affections of Julia. The romance develops a twist which reveals Max in love with Paula, Julien having died in the meantime. "The Infamous Miss Revell" is a charming picture and is well acted and directed.

PROGRAM READER

The Revell family were in financial difficulties which necessitated the twin sisters providing for the younger members of the family. When the cupboard was almost bare, Julien, one of the twins, entered the business world and encoutered a benefactor, who made her his heiress. At his death a legal battle ensued since the wealthy man left many relatives. Realizing that their efforts were hopeless to inherit any of the estate, his nephew found a position as tutor to the Revell children. His idea was to marry the girl and share some of his uncle's wealth. How he realized that he married the other sister—how his honesty and sincerity brought forth a wonderful love is told in the attractive picture, "The Infamous Miss Revell," which comes to the ———— theatre next ———— starring Alice Lake.

CATCH LINES

They were twin sisters. One inherited wealth under the condition that she remain single. Did she marry? What happened? See Alice Lake in "The Infamous Miss Revell."

See Alice Lake in "The Infamous Miss Revell," a charming picture of shadows and sunshine.

"THE THREE MUSKETEERS"
(United Artists)

Doug's Masterpiece One of the Screen's Most Likeable Productions

"DOUG" has turned out his masterpiece. There will be very little difference of opinion on this question. "The Three Musketeers" is his most elaborate production, his most perfectly detailed production, and it is also Fairbanks in his most active, vigorous production. All the extravagance of an "Intolerance" would have been wasted if the picture did not allow this screen idol to fight over chairs, through doors, up and down stairs, and across roofs. His sets in "The Three Musketeers" are gorgeous, some of his photography most artistic, his atmosphere of seventeenth century France perfect, but the paramount feature of it is Fairbanks—Fairbanks the swordsman, rustic bumpkin, the picturesque courier, the lover.

He offers a new kind of thrill in filming the art of swordsmanship. There is no need of waiting for the climax to start the action. Every one of Dumas' incidents is used to allow him to flash the rapier. With every muscle quivering and every nerve taut, with teeth gritted beneath a waxed mustache, he fights in vivid close-ups and in long shots. He fights with a vigor that Dumas' D'Artagnan never hoped to attain. There is nothing of the dignified duellist about his action. All the thrills of leaping from chair to table are there, only swords are substituted for fists.

This is all by way of an appetizer. The climax starts when D'Artagnan and the Three Musketeers are dispatched to England to bring back the love-token which will save the Queen of France her honor. The spys of Richelieu beset every mile of the road. Then follows that series of adventures which made Dumas' work so enchanting and immortalized D'Artagnan as one of the most famous characters of fiction. Every bit of action is a masterpiece in itself. Fairbanks never for an instant fails to get and hold the interest and end it up with a thrill. He is identical with the D'Artagnan who lives in the memory of every reader of this famous novel. He is the swash-buckler, the high-spirited, daring, devil-may-care soldier of fortune. It is a role none other but he could fit so perfectly.

Edward Knoblock, who adapted the novel for the screen, has minimized the emphasis which Dumas placed on the court intrigue of Richelieu. But he gets in all the story, cleverly leaving the King and Queen and Richelieu occasionally to switch to Doug. If one thing more in this picture could be desired, it is more of Fairbanks, and even less of intrigue and fewer street scenes of Paris. Not that these latter are imperfect by themselves, but it is Doug's picture and Doug's triumph, and will be the most popular of his pictures because of his volative personality. A very capable cast, down to the most unimportant extras, has been selected. Particularly Nigel de Brulier is an impressive Cardinal Richelieu, Margaret De La Motte an appealing heroine, Mary MacLaren a gorgeous, queenly queen, and Adolphe Menjou a dainty, susceptible Louis XIII. Athos, Porthos and Aramis are Leon Barry, George Seigmann and Eugene Pallatte, respectively. They, and all the Cardinal's guards who supply the swordsplay, are able to make the duelling scenes perfectly realistic.

There is no need to prophecy success for "The Three Musketeers." It is Doug's masterpiece; all-perfect from an audience standpoint, and one of the most likeable pictures ever made.—Length, 12 reels.—*Matthew A. Taylor.*

THE CAST

D'Artagnan ..... Douglas Fairbanks
Athos ..... Leon Barry
Porthos ..... George Seigmann
Aramis ..... Eugene Pallette
De Rochefort ..... Boyd Irwin
Buckingham ..... Thomas Holding
Boniface ..... Sydney Franklin
Planchet ..... Charles Stevens
Cardinal Richelieu ..... Nigel de Brulier
De Treville ..... Willis Robards
Father Joseph ..... Lon Poff
Queen ..... Mary MacLaren
Constance ..... Marguerite De La Motte
Milady ..... Barbara La Mar
Louis XIII ..... Adolphe Menjou

From the novel by Alexander Dumas.
Adapted by Edward Knoblock.
Directed by Fred Niblo.
Photography by Arthur Edeson.
Lotta Wood, scenario editor; Doran Cox, assistant director; Edward M. Langley, art director; Frank England, technical director; Nellie Mason, film editor; Paul Burns, master of costumes; Harry Edwards, master of properties; Bert Wayne, electrician.

PRESS NOTICE—STORY

What is considered Douglas Fairbanks' greatest picture is "The Three Musketeers," adapted by Edward Knoblock, the well known playwright and scenarist, from Alexandre Dumas' fascinating romance of the same name. This story has been translated in several languages and has easily been the most popular romantic novel ever written. It makes an ideal vehicle for the star who plays the swaggering hero, D'Artagnan, as if to the manner born. It is a picture which carries marvelous dramatic action which offers the spectator acute moments of suspense. It is also rich in spectacular appeal. Mr. Fairbanks is supported by a large and

"HICKVILLE TO BROADWAY"
(Fox)

Eileen Percy's Most Enjoyable Light Comedy

THIS light comedy is a pleasant surprise, coming after some very lukewarm offerings starring Eileen Percy. It is the best of the star's recent pictures for Fox, largely because the story is more clever and unorthodox and the supporting cast distinctive.

The story, as is indicated by the title, starts in a country village and then hops to the White Lights of New York. The star is cast as a typical small town girl, in love with the village druggist. There is some pleasant comedy here, especially when Rosemary Theby makes her appearance, playing the much-married, bored-to-death show girl, who comes to the country for a rest. They show a small town movie scene, which is a clever piece of comedy. Miss Theby enlivens this sequence until it is highly enjoyable. The rustic types are overdone, and Hickville proves to be a village that is far, far behind the times, but such falsities are necessary to preserve the comedy.

"Virgil," the druggist-hero, decides that he will take a fling at the high life in the big city before settling down to a humdrum existence in Hickville. So off he goes, followed shortly by his sweetheart, the star, who is induced to play the part of a chorus girl in New York in order to watch over her fiance. The show girl (Miss Theby) has an idea that "Virgil" is not all that he should be, and plans the whole scheme. The story, unfortunately, becomes a trifle confused at this point. The star, masked, is to substitute for a double, but no sub-title explains this an dit will be an astute audience which follows the action just at this point.

The story ends as the druggist proves himself a cad. The heroine finds another lover, a young artist, and there is a happy ending. The Hickville sequence is the more humorous. Miss Theby is largely responsible. She is perfect as the world-weary actress cast upon a desert of monotony. Eileen Percy is attractive in this picture and has no tendency to overact. She gets a lot of fun out of her part, when she portrays the inexperienced Broadway "vamp." William Scott plays the small town cad, and gets away with a somewhat difficult part in good style. Paul Kamp proves to be the ultimate hero, the wealthy artist.

The titles are once more on the punning style, but some of them are good for a healthy laugh. The picture should prove a satisfying light comedy in most houses.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Anna Mae Neil ..... Eileen Percy
Virgil Cole ..... William Scott
Sibyl Fane ..... Rosemary Theby
Elder Neil ..... John Lockney
Violet Garden ..... Margaret Morris
Pink Hale ..... Ray Howard
Peter Van Reuter ..... Ed Burns
Helper ..... Paul Kamp

Story, scenario and direction by Paul Harbaugh.
Photography by Otto Brautigam.

PRESS NOTICE—STORY

What is described as the most amusing comedy which Eileen Percy ever made is to be offered as the feature attraction at the ———— theatre on ————. It is entitled "Hickville to Broadway" and it is clean, entertaining comedy from beginning to end.

Miss Percy is cast as a small town girl, engaged to a small town man, the village druggist. The druggist feels the lure of Broadway and decides to take a fling and sow some wild oats. But his pretty little sweetheart decides that he needs someone to watch over him while he sojourns in the city of White Lights, so she goes to New York and poses as a chorus girl. The picture is crammed with amusing situations, and every title is good for a laugh. It has the added boon of being built upon a startlingly new idea.

The story and scenario is by Carl Harbaugh, who also handled the direction. In the cast is Rosemary Theby, the popular beautiful actress who will be remembered for her work in the leading role of "The Queen of Sheba." She has plenty of opportunities in "Hickville to Broadway" to prove her abilities as a versatile artist.

"Hickville to Broadway" will remain at the ———— theatre for ———— days.

PROGRAM READER

A light comedy will head the bill at the ———— theatre on ————. Eileen Percy, the William Fox star, has made a fast-moving, rollicking comedy in feature length entitled "Hickville to Broadway" and it will be shown together with ———— on ————.

"Hickville to Broadway" was built solely for entertainment. It contains no moral and no message. But its story draws the characters that you all know in the small towns. It places a world-weary show girl in Hickville and it transplants a small-town sport to the City of Gay White Lights. The complications which develop form a succession of wholesome, rip-roaring comedy situations. Miss Percy needs no introduction. Her past pictures have established her as a most delightful screen star. In the cast of "Hickville to Broadway" is also Rosemary Theby, one of the most beautiful screen actresses of today, who played a prominent part in "A Connecticut Yankee in King Arthur's Court," the huge Fox screen spectacle which made such a tremendous hit in New York. Miss Theby is cast as the Broadway chorus girl who comes to Hickville to take the rest cure.

CATCH LINES

Pretty Eileen Percy comes again in a frolicking, good-natured light comedy, supported by a cast which includes William Scott, Rosemary Theby and John Lockney.

"ROOM AND BOARD"
(Realart)

Pleasing Little Picture With Star in Suitable Role

ABOUT every so often a picture, in which the heroine is an Irish colleen with lots of aristocratic ancestors and little money, and the hero, a rich young American, touring in Ireland, comes through. Usually they please the fans, especially the feminines, in spite of stories that are ultra convenient, plots that lack complication and endings that are obvious from the beginning.

All of which sums up "Room and Board" except that this latest Constance Binney vehicle has additional audience value in some of the finest scenic locations ever discovered in America. In fact it is scarcely believable that the picturesque backgrounds shown are American and not Irish. They look like the real thing even in the foregrounds.

"Room and Board" tells the story of "Lady Noreen," heir to an ancient Irish castle, and a mortgage who leases the property to a young American in order that she may pay some of her debts. She also disguises herself as a servant and serves the new master, and his friends including a young woman who desires to marry the American. An Irish bounder conspires to marry "Lady Noreen" and plans to buy the mortgage in hope of accomplishing his desires. He is beaten, literally, and from a financial standpoint by the American and after the clutch the picture is over.

Constance Binney is a pretty and attractive Irish lass, while Tom Carrigan plays the role of the American Harp who has gone back to the home of his ancestors. Both are adequate for the roles, although nothing unusual in the way of incident or characterization is provided for them to do. There is an occasional bit of comedy throughout the production and the titles aid in this connection being of the "Peg O' My Heart" order.

The photography is extra good and the direction excellent. Some very fine interiors that match with the scenic locations have been built.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Lady Noreen.....Constance Binney
Terrence O'Brien.....Tom Carrigan
Ephriam Roach.....Malcolm Bradley
Desmond Roach.....Arthur Housman
Robert Osborne.....Jed Prouty
Mary.....Blanche Craig
Ryan.....Ben Hendricks, Jr.
Leila.....Ellen Cassidy
The Earl of Kildoran.....Arthur Barry

Directed by Alan Crosland with Lynn Shores assisting.
Photographed by George Folsey.
Written by Charles E. Whittaker.
Scenario by Donnah Darrell.

PRESS NOTICE—STORY

The story of a poverty-stricken young Irish noblewoman who leases her ancestral castle to a wealthy American, to earn enough to lift the mortgage, is Constance Binney's latest Realart picture, "Room and Board," which will open a ——— day run next ——— at the ——— theatre. Tom Carrigan plays the American tenant, who, of course, sees right through the disguise of the Lady NoNreen, who is posing as one of the maids, and takes charge of her and all her many debts.

PROGRAM READER

"Room and Board," in which Constance Binney will be presented next ——— at the ——— theatre, is a Realart picture directed by Alan Crosland.

The story concerns the fortunes of an Irish noblewoman, Lady Noreen of Kildoran, whose father, a genial spendthrift, had always followed a deliberate policy of putting off the debts and worries of today until some vague tomorrow.

The settings for castle and Irish village, the fox hunt in which the old Earl loses his life,, the castle interiors, furnished with fine example of antique furniture, are all done on an elaborate scale, making "Room and Board" the most expensive as well as the most beautiful picture in which Realart has ever presented Miss Binney.

The role of the spirited little Irish heroine is one well suited to Miss Binney's personality and she is said to give a remarkably sympathetic performance as Lady Noreen.

SUGGESTIONS

In exploiting this, call attention to the Irish atmosphere of the story, possibly referring to the production as another "Peg O' My Heart." Give Constance Binney and Tom Carrigan equal billing. Make mention of the scenic locations and if you aren't too finicky about telling the truth, bill them as authentic scenes in Ireland. No one can prove that they aren't. For lobby display follow the suggestion of the press book concerning a painted Irish castle. Tie-up with newspapers on the rooms to let column will be possible. Signs of "Room and Board" placed about town on the fronts of houses during the night with no explanation would be sure of getting newspaper publicity if you aren't afraid of making some people sore.

CATCH LINES

Piquant Constance Binney as an impoverished young Irish noblewoman whose ancestral castle is covered with moss and mortgages.

Noreen waited on him while he waited for her to confess that she was the mistress of the castle and not the servant she pretended to be.

The story of a little Irish lady who took boarders to save her ancestral castle.

"ONE WILD WEEK"
(Realart)

Ingeniously Constructed and Genuinely Entertaining Farce Comedy

UNLESS it follows too closely on Bebe's "Ducks and Drakes" to which there is a marked resemblance, especially in theme, "One Wild Week" ought to find favor with audiences. The picture as an amusing and at times exceedingly humorous concoction of incidents in which the star is presented as an irresponsible goslin who has been tied too closely to the apron strings of a puritanically minded maiden lady, her guardian, until her eighteenth birthday, and who thereafter having secured a little freedom finds herself sent to a reform school for a limited period after having been falsely accused of picking pockets.

We have a suspicion that in the original this was intended as a serious story. At any rate the producers have been wise in developing it from a farce comedy angle. The leading role fits Bebe like a glove and in her supporting company are to be found some of the cleverest farceurs appearing in pictures.

The w.k. Bull Montana has a bit similar to that he played in "Crazy to Marry." Frank Kingsley is Miss Daniel's leading man, playing the role of a young professor who is a half "nut." May Kelso has the role of the guardian and gives a splendid performance. Herbert Standing is a judge, Edwin Stevens a lawyer and Carrie Clark Ward a cook.

Titles that earn a laugh now and then while supplying information, direction that gets the most out of each player and excellent settings and exteriors are entitled to a fair share for the picture's success. The photography is up to the mark.

"One Wild Week" is a screen adaptation of a story by Frances Harmer. It is skilfully constructed and presents a perfect continuity. The direction is by Major Maurice Campbell. A trick "blood pressure machine" invented by the "professor" is instrumental in producing a number of real laughs.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Pauline Hathaway .....Bebe Daniels
Bruce Reynolds .....Frank Kingsley
Emma Jessop .....Maym Kelso
Mrs. Brewster .....Frances Raymond
Judge Bancroft .....Herbert Standing
Oliver Tobin .....Edwin Stevens
Mrs. Dorn .....Edythe Chapman
Cook .....Carrie Clarke Ward

Directed by Maurice Campbell.
Written by Frances Harmer.
Scenario by Percy Heath.
Photographer H. Kingley Martin.

Bebe Daniels, popular Realart star, will be seen here at the ——— theatre next week in "One Wild Week," a story by Frances Harmer, adapted by Percy Heath and directed by Major Maurice Campbell.

As a high-spirited orphan who is to inherit money but has been so kept down by the strict maiden aunt who brings her up that she "busts loose" the very day she is eighteen and gets herself into hectic adventures, Bebe Daniels has another role well suited to her talents.

Well-known film players who will be seen in support of Miss Daniels are, Frank Kingsley, Maym Kelso, Edwin Stevens, Frances Raymond, Edythe Chapman, "Bull" Montana and Carrie Clarke Ward.

PROGRAM READER

Frances Harmer's amusing story, "One Wild Week," which will open for a ——— day run next ——— at the ——— theatre. This is a Realart picture, with Bebe Daniels, the star, playing the role of the too-sternly brought up girl who makes a bolt for life, liberty, and the pursuit of happiness the instant she reaches her majority.

As an orphan who has been so cowed by her stern maiden aunt that she breaks loose and seeks adventure as soon as she attains her majority, Miss Daniels has another splendid "good-little-bad-girl" role, innocently getting herself into all sorts of unusual scrapes and extricating herself with great cleverness.

SUGGESTIONS

Play up Bebe and most of her supporting cast, all of whom have excellent reputations as players and many friends among the fans. Use stills showing humorous situations. Advertise as a farce comedy promising plenty of hokum fun and laying no stress on the story taken by itself. In newspaper advertising carry out the same idea with slang selling talk. For a prologue use a stone wall set with a trio of feminine singers and possibly a male vocalist on the stage as is suggested by the scene where Bebe and her friends escape from the detention home.

CATCH LINES

Pauline had plenty of Pep—her guardian was merely peppery.

Pauline had been brought up too strictly. That's what made her wild.

Getting all dressed up meant nothing to Pauline. She never had any place to go.

Dressing a girl like a Plymouth Rock hen won't stifle her peacock instincts.

Exhibitors' Box Office Reports Will Appear Next Week

"HEART OF THE NORTH"

(George Davis and Joe Brandt-State Rights)

An Old Plot Made Thoroughly Likeable by Action and Acting

QUALITY FILM PRODUCTIONS, INC., produced this feature which was made under the supervision of Harry Revier. It features Roy Stewart and Louise Lovely. In brief, it is an old story well told. Its action, its atmosphere of the rugged pine forests, and its suspense should overcome a mistaken identity plot which has been told a hundred times before.

French-Canadians and the Northwest Mounted make picturesque screen characters. They have been tried and proven many times. Inject in the picture the "Get-Your Man" slogan, and provided the direction is capable and the acting up to the mark, it is fairly certain that the feature will have a strong audience appeal.

"The Heart of the North" should be thoroughly likeable and prove a state right success. The twin brother idea has been enriched with some attractive incident, such as a forest fire sequence and a couple of robbery scenes. Two boys have been adopted from an orphan asylum—one by a French-Canadian bandit, who robs Indian trappers of their furs, and the other by a captain of the Northwest Mounted Police. Both follow in their father's footsteps, and manhood finds one brother greatly-feared outlaw, and the other a Mounted Police Sergeant, sent to apprehend him. The outlaw, dressed in uniform, commits a robbery, and his twin is suspected by all. He is even suspected by his companion with whom he has been at the time the hold-up was supposed to be committed. At least that is the way it will appear to most audiences.

The ending is theatrical, but well enough done. Double exposure is used as the brothers meet in the forest in the midst of a thunder storm. The hero does not relish the idea of arresting his twin, but he cannot forget his "get-your-man" oath. So they leave it to luck, loading only one gun. The outlaw is the lucky one, but lightning topples a tree over on his head just as he is about to do the dirty work. Roy Steward plays these two roles. He makes the outlaw an impressive character without exaggerating his acting. Louise Lovely is the girl. She is the daughter of an Englishman who is making a tour of the Mounted Police posts. It seems a bit far-fetched to have such a luxurious home at the outermost post of civilization.

The supporting cast is capable. The titles try desperately to plant the atmosphere of the North by wordy metaphorical phrases. The exteriors are all to be commended and greatly enhance the picture.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Maupome / Sgt. John Whitley ..... Roy Stewart
Patricia Graham ..... Louise Lovely
Father Ormounde ..... George Morrell
De Brac ..... Harry Von Meter
Sir Archibald ..... Roy Justi
Rosa de Brac ..... Betty Marvyn
William Lion West ..... "Mad" Pierre Maupome

Produced by Harry Revier.
Story by Eddie Dowling.
Photography by Lee Humiston.

PRESS NOTICE—STORY

For its feature attraction on ————, the ———— theatre will offer "The Heart of the North," a thrilling story of the Northwest Mounted Police, which features Roy Stewart and Louise Lovely. Both these players have a large following and are well known to all followers of the screen. Miss Lovely has been starred in a number of pictures, and has had an important part in such masterpieces as "The Old Nest" and others.

"The Heart of the North" is a vital, gripping story laid in the wildest sections of Canada. Some of the most beautiful scenery ever pictured has been filmed as a background for the action. The picture takes one into the heart of the wild forests of the North. The characters are all types of the rugged men and brave women who live in their primeval way among the Northern pines, and who eke out a living from their trade as trappers. Mr. Stewart plays a dual role. He is cast as a rough French Canadian trapper, and as his twin brother, a member of the Northwest Mounted Police. The story pulsates with action and is filled with romance. It is the kind of a picture which fascinates as it entertains. All the romance and adventure of that rugged country is brought before the audience.

"The Heart of the North" will enjoy a ———— day run at the ———— theatre beginning ————.

PROGRAM READER

From the breast of their dying mother, Old Father Ormounde, the French-Canadian priest, took the two twins. He buried the mother under the snows that covered the world in the far North, and took the babes to the Southland. There they grew to boyhood and were adopted by two different men. From then on the paths of their lives separated. Manhood found one a rugged leader of a bandit gang, who stole furs from the trappers, and the other a sergeant in the Northwest Mounted Police.

"The Heart of the North," which will be the feature attraction at the ———— theatre on ————, is a virile story of Northern Canada, which brings to the screen all the romance and adventure of that land of rugged pines. In it are featured Roy Stewart, one of the most popular of Western actors, and Louise Lovely, well-remembered from her work as a star in a number of productions and a leading lady in as many more. These players are supported by a capable cast. ———— is the date. It is expected that "The Heart of the North" will prove to be one of the most enjoyoble pictures presented at the ———— theatre in some time. The film was made in the far North, where the story takes place, and some of the most beautiful scenery ever pictured serves as a background for the stirring action and romance.

"WHY GIRLS LEAVE HOME"

(Harry Rapf-Warner Bros.-State Rights)

Modernized Version of Stage Play Makes Interesting Picture

THE old time theatregoers would hardly recognize the modern screen version of "Why Girls Leave Home," so up-to-date are the various situations, settings and technical details. This is a picture that we approached rather skeptically, with the idea that it might develop into a hackneyed, "sob-sister" composition of scenes. We even thought that we were in for a moral lecture—that a pictorial preachment would be offered with a deal of maudlin melodrama. However, it is quite a feather in the respective caps of Harry Rapf, the producer, and William Nigh, the director, that they have made a first rate entertainment from a play, the theme of which has been worked to death upon stage and screen.

After the first hundred feet the offering strikes its stride and builds a drama, the appeal of which carries much force and realism. Those in charge have approached their task with considerable insight—their perspective is as clear as the sunlight—with the result that the feature entertains beyond all expectations. There is no stressing of plot to introduce false theatrical touches. What takes place could reasonably happen and is undoubtedly happening in hundreds of homes everyday. The theme simply goes back to the principle of rearing a child and serves to teach parents the delicate task of bringing up children in as human a way as possible—which is to play with them and enter into their confidences, appreciating the fact that the undeveloped mind of youth is highly impressionable.

There is no recourse to platitudinous preaching, nor false sentiment. Every scene is clearly defined and has a definite place in the action and incident. The sponsors have given it a handsome production—one that indicates an expenditure of considerable money. The lighting of the several scenes in particular deserves commendation, and the atmosphere is always correct. So with the technical equipment above reproach, it has only been necessary for the cast to interpret the roles as closely related to life as possible. This they have done. Mr. Nigh has guided Miss Nillson and her competent assistants through their scenes so that every note is well emphasized. From the moment that the girl leaves the environment of her restricted home because of a stern and crotchety father to the time when a reconciliation is effected as he sees the light of understanding the picture holds one at strict attention because of its dramatic sweep, the suspense of the action and the intelligent portrayals of the cast. It is a picture which is certain to be heard from in box office receipts.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Anna Hedder ..... Anna Q. Nilsson
Madeline Wallace ..... Maurine Powers
Mrs. Wallace ..... Julia Swayne Gordon
Ethel—Gold Digger ..... Corinne Barker
Edith—Gold Digger ..... Kathryn Perry
Mrs. Hedder ..... Kate Blanke
Mr. Wallace ..... Claude King
Mr. Reynolds ..... Coit Albertson
Mr. Hedder ..... George Lessey
Joseph ..... Jack O'Brien
Dodo ..... Dan Mason
Mr. Jackson ..... Arthur Gordini

By Owen Davis.
Directed by William Nigh.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Why Leave Home," adapted from the popular stage success which has appeared before a million people. A large and well known cast interprets this pictorial adaptation of the pitfalls which surround a girl when her parents, through failing to understand her, cause her to find outside associations. It is a picture which is filled with dramatic ingredients. The notes of sympathy, cruelty, love, sentiment, mother-love, pathos and humor are finely balanced here—notes which are duly emphasized and given exceptional expression by the cast that includes such favorite players as Anna Q. Nilsson, Maurine Powers, Julia Swayne Gordon, Kathryn Perry, Claude King, George Lessey and Dan Mason. There is a valuable lesson to be gained from the moral, and there is no question of its appealing to every class of picturegoer.

PROGRAM READER

An adaptation of a former stage success which has appeared throughout the length and breadth of this continent is coming to the ———— theatre next ———— in "Why Girls Leave Home." This is a picture which is certain to appeal to every type of patron. IIt is a feature which is crammed with dramatic highlights—which take on the form of romance, sentiment, sympathy, pathos, mother-love and other ingredients. A large and popular cast interprets this entertaining picture—a cast including Anna Q. Nilsson, Julia Swayne Gordon, Maurine Powers and many others of equal ability and popularity. William Nigh directed.

SUGGESTIONS

Here you have an old time stage success to use for exploitation. You can tell your patrons that it is an adaptation of the widely popular play of the same name which has been seen by thousands of theatregoers throughout the land. Make much of the lesson to be learned from the moral. Tell that it offers a valuable lesson for all parents and children who are inclined to search too readily for pleasure. Play up its dramatic highlights. Distribute teasers and play it up as one of the exceptional pictures of the season—one that is certain to afford vast entertainment. Play up the director as one of the best in the field and exploit the cast which contains many who have been starred.

CATCH LINES

Why do girls leave home? Is it because of the drab monotony of their lives?

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C. C. BURR'S presentation of Johnny Hines in "Burn 'em up Barnes" is a sure winner—and the exhibitor who books it is likewise sure to come out ahead. For two reasons—first, because of the excellence of the film itself—and second, because the posters to be used are RITCHEY posters.

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Hazel McDonald and
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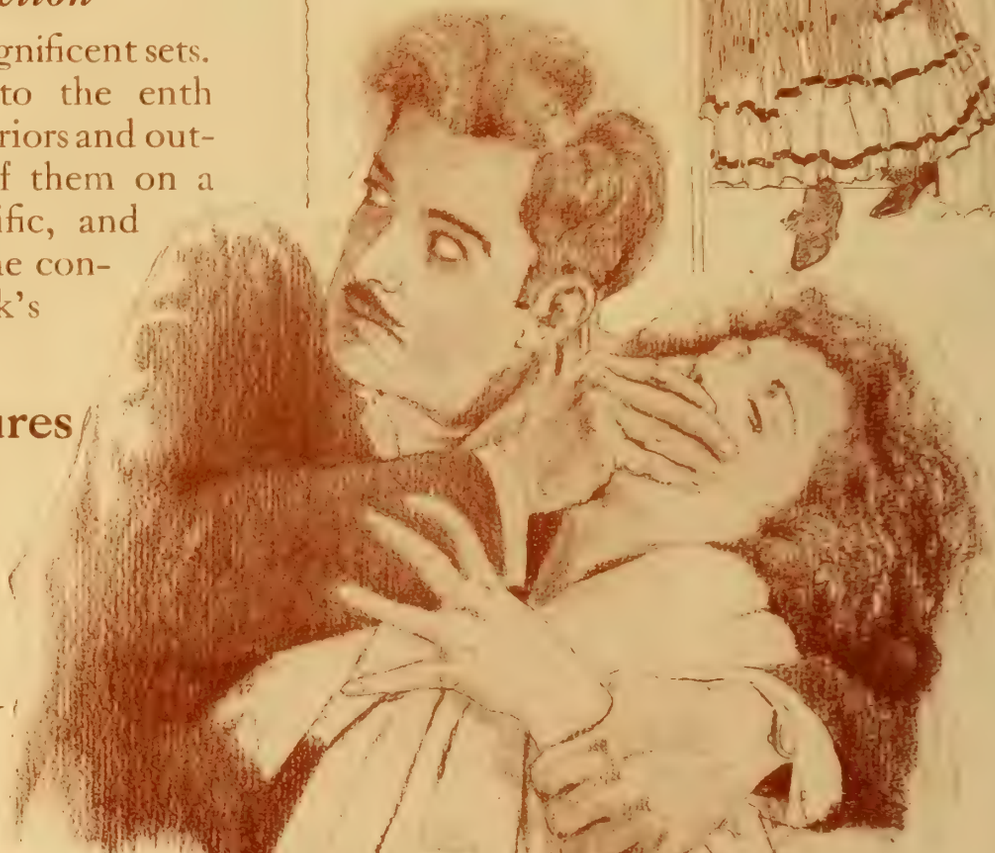

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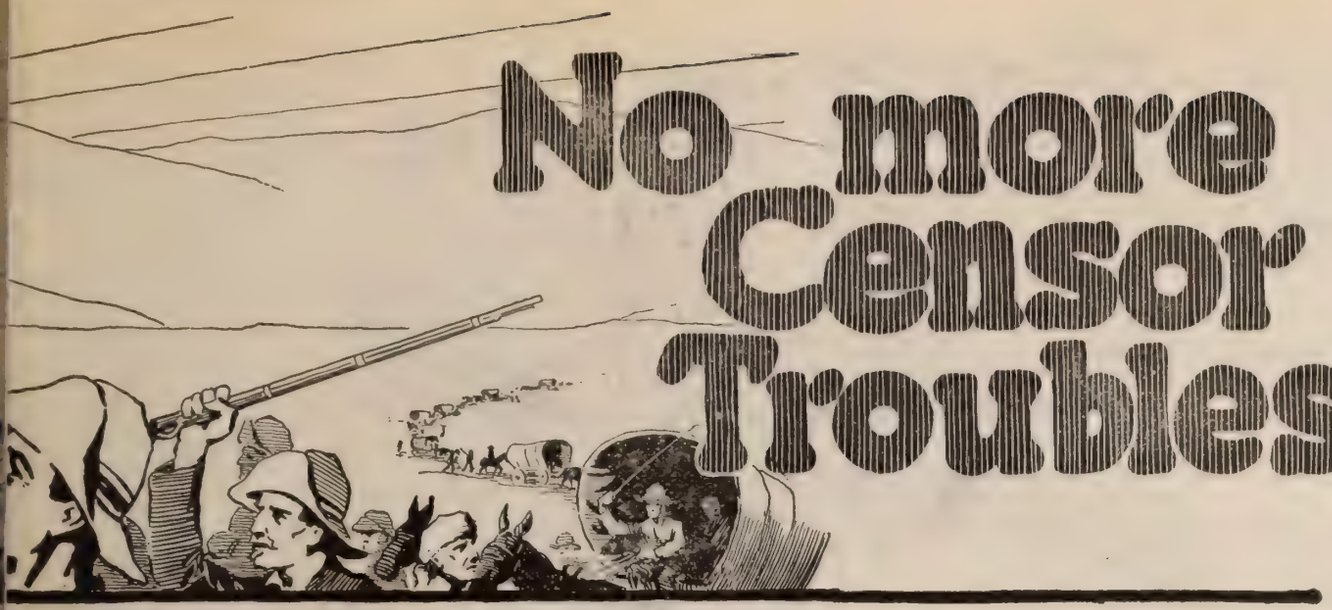

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Heart-gripping story of home
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October

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ALL the heralds that you can legitimately distribute will be turned over to you free of charge for Goldwyn Week. The heralds are very attractive and will enable you to include the list of pictures which you will play during the week.

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But the most important special advantage of all will be whispered to you by your local exchange manager.

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in
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By Perley Poore Sheehan *Directed by* Arthur Rosson
Personally produced by Betty Compson
Distributed by Goldwyn

Goldwyn presents
Tom Moore
in
Beating The Game
By Charles Kenyon
Directed by Victor Schertzinger

Goldwyn presents
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Adapted from the stage success
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Directed by E. Mason Hopper

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HEARTIEST CONGRATULATIONS HEART OF THE NORTH BOUGHT THIS PICTURE FROM GEORGE DAVIS ON SATURDAY AND HAVE ALREADY PLACED SAME AT ISOBEL RENTALS IN TIVOLI SAN FRANCISCO OWNED BY TURNER DAHNKEN ALSO OAKLAND STOCKTON SANJOSE FRESNO AND EVERY KEY CITY AND DISTRICT STOP YOU HAVE KNOCKOUT AND IF INDEPENDENT PRODUCERS CONTINUE TO GIVE STATE RIGHTS MARKET SUCH PRODUCTIONS SEE NOTHING BUT SUCCESS FOR BOTH OF US
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"The Heart of the North," a treat—the kind of entertainment that invites patronage—packs a thrill at the rate of five to the reel. Roy Stewart's characterization work of art—photographically a gem. Duel in rainstorm far more exciting than that spectacular race in "Thunderclap." If you enjoyed the fights of real men in Curwood pictures, if you were thrilled by the forest fire in "Ninety and Nine" or in "The Storm" you won't be disappointed in this one for it carries thrill, punch and vim.

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For Information

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Picture of the year!

THE NORTH"

UNANIMOUS IN PRAISING IT

MOTION PICTURE NEWS
"The Heart of the North" has a strong audience appeal and should prove a State Right success. Roy Stewart makes an impressive character without exaggerating his acting. The exteriors are all to be commended and greatly enhance the feature.

MORNING TELEGRAPH
Beautiful snow scenes and excellent photographic effects command interest. A forest fire adds a thrill as well as an exclamation of delight. Roy Stewart gives excellent performance. Louise Lovely a sweet heroine—the feature shows careful direction and should prove popular.

EXHIBITOR'S HERALD
A good States Right feature. Plenty of action, excellent scenic backgrounds. Director Revier has made an interesting and colorful story. Thrilling incidents such as a forest fire and a realistic fight should satisfy those seeking the spectacular in pictures.

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A spirited drama with a remarkable forest fire, entertaining melodrama, a forest fire-episode that will stir the blood, thrilling shots of men and women racing against death. Stewart everything that could be asked. Louise Lovely excellent.

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in-

LOVE HATE and a WOMAN

Directed by Charles T. Kovan
Produced by J.G. Pictures Corp'n.

The first of a series of four amazing society dramas, rich in romance, action and splendid box-office qualities.

HERMAN RIFKIN the master showman of New England, says:

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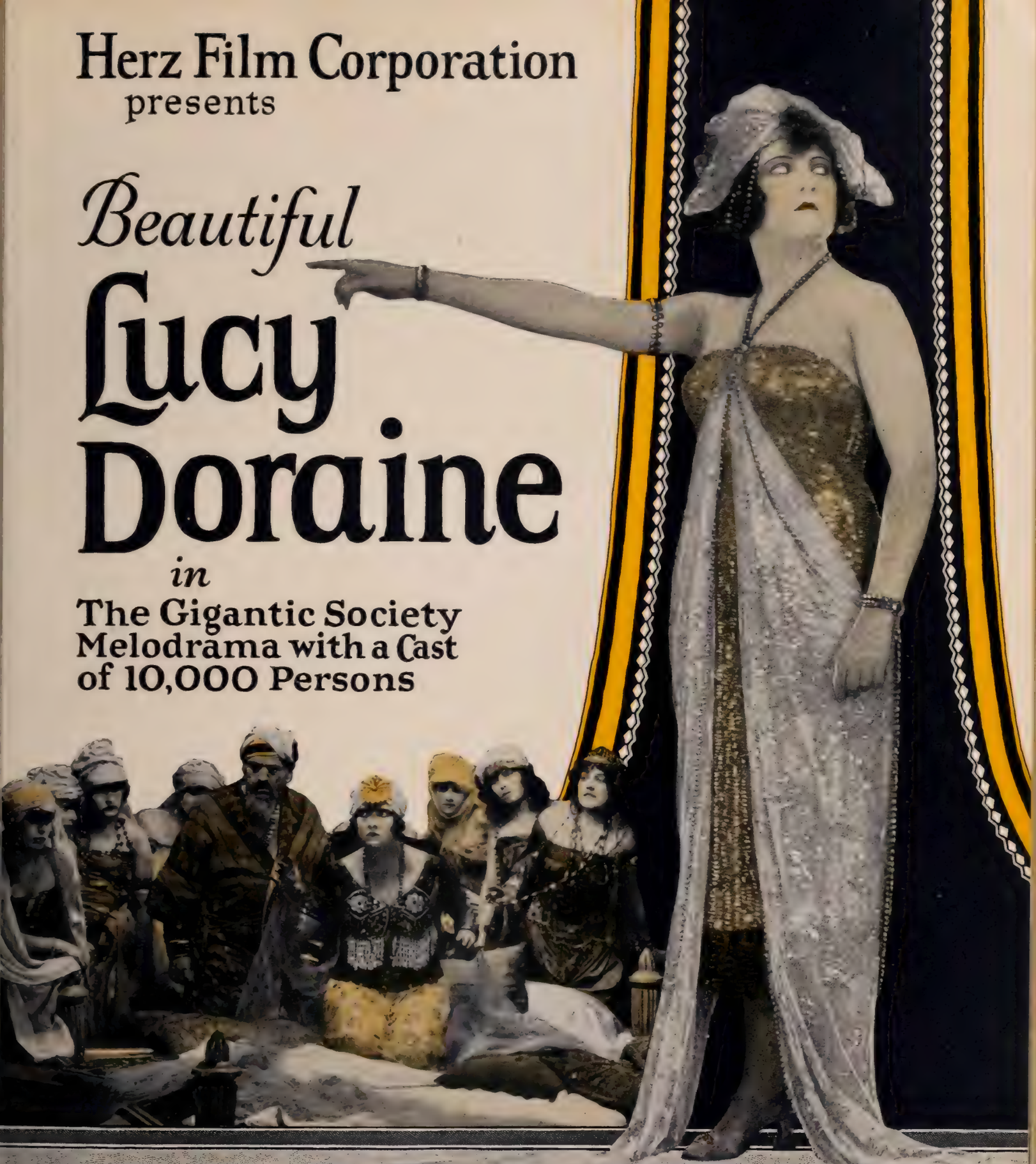
The Gigantic Society Melodrama with a Cast of 10,000 Persons



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Laid in the capitals of Europe—in Paris, Naples, in Turkey with a Japanese episode possessing the charm and beauty of *Madame Butterfly*.

Gowned like the latest Parisian fashion show and presenting for the first time in America the Franco-Slav beauty, *Lucy Doraine*.

A picture you will always remember.

There are 10,000 persons in the French racetrack episode.

There are 4,000 persons in the French garden party episode.

There are 2,000 persons in the Japanese episode.

And 8,000 persons in the rich and colorful Turkish episode.

A smashing big production!

The story of a young waster who yielded to and then resisted temptation.

The picture with scores of optical surprises and delights.

The loveliest European star thus far introduced to America.

An astonishing combination of spectacle and drama.

Book it quickly!

The lithographs, lobby displays, exploitation materials and press sheets on "Good and Evil" are in keeping with the unusual character of the production. We have prepared, in line with the best and smartest showmanship, promotion aids that will doubly assure your patronage on this picture.

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W. H. Clune
presents

NELL SHIPMAN
in
"The Girl From God's Country"

Written by Miss Shipman
Directed by
Nell Shipman and Bert VanTuyle

Despite all the advertising and claims no other company has yet released or scheduled for September release as big a box-office picture as "The Girl from God's Country." That's a broad statement and the picture backs it up.

In a day when many exhibitors, with just cause, find it hard to believe motion picture advertising and excessive exploitation our advice to all exhibitors is—

See it!

You'll book it at once!

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They Looked—and They Booked

GEORGE KLEINE
presents

QUO VADIS

["Whither Goest Thou?"]
By HENRY SIENKIEWICZ

Lots of exhibitors said: "Quo Vadis" is a re-issue. We'll wait and see it before booking.

Then they waited. The picture arrived. It turned out to be twice as big a picture in the re-edited form *now* as it was eight years ago, when it earned $2,000,000 for George Kleine.

Still some exhibitors played safe. They booked it on a straight percentage and we received twice as much from them as our share as we had asked them as flat rental or guarantee.

Now—

The best exhibitors in the country are playing "Quo Vadis" and cleaning up with it.

Think of a picture being *twice as good* as it was eight years ago!

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

In the Words of D'Artagnan—"Marvelous"!!

Douglas Fairbanks in
"THE THREE MUSKETEERS"
United Artists

DIRECTOR ..... Fred Niblo
AUTHOR ..... Alexandre Dumas
SCENARIO BY .....Edward Knoblock
CAMERAMAN ..... Arthur Edeson
AS A WHOLE.....One of the biggest attractions ever offered
STORY.....Great—holds with thrilling episodes every minute
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK ..... Excellent
STAR.....His finest piece of work
SUPPORT.....Admirable all the way down the line
EXTERIORS.....Full of atmosphere; some very wonderful
INTERIORS ..... Splendid
DETAIL ..... Nothing overlooked
CHARACTER OF STORY.....D'Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France
LENGTH OF PRODUCTION....About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in "The Three Musketeers"—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impressario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D'Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duellist. In his frequent encounters with the Cardinal's guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary's shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D'Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D'Artagnan's furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D'Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D'Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsubjected to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wiseacres guessing a long time "how it was done."

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Brulier as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr and Walt Whitman.

Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements "Great" and "Grab it." "The Three Musketeers" is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, "The Three Musketeers" will be as great a box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. "The Three Musketeers" is one of these. There are hardly any others that can be called to mind. But "The Three Musketeers" certainly accomplishes that. With the star's name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.

Adv.

Astounding Climax Caps Griffith's Latest Screen Sensation

D. W. Griffith's
"WAY DOWN EAST"
D. W. Griffith, Inc.

DIRECTOR .....D. W. Griffith
AUTHOR .....Lottie Blair Parker
ELABORATED BY.....Joseph R. Grismer
SCENARIO BY.....Anthony Paul Kelly
CAMERAMEN.....G. W. Bitzer and Hendrik Sartov
AS A WHOLE.....Splendidly treated melodrama rising to greatest climax ever screened.
STORY.....Rich in appeal and treatment accorded it by Griffith raises it far above old level.
DIRECTION.....Wonderful in the dramatic scenes—comedy relief attempted seems to strike false note
PHOTOGRAPHY Nothing like it has ever been seen before.
LIGHTINGS ..... Superb
CAMERA WORK..... Excellent
LEADING PLAYERS.....Lillian Gish gives greatest performance; Richard Barthelmess and Lowell Sherman splendid.
SUPPORT.....Unusually good in the main
EXTERIORS.....Beautiful rural scenes; ice flow of climax one of biggest scenes ever filmed.
INTERIORS ..... Excellent
DETAIL .....Splendid for the most part
CHARACTER OF STORY.....Tragedy of the double standard of morals.
LENGTH OF PRODUCTION.....About 12 reels

A climax in which the terrific force of the elements are masterly employed for a sustained effect caps D. W. Griffith's "Way Down East," a picture of many sides and of many extremes. This climax is nothing if not tremendous. It surpasses in suspense and power the gathering of the clans in "The Birth of a Nation," the triple parallel climax of "Intolerance" and the rescue of the imperiled heroine in "Hearts of the World."

There, practically unconscious is Anna. And off on the river banks beating wildly in the terrific snow storm is David. As he finally approaches the ice-caked river, led there by pieces of Anna's apparel, the ice starts to crack and to flow. Slowly the piece which holds the helpless form of Anna crumbles away and starts plunging, hurtling down the river to the falls below. David, frantic with the realization of Anna's peril, darts and leaps from one treacherous piece of ice to another, slips and is half-submerged, regains his footing and goes on, each frenzied bound bringing him nearer the girl dearer to him than life himself.

With this situation, the suspense of which Griffith has emphasized to its fullest extent by the use of quick flashes and taking full advantage of the terrific and relentless power of the ice flow, the spectator of "Way Down East" looks upon the thrill of a lifetime. The audience at the 44th Street Theater on the opening night was quick to catch the tremendous power of it. Hardly had the battle between David and the elements begun when a ripple of applause and hopeful cheers started. And when at last David snatched the girl from the ice just as it was about to carry her over the falls and into the jaws of death and then started his battle back against the current, the entire house was on its feet cheering madly.

The scene is realism itself, and with its tremendous power it has the added merit of unusualness. Such a background has never before been provided for a thrill. And it is all so effectively staged that the fact that Anna will eventually be saved, a knowledge that is obvious, is completely lost sight of through Griffith's skill. Here, indeed, is the last word in theatrical effect.

In the production of the whole work Griffith has, with but few and generally minor exceptions, shown himself at his best. The first part of the picture, its first five reels, concerns itself with the tragedy of Anna's life, the which Griffith points out, is the supreme tragedy of womankind. But even in such scenes of ordinary clay as Anna's marriage betrayal through the mock marriage, her utter despair when Sanderson reveals to her his baseness, and then the tragic episode in which she herself baptizes her dying child, Griffith has shown himself the master.

This first half of the production is a powerful tragedy, the outstanding points of which are the acting of Lillian Gish as Anna and the effects secured by Griffith and his photographers. Anna is without doubt Miss Gish's greatest character. She sounds a marvelously effective note of tragedy throughout her characterization and her scenes of sustained emotion show her and her teacher at their collective best. Then, too, Griffith has emphasized the absolutely hopeless plight of the girl to a degree that is truly penetrating. In doing this both his knowledge of dramatic values and his acquaintance with the force of atmosphere come to his aid. The desolate appearance of the country hotel which conceals Anna's tragedy is, for instance, outstanding.

There is some magnificent color work in the early scenes of the ball at which Anna meets Sanderson. They are few and, despite their excellence, seem out of place, serving rather to jar the spectator out of the illusion rather than to foster it, with their striking contrast with the scenes of plain tints and tones.

Perhaps Griffith goes too far in his scene suggesting Anna writhing in the pains of child-birth. As far as carrying out his idea goes it serves its purpose with a vengeance, but realism must stop somewhere, and it might as well stop at the bedside.

The latter half of the picture adheres closely to the original play. Here there is more variety, more straight melodrama, the effects always accentuated by Griffith's careful handling except in the comedy relief scenes. These, while perhaps they were in spirit with the stage piece, are hardly fitting in a production of the generally artistic finish accorded the picture. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Perkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly should have toned their actions down and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the ethics would have been wrong. The real comedy relief of "Way Down East," the picture, is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

The romance between Anna and David, the squire's son, develops very prettily through this latter portion. Then in turn comes the discovery of Anna's past and her denunciation of Sanderson. This scene is splendidly played by Miss Gish. She rises to it magnificently. And after this her flight in the storm and her glorious rescue by David.

For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the filming of the rural landscapes that they have surpassed all others in the art of photography. These are beautiful, often as breath-taking as the melodrama.

Richard Barthelmess is the David of the story and he gives a fine and skilled performance. Lowell Sherman is excellent as the villain, Sanderson. Burr McIntosh has his original role of the squire, and Kate Bruce appears as his wife. They are both splendid. Creighton Hale might have done more had the character of Professor Sterling contained more scenes like the barn dance bit. Others are Mrs. Morgan Belmont, Mrs. David Landau, Josephine Bernard, Patricia Fruen, Florence Short, Vivia Ogden, Porter Strong, George Neville, Edgar Nelson and Emily Fitzroy

The Biggest Box Office Attraction of the Times

Box Office Analysis for the Exhibitor

Probably motion picture exhibitors won't have a chance to book "Way Down East" for some time, as it will first be played as a road show in the larger cities. But remember this: when you finally have the opportunity to book it—that it is one of the biggest things ever seen on the screen. It looks as if it would run "The Birth of a Nation" a close race for box office honors and when, some many years hence, all is said and done and counted, it won't be at all surprising if it surpasses it.

The biggest thing about "Way Down East" is that it is lasting. This has been proven by the famous old play, and this play never reached the public finished off as artistically and as powerfully as Griffith's picture. It's an entertainment that people have gone to see again and again. And they will continue to do so. Even beneath the surface of the purely melodramatic play rested elements that brought the crowds back whenever it was presented.

And these elements Griffith has brought out more forcefully and with greater respect. These combined with that thrill of thrills with which he concludes his entertainment are what will make the picture live as long or even longer than its noted predecessor.

In other words, it is the entertainment that is the predominant thing about "Way Down East."

And with all this it has its years of running on the stage behind it, the name of Griffith, the names of the principal players, the artistry with which it is generally presented. Certainly it is the biggest box office attraction of the times.

ADV.

A Master-Work from Practically Every Angle

George Arliss in
"DISRAELI"
United Artists

DIRECTOR.....Henry Kolker
AUTHOR .....Louis N. Parker
SCENARIO BY .....Forrest Halsey
CAMERAMAN.....Harry A. Fishbeck
AS A WHOLE.....Masterly production of renowned play; high class entertainment that will win new screen followers.
STORY.....Handled with fine appreciation; smooth to the last foot and intensely interesting.
DIRECTION .....Fine
PHOTOGRAPHY .....Excellent
LIGHTINGS .....Generally excellent
CAMERA WORK.....Good
STAR.....Gives a superb characterization
SUPPORT.....Well known players do excellent work.
EXTERIORS.....Some very beautiful
INTERIORS.....Just right
DETAIL.....Very good
CHARACTER OF STORY.....British minister strengthens Empire by winning control of Suez Canal.
LENGTH OF PRODUCTION.....about 7,000 feet

"Disraeli" looms on the screen as one of the greatest high class attractions of the times. If George Arliss and his associates intended it to win new followers of the screen they may rest content that they have accomplished a worthy purpose. For they have presented a picturized version of a play renowned the world over for its delicate subtleties and shadings, and retained practically all the delightful worth of the original work.

The characterization rendered by Mr. Arliss as the Jewish Prime Minister of England, forced to play a lone hand against Russian diplomacy and intrigue to gain possession of the Suez Canal to perfect his Queen's empire, is one of the finest pieces of acting the screen has ever reflected. Here is a star who plays with his whole mind. The closeups reveal, not so much Arliss in his perfect makeup of Disraeli, but a picture of the inner workings of his brain, all the delicate quick changes of thought revealed in unmistakable action.

The scenarist and director have maintained the thrill and suspense of the original work to a perfect degree as well as the delightful spirit of comedy. No laugh or smile or thrill is lost, the actors are playing for them every instant. This is revealed in the fact that the characters actually speak the lines used as subtitles. This results in a perfectly coordinated, smooth-running story. Kolker's work, doubtless aided not a little by the star himself, is usually on a very high plane. A slight tendency to play important action in deep shots is the only lapse he suffers.

Disraeli, a middle-class Jew, has become the English Prime Minister for Queen Victoria and has incurred the enmity of nobles and racial snobs. He knows that Russia is angling for the Suez Canal and realizing that unless England secures it the strength of her empire will be lost, he plays a lone game for it and eventually wins. In his final hour of honor at the court those who stood against him claim the honor of having helped him.

Reginald Denny and Louise Huff, who furnish the romantic interludes of the story, are both good, the former particularly so. Miss Huff suffers some inconsistent lighting. Frank Losee as the patriotic Jewish banker is another who adds to the picture as does Edward J. Ratcliffe as the bank governor. Margaret Dale, Henry Carvill, Grace Griswold, Mrs. Arliss and Noel Tearle complete the capable cast.

Here's a Real One to Stop Complaints of Mediocrity

Box Office Analysis for the Exhibitor

You exhibitors who have been complaining about the lack of good pictures, chalk "Disraeli" down on your schedule as an answer to your calls. Then write "MUST" after it and allow for double or triple your usual run.

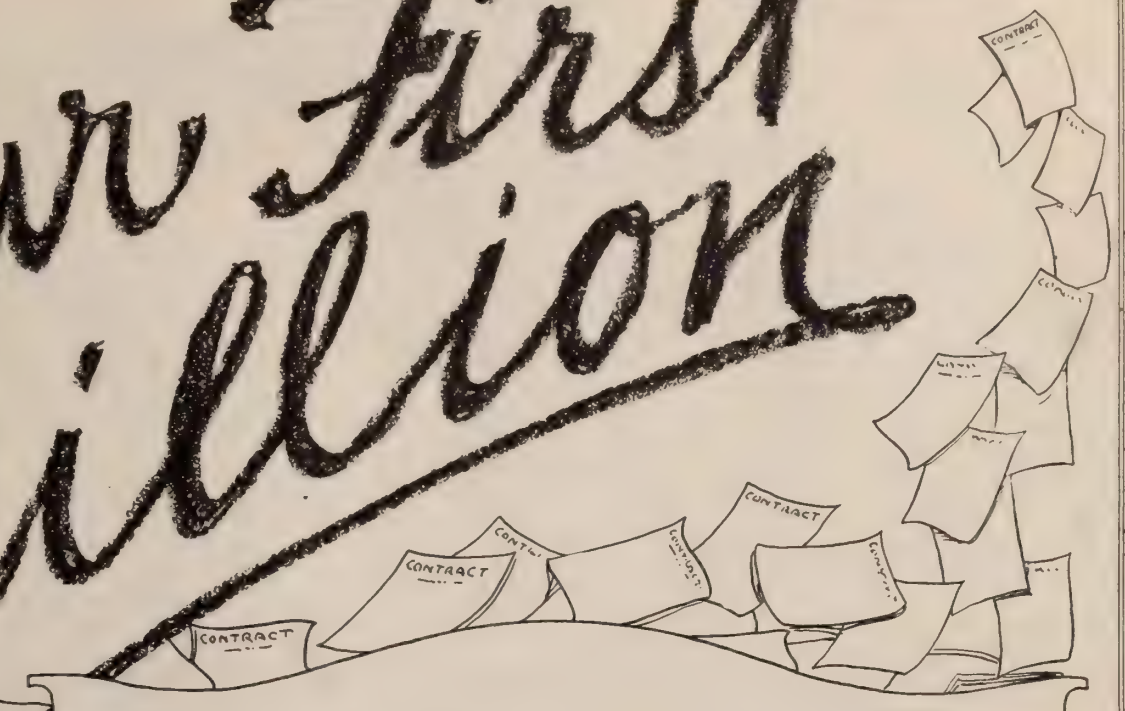
As said, it's a mighty high class attraction and you can bank on big business if you advertise and exploit it properly. The star himself and the name of the play will certainly draw them in.

Don't be afraid of any propaganda in it. There's none either from England or the Jewish race. It's pure, undiluted entertainment, an entertainment that is by turns going to amuse and grip the great majority of audiences with its subtle comedy and its intense situations.

Adv.

R-C PICTURES
REG. U. S. PAT. OFF.
R-C PICTURES CORPORATION
Presents
"A WIFE'S AWAKENING"
The Tale of a Man with a Twisted Soul
Story by
JACK CUNNINGHAM
Directed by
GASNIER
Her Dream Was Ended!
Like a lightning flash came the revelation of his soul to her.
She looked into its black depths with timid eyes and recoiled.
Her instant revulsion told her that her love for him was dead.
But at the end was happiness

Our First Million



CONTRACTS for "Our First Million" on star series Pauline Frederick, Sessue Hayakawa, Doris May, and directors' series William Christy Cabanne and Louis J. Gasnier, have been signed and approved.

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1921-1922 will reward discriminating buyers.

R-C PICTURES CORPORATION

723 SEVENTH AVENUE, NEW YORK

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¶ The "Old Hickory Studios" of the Cumberland Motion Picture Production Co., give an idea of the resources of this organization recently formed to produce special features utilizing the picturesque possibilities of the historic Cumberland Mountains.

¶ Frank J. Carroll, well known in motion picture circles, is president and director-general of the Cumberland Motion Picture Production Co.

¶ Nashville's most prominent business institutions are represented in the company's other officials and on the board of directors.

¶ Further plans will be announced in the near future.

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Our future efforts, so far as humanly possible, will be to make each individual product of this organization, an exceptional product.

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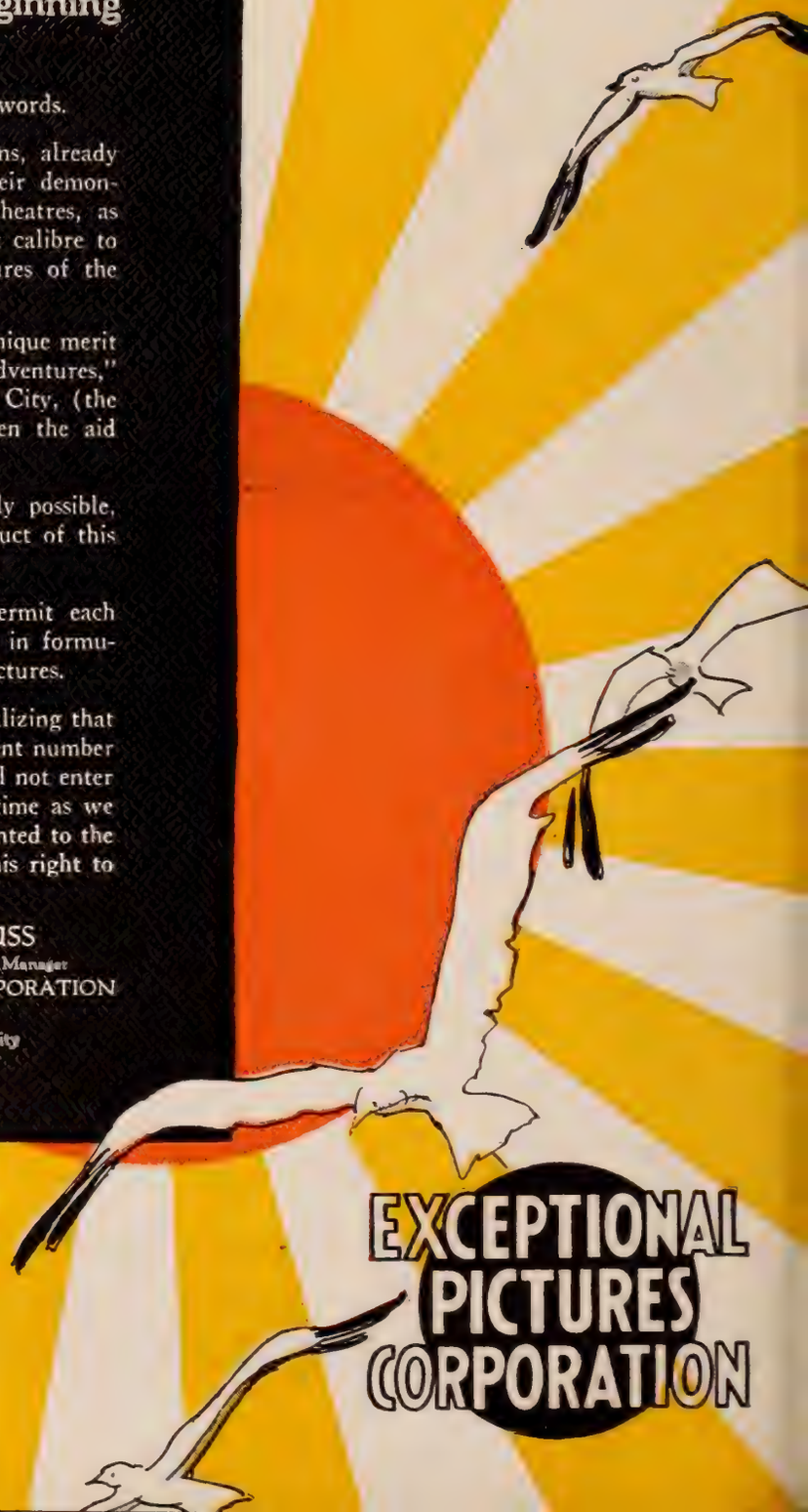
Our business shall be to produce. Realizing that there are now in the industry a sufficient number of capable distributing systems we shall not enter the distribution field, except at such time as we feel that our productions are not presented to the exhibitor in a manner in which it is his right to expect them.

ALEXANDER BEYFUSS
Vice-President and General Manager
EXCEPTIONAL PICTURES CORPORATION
EXECUTIVE OFFICES
1540 Broadway, New York City



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Winnipeg, Manitoba, Canada	114 Phoenix Block

VITAGRAPH

ALBERT E. SMITH PRESIDENT

SPECIAL PRODUCTIONS

"THE SON OF WALLINGFORD"

Written and directed by Mr. and Mrs. George Randolph Chester

"THE SON OF WALLINGFORD"—published in abridged form in Collier's Weekly; brought out in book form and enjoying a tremendous sale; syndicated to thousands of high-class newspapers throughout the United States and Canada—the *story* of "THE SON OF WALLINGFORD" has become known and admired by millions. Now, the *picture* is ready.

Many months were consumed for the filming of "THE SON OF WALLINGFORD." A good-sized fortune was spent on the elaborate and mammoth sets, which included an artificial lake, with its dams and sluiceways; oil derricks, a complete city, modern in its appointments, and a pageant modeled after the gorgeous East Indian durbars. The authors had attained fame through their famous character, J. Rufus Wallingford, but they wanted to write a *bigger,* a *better,* a *more human* Wallingford story—one that was in no way a sequel to any ever written before—with some of the same characters and some of the new ones. The result is the Vitagraph super-special, "THE SON OF WALLINGFORD."

The exterior sets represent some of the greatest engineering feats in film history; thousands of players appear in some of the big scenes. "THE SON OF WALLINGFORD" is a big money picture for exhibitors. It is what the public wants—something *different.*—Eight reels.

"THE HEART OF MARYLAND"

By David Belasco **Directed by Tom Terriss**

Given a play by such a master of stagecraft and play-writing as David Belasco; a superb cast headed by such noted players as Catherine Calvert, Crane Wilbur, Felix Krembs, Ben Lyon, William Collier, Jr., Warner Richmond, Victoria White and others; such a capable director as Tom Terriss, and such a painstaking producer as Vitagraph—all working together with an indomitable will to produce a motion picture masterpiece, the result is a foregor conclusion. The Vitagraph special productio "The Heart of Maryland," is the result of such combination. It was one of the greatest stage succe ses of a few years ago. As a screen production it even greater. The scenes were photographed in th South and every care was taken to make the pla perfect in every detail. "The Heart of Maryland has every requisite for the perfect picture play- love, romance, exciting situations, novelty in stor beautiful scenery and splendid acting—and Vit graph has not failed to take advantage of eve opportunity.—Seven reels.

"BLACK BEAUTY"

By Anna Sewell **Directed by David Smi**

Adapted to the screen by Lillian and George Randolph Chest

A MASTER PICTURE—better than the boo "Black Beauty," known and loved for forty years every part of the world where books are read, h come to life in this masterpiece. The wonderf horse whose autobiography was recorded by An Sewell to the delight of many millions of readers every civilized country on the globe, is now seen action. His life, through all its changing phases early colthood, early trials, pleasures and fears, contact with the lives of other horses and hum beings, its hardships, dangers and triumphs—: these are unfolded on the motion picture scree Every bit of the story has been told and additior thrills have been interpolated. "Black Beauty" a story of human beings as well as horses. In t screen version a thrilling and romantic drama l been woven about the human beings by Lillian a George Randolph Chester, and in many phases this Black Beauty participates without being aw of its nature. The realistic hunt, the thrilling bu ing of the stables and the wonderful cross-coun race when Black Beauty saves the day, are but a f of the stirring scenes in this splendid play which w live as long as pictures are shown. And there i super-excellent cast headed by Jean Paige as sweet, appealing heroine.—Seven reels.

SPECIAL PRODUCTIONS

"DEAD MEN TELL NO TALES"

By E. W. Hornung **Directed by Tom Terriss**

Adapted to the screen by Lillian and George Randolph Chester

Every individual thrill described in the internationally famous book by E. W. Hornung, author of "Raffles," has been transferred to the moving film and given life. The ship explosion with all its accompanying hazards, the wild fight at Rattray Hall, the mysterious shadower, all are faithfully portrayed in this Tom Terriss masterpiece.

It is the exceptional story—it begins where most stories end, with a great thrill which, for sheer spectacle, has never been eclipsed. Love, suspense, mystery, action—this picture is fairly crammed with it.

The cast is an all-star one, headed by Catherine Calvert. Percy Marmont and Holmes E. Herbert appear as the lovers, and not until the last few feet does the spectator know which wins the hand of the heroine. It is that much different from the average film. G. V. Seyffertitz appears in a villainous role, which he makes stand out. Hundreds of minor players help to make this picture one of the really big films of its period.—Seven reels.

"TRUMPET ISLAND"

By Gouverneur Morris **Directed by Tom Terriss**

Adapted to the screen by Lillian and George Randolph Chester

Here is a mammoth super-feature in all that the term implies. It cost more than a quarter of a million dollars to make this production, yet no elaborate scenes are merely hauled in. Each setting has its place. The wild midnight orgies of one of Fortune's favorites come as a natural sequence to the almost squalid scenes in which we find the hero before wealth is his.

"Trumpet Island" is a powerful story, which achieved success in the printed page, before it was ever thought of for a film. But on the screen, with its greater scope and the opportunity for sheer spectacle, the story stands out as one hundred per cent entertainment. Dignity, splendor, magnitude and emotional acting mark this ultra-production. "Trumpet Island" is a picture of contrasts. One's fancy is whisked from the artificial atmosphere of the palatial super-hotel, with its champagne suppers and its dancing coryphees to the clean-breezed desert island, bought by the jaded newly-rich youth in order that he might forget the wasted months and become a man. Wallace McDonald and Marguerite de La Motte head the all-star cast.—Seven reels.

"THE COURAGE OF MARGE O'DOONE"

By James Oliver Curwood **Directed by David Smith**

The story begins on a transcontinental train snowbound on the edge of the arctic. A young man who has "lost himself," is running away from the misery and tragedy of a shattered romance. Then follow thrill on thrill, adventure topping on adventure in that vast white arena of the frozen north that breaks the hearts and sinews of men. It is a smashing story of surprise and suspense, of primitive men, beautiful, courageous women, fierce huskies and malemutes, a thrilling fight between two grizzly bears, a grueling battle between men for the possession of a woman, the flight with the girl, the last stand—and then a thundering climax beyond all anticipation. A masterpiece of fiction writing turned into a masterpiece picture play. Niles Welch and Pauline Starke have the leading roles.—Seven reels.

ALICE JOYCE

"THE INNER CHAMBER"

By Charles Caldwell Dobie **Directed by Edward Jose**

CHARMING Alice Joyce is a revelation in this splendid new picture. Her beauty, her poise, her admirable restraint in scenes which might easily be overacted, have made her one of the foremost figures of the screen, but seldom has she risen to such emotional and dramatic heights as in this tense story which was adapted to the screen by C. Graham Baker. It is a powerful society drama, replete with action, and requiring exceptional acting. Such noted actors as Holmes E. Herbert and Pedro de Cordoba are seen in the star's support and the production is on a massive scale. The story is new and unhackneyed and provides Miss Joyce with one of the best roles in her career.—Six reels.

"THE SCARAB RING"

By Harriet Gaylord **Directed by Edward Jose**

Circumstantial evidence, which depends entirely upon the ownership of an ancient Egyptian scarab, is the theme of this splendid Alice Joyce production. It is a play of high social life, presenting the star in the type of role in which she is at her best—one to wealth as well as to the manner born. It has mystery. It has love. It has big scenes and tense situations. It is unique. And it is presented in a lavish manner with an exceptionally well balanced cast. Unquestionably one of the biggest and best pictures Miss Joyce has made in several months.—Six reels.

"THE SPORTING DUCHESS"

From the play by Augustus Harris, Cecil Raleigh and Henry Hamilton
Directed by George Terwilliger

This play was a sensation when produced on the stage, both in this country and abroad. It was the talk of two continents. In the elaborate screen version, Alice Joyce appears as the Duchess of Desborough, happy in her possession of perfect love, but finally trapped into unhappiness through her envious enemies. The climax of this picture, on which more than $200,000 was expended in production, is tremendous. The running of the historic Derby, in which Clipstone, the duke's famous thoroughbred, wins victory for himself and happiness for his master and his mistress, climaxes a most unusual motion picture. About four months were required to produce this epic of the screen.—Seven reels.

"HER L AND MASTER"

By Martin Morton **Directed by Edward Jose**

Another Frohman stage success brought to the screen with most successful results. Alice Joyce gives two distinct characterizations, each as different from the other as day is from night—the one, "Indiana Stillwater," a breezy athletic daughter of a Middle Western self-made man; the other, "Lady Canning," prim and repressed, as befitting the lady of one of the oldest mansions in England. Holmes E. Herbert is seen as her leading man.—Six reels.

"COUSIN KATE"

By Hubert Henry Davis **Directed by Mrs. Sidney D**

This is an excellent picturization of Charles Frohma noted Empire Theater success, in which Ethel Barrym starred. The film excels the stage version in many respe Scenes hinted at in the stage version are visualized in the scr presentation. It is a very pretty love story, deftly handled one of the greatest woman screen directors. Its heroine is author of startling books on love—which she doesn't knov thing about until, finally, she meets the right man. Five re

"THE VICE OF FOOLS"

By Francis James **Directed by Edward Gril**

The story of members of an ultra-fashionable set who all infatuation to get the better of common sense. The the usual enough in itself, is handled in such a way as to make picture nothing short of unique. There is no "triang Rather, it is a quadrangle—composed of two men and t women. Alice Joyce, in the role of Marion Rogers, is s as a daughter of the idle rich class.—Five reels.

"THE PREY"

By Joseph Le Brandt **Directed by George L. Sar**

Forced into a marriage with a man she detests, through t that the man will expose an unfortunate act of her brot the woman decides to pay—quietly. But Fate had decr otherwise. The crashing scenes which follow the wom quiet sacrifice prove that wrongdoers cannot permane prosper. Beautiful sets, gorgeous costumes and a strong make this picture one of the best of its type. The cast cludes Henry Hallam, L. Roger Lytton and Roy Appleg —Six reels.

"DOLLARS AND THE WOMAN"

By Albert Payson Terhune **Directed by George Terwil**

There is something decidedly human about this play, wh a noted film authority called particularly timely in this when living costs strike home to nearly every family. A Joyce appears at first as a young married woman who not know the value of a dollar; later, through vicissitude, learns her lesson only too well and goes a bit too far in econ for happiness. The picture ends happily; both husband wife learn that through their sacrifices a greater love is n possible. Robert Gordon appears as Miss Joyce's lea man.—Six reels.

"SLAVES OF PRIDE"

By William B. Courtney **Directed by George Terwil**

In "Slaves of Pride," Alice Joyce portrays the role society woman with a warmth of love hidden by her exterior. She is married to a wealthy but "self made" inordinately proud of his power among men. Her strugg keep from being the mere chattel of a man of wealth, to woman who really loves and is loved, offers her rare op tunity for dramatic triumphs. The production is elaborately mounted. A notable cast includes Percy Marn G. V. Seyffertitz, Templer Saxe and Louise Beaudet.— reels.

CORINNE GRIFFITH

"MORAL FIBRE"

y William Harrison Goadby **Directed by Webster Campbell**

VERYBODY will enjoy Corinne Griffith as Marion Wolcott, a little country miss who sees her idolized brother made the plaything of a sophisticated woman of the world and who a few years later, as a beautiful young girl, goes to New York to "get even," and Catherine Calvert as Grace Elmore, the young society matron who didn't really mean to harm the boy. What a combination! These stars, both beautiful, but of different types, famous for their gowns and their ability to wear them, both actresses of marked ability, make "Moral Fibre" one of the biggest pictures of the year.

"WHAT'S YOUR REPUTATION WORTH?"

y Helidore Tenno **Directed by Webster Campbell**

"This is a case in ten thousand; it is a tragedy," said Justice ierney recently in the course of a divorce case before him in ie New York Supreme Court, "and yet a few days ago I saw s exact parallel told on the screen. It was 'What's Your eputation Worth?' and the woman deliberately endangered er reputation to help a friend." That is exactly what this ew Corinne Griffith picture play is, one in ten thousand. Unsual, yet true to life; vivid and virile, yet clean and wholeome, it has stirred up interest and favorable comment throughut the country and Canada and has been acclaimed as one of e best pictures in months.—Five reels.

"IT ISN'T BEING DONE THIS SEASON"

Thomas Edgelow **Directed by George L. Sargent**

The New and the Old World meet in this novel photoplay, e action being equally divided between this country and yria. Miss Griffith is noted on the screen for her beautiful owns as well as her beauty and acting, and in "It Isn't Being one This Season" she has ample opportunity to display all ree. The story is unique, full of surprises and one that the ot is not apparent from the very beginning. Vitagraph has ven the picture an elaborate production and surrounded the ar with an excellent cast, including Webster Campbell as the ading man.—Five reels.

"THE BROADWAY BUBBLE"

Leigh Gordon Giltner **Directed by George L. Sargent**

Corinne Griffith has splendid opportunities to show her vertility in this clever picture, assuming two separate roles—in sisters. One is high in New York's social life, respecting it not loving her husband. The other is a small town stenogpher. The latter goes to the city to impersonate her more rtunate sister while she has her "try out" on the stage. The sters meet frequently, and some remarkable double exposures ake this possible.—Five reels.

"THE WHISPER MARKET"

W. E. Scutt **Directed by George L. Sargent**

Romance, adventure, tropical locale, smuggling and thrilling situations interwoven into a dramatic story—this is "The Whisper Market," in which Corinne Griffith stars. As the ife of an American consul at Rio de Janeiro and the silent rtner in a modiste establishment she has ample opportunity live up to her reputation of being the best dressed woman the screen. The wife becomes involved in a blackmailing heme and mixed up with smugglers. A raid is made by merican Secret Service men headed by her husband while e is in a compromising position. How she escapes and ings the plotters to justice makes a thrilling photoplay.—ve reels.

"DEADLINE AT ELEVEN"

By Ruth Byers **Directed by George Fawcett**

A newspaper story with all the real atmosphere of a newspaper office—a treat seldom accomplished successfully on either stage or screen. Miss Griffith is seen as a young woman of wealth, disgusted with the shams of society, who seeks to make her own way as a reporter. She clears up a murder mystery, finds a husband in a fellow reporter and quits her job.—Five reels.

"BAB'S CANDIDATE"

By Forrest Crissey **Directed by Edward H. Griffith**

The little town had a village pauper, living on the township because he had a grudge against some of its people. He was a lawyer and had ability. Bab's sweetheart, also a lawyer, was a candidate for the State Senate, but Bab believed that his election would ruin his career. He had the backing of Bab's father, a United States Senator. Bab ran the pauper against her lover and elected him. How she did this is shown in this splendid comedy-drama, which just bubbles over with surprises. Such sterling actors as George Fawcett, Charles Abbe and Webster Campbell are seen in support of the star.—Five reels.

"THE GARTER GIRL"

By O. Henry **Directed by Edward H. Griffith**

Although many of the short stories by this master of fiction have been produced on the screen by Vitagraph as two-reel gems, "The Garter Girl" is one of the few that have been presented in full five-reel feature length. It is too big for a film any shorter than that. Based on "The Memento," it is full of the romance of a country town and the glamor of the theaters of New York's famous Broadway. It is one of Corinne Griffith's best.—Five reels.

WILLIAM DUNCAN

"STEELHEART"

ANY stories of Western life have been brought to the screen, and there has yet to be recorded a case where a Western motion picture has not been a welcome and popular success—where it has been *well done*. In "Steelheart" William Duncan makes one think of the real Westerner and the real West. This screen star has been hailed as the logical successor of a great delineator of Western life who but recently announced his retirement from the screen. "Steelheart" should firmly establish Duncan as the greatest star of Western drama now before the public. He is an accomplished actor, a talented director, an athlete, an exponent of realism, and he knows his West. There is enough action in "Steelheart" for five motion pictures. It is without question the greatest Western feature production in which William Duncan has ever appeared in the whole course of his brilliant career.

"WHERE MEN ARE MEN"

By Ralph Cummins **Directed by William Duncan**

"Where Men Are Men," as the title indicates, is a stirring story of the West and is a typical Duncan production, presenting that accomplished and sturdy actor in the type of character in which he is at his best. Nearly all the action takes place in the Death Valley gold section of California during the gold fever. The beautiful scenic backgrounds and melodramatic story, together with a splendid supporting cast, make "Where Men Are Men" one of the best plays of the year. Edith Johnson appears with Mr. Duncan as co-star.

EARLE WILLIAMS

"BRING HIM IN"

By H. H. Van Loan **Directed by Earle Williams and Bert Ensminger**

THIS rugged tale of the Canadian Northwest Mounted Police shows Earle Williams in a role that is distinctly novel for him. Although he has appeared in outdoor characters with success in such well-known plays as "The Wolf," he has been identified with the polished, dress-suit type for years. It is in the trackless wastes of the Northwest that this wholesome melodrama is scened—up north of 53, where the scarlet-coated guardians of the law know but one rule—to get their man—to "bring him in." There is drama here, and action. Stories of the Northwest Mounted seldom fail to be popular, and "Bring Him In" is one of the best of its kind. There is a strong love story.

"THE SILVER CAR"

By Frederick J. Jackson **Directed by David Smith**

"The best Earle Williams picture since 'The Fortune Hunter,'" is the unanimous opinion of all who have seen this splendid photoplay. As Anthony Trent, international swindler with £5,000 on his head, who "goes straight" and saves the honor of a British statesman and wins his daughter as well, Mr. Williams is at his best. A spectacular, melodramatic play, just jammed full of love, romance and adventure and thrills galore.—Six reels.

"IT CAN BE DONE"

By Frederick J. Jackson **Directed by David Smith**

Mr. Williams appears as the successful author of lurid fiction stories in this play. They sound so improbable that he is twitted with "They can't be done." The hero undertakes to actually live one of his stories and gets into serious difficulties. But he wins his point—and the girl.—Five reels.

"DIAMONDS ADRIFT"

By Frederick J. Jackson **Directed by Chester Bennett**

A romantic tale of San Francisco, the sea and Mexico. A child playfully places his mother's diamond necklace on a pet cat's neck and the cat escapes and lands on a ship bound for Mexico, and is found by the hero who is working as supercargo to prove to his father, the ship owner, that he can make good. He doesn't know that the necklace contains real jewels and gives cat and all to a beautiful senorita. What happens when he learns the truth makes the comedy-drama.—Five reels.

"THE ROMANCE PROMOTERS"

By L. H. Robbins **Directed by Chester Bennett**

Just the sort of a play in which Mr. Williams is at his best. Struggling as a county surveyor, the hero is engaged as engineer on the country estate of a wealthy man. His real j is to keep fortune-hunting suitors away from his employe daughter. He falls in love with the girl and she with him, t there is plenty of dramatic action before the denouement.—Fi reels.

"THE PURPLE CIPHER"

By Will F. Jenkins **Directed by Chester Benn**

A thrilling mystery play in which the solution does not co until the very end. The scenes are laid in San Francisco, pa ticularly in its Chinese section and many real Chinese men a women are seen in the play. How a United States submari upsets the plans of a band of blackmailers is one of the su prises.—Five reels.

"A MASTER STROKE"

By Frederic Van Rensselaer Dey **Directed by Chester Benn**

A story of high and low finance with most of Wall street le out. Fresh from college, with an abiding faith in himself, t hero is left in charge of his employer's office, with instructio to take no action in the business world while the broker away. He thinks he sees a chance to make a pot of money f his employer, is nipped and is saved from utter ruin only the cleverness of his secretary. So he marries her.—Five ree

"CAPTAIN SWIFT"

By C. Haddon Chambers **Directed by Tom Terr**

Captain Swift was a bush ranger in Australia, although gentleman by birth and instinct. He robbed only the ric There was a price on his head and he fled to England, whe he fell in love with a titled gentlewoman, and after many a ventures, won her heart and hand. "Captain Swift" is adaptation of the famous stage play of the same name by Haddon Chambers.—Five reels.

"THE FORTUNE HUNTER"

By Winchell Smith **Directed by Tom Terr**

Winchell Smith's famous stage success made into even better story on the screen, with winsome Jean Paige playi opposite Mr. Williams. "The Fortune Hunter" is a hum story, crowded with both humor and pathos, and yet filled wi dramatic action. Accepted generally as one of the best pictur ever made by the star.—Seven reels.

"A ROGUE'S ROMANCE"

By H. H. Van Loan **Directed by James You**

The scenes in this highly unusual picture shift rapidly fro underground resorts of Parisian Apaches to the fashionab shops of the Rue de la Paix. All of the scenes are laid France, and Earle Williams appears as a dashing French a venturer thought to have a heart of steel beneath his immac late dinner coat. In reality, while he preys on the ultra-ric he is helping the poor, the orphaned, the sick. "A Rogue Romance" is also a very pretty love story.—Five reels.

ALICE CALHOUN

"THE MATRIMONIAL WEB"

By C. Graham Baker — Directed by Edward Jose

DIRECTED by one of the best known directors in the United States, Alice Calhoun, in "The Matrimonial Web," shows that she has taken full advantage of her opportunity. Great emotional work is required of the star in this entrancing picture and wide contrasts in characterization. As the daughter of a revenue officer seeking to round up daring smugglers she mixes with society leaders at one time and explores the depths of the underworld at another. A love interest is interwoven, and the imax comes as a surprise. A picture you will like.

"PEGGY PUTS IT OVER"

By G. Burr-Lynner — Directed by G. V. Seyffertitz

A more perfect type for Alice Calhoun than Peggy Conrow, e heroine in "Peggy Puts It Over," couldn't be found. Miss alhoun is full of life and "go" and an adept at all outdoor orts. Just such a girl is Peggy of the story, who comes me from college a sweet girl graduate. She finds that her ther, who can control big men in the financial world, has en bested by some country folk when he attempted to make anges in their village. Peggy, nothing daunted, undertakes e job and puts it over, but not until she has undergone some culiar and unexpected setbacks.—Five reels.

"CLOSED DOORS"

Harry Dittmar — Directed by G. V. Seyffertitz

"Closed Doors" was written especially for Alice Calhoun Harry Dittmar and presents the young Vitagraph star in e role for which she is most perfectly adapted — at first a ung girl bubbling over with care-free joys of living and er as the beautiful bride of a year. Her faith in humanity ds her into dangerous paths and nearly costs her her husnd. Harry C. Browne is Miss Calhoun's leading man, and re is a splendid supporting company, including Bernard ndall, the noted "heavy" of the far-famed "Within the w."—Five reels.

"THE CHARMING DECEIVER"

Mrs. Owen Bronson — Directed by George L. Sargent

Miss Calhoun has a serious role in this tense story by Mrs. nson. The young Vitagraph star is closely associated with nedy-drama, in which her beauty, youth and vivaciousness are in perfect accord, but in "The Charming Deceiver" she shows that she also excels in emotional roles. While dramatic in its action, there is nothing of the morbid about the play, and it is clean as the proverbial whistle.—Five reels.

"PRINCESS JONES"

By Joseph Francis Poland — Directed by G. V. Seyffertitz

Alice Calhoun, Vitagraph's beautiful young star, was fortunate in the selection of this whimsical, entertaining comedy for her initial appearance in stellar honors. The theater-going public took her to their hearts, and ever since her popularity has been growing in leaps and bounds. Christened "Princess" by her devoted mother to offset the more common name of Jones, the little country girl is mistaken for a reigning Princess who is being sought by her loyal subjects and has some exciting adventures. She doesn't gain a throne, but she does find a husband.—Five reels.

ANTONIO MORENO

"THE SECRET OF THE HILLS"

By William Garrett — Directed by Chester Bennett

PERFECTION stamps this newest Antonio Moreno production. Moreno's handsome features and fiery Latin temperament are admirably suited to this romantic story of London and the hills of Scotland. Spurred on by a young English girl he has met under unusual circumstances, the hero seeks to find for her a treasure hidden in the Scottish hills through a cryptogram found in her father's effects. A group of crooks have the same object. The play has been elaborately produced, the mountain scenes in Scotland being particularly impressive.—Six reels.

"THREE SEVENS"

By Perley Poore Moore — Directed by Chester Bennett

Antonio Moreno's strong personality lends itself admirably to this tense and unusual story of prison life, and while the play is by no means propaganda, it has a strong appeal for prison reform. "Three Sevens" is Convict 777. The convicts in the State Prison rebel at the harsh treatment by the Warden and overpower their keepers. They hold their own Court and discharge those they believe entitled to freedom. There are many sensational scenes as "Three Sevens" recaptures the ringleaders. "Three Sevens" is also a love story.—Five reels.

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"WHY GIRLS LEAVE HOME"

with ANNA Q. NILLSON

ADAPTED FROM THE FAMOUS STAGE SUCCESS
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"When a Picture Holds Ones Interest Throughout It Will Bring The Money In At The Box Office."
MOVING PICTURE WORLD.

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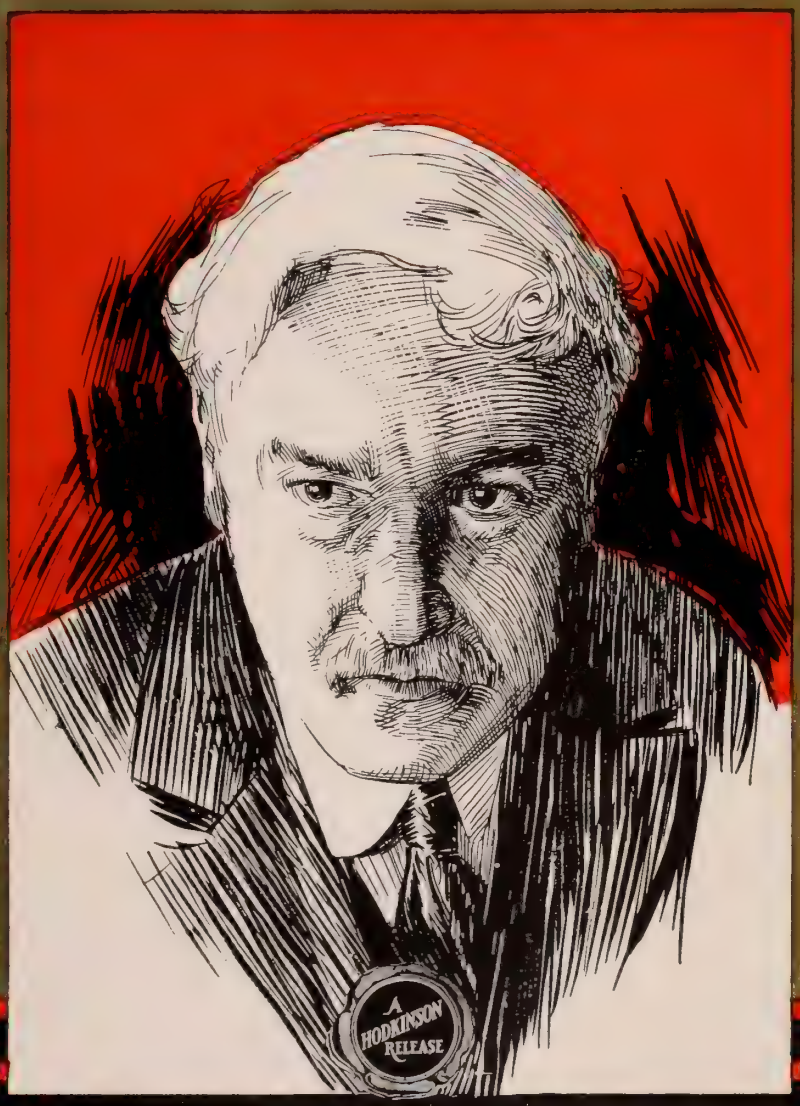
A CERTAIN RICH MAN



J. B. HAMPTON'S
Master Photo Play

From
WILLIAM ALLEN WHITE'S
Powerful Story of American Life

With
ROBERT McKIM, CLAIRE ADAMS
AND CARL GANTVOORT
Produced by Benj. B. Hampton and his associates

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

A CERTAIN

ONCE in a great while there appears on the fiction horizon a book whose author has been inspired by some great phase of life itself -- and who has caught and written it with the simplicity and power of a master.

"A Certain Rich Man," considered one of the greatest stories of the age was such a book, and its succes has earned for William Allen White, whose novels are known to millions, a reputation as one of the greatest authors of today.

It is life -- with all its sincerity and hypocrisy -- its joys and its sorrows -- with a great love sweeping everything before it to a triumphant climax.

Benj. B. Hampton's Master Photo Play

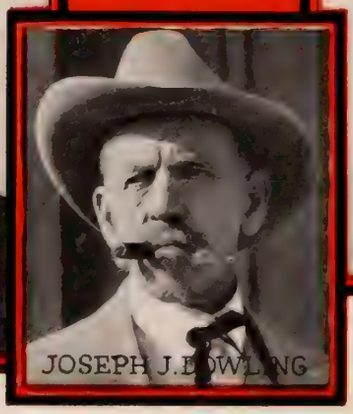
RICH MAN

TO Benj. B. Hampton and his associates must be given the highest praise for their giving to the screen, with all the charm, power and beauty of the book, -- a picture that will unquestionably take its place as one of the greatest productions of the year --

"A Certain Rich Man" is a masterpiece of picture making, a tense, live, throbbing drama of life, "a picture glorifying American Womanhood" that will grip and hold any audience from the beginning to the end --

Truly it can be called Benj. B. Hampton's Master Photoplay.

Distributed by
HODKINSON
thru Pathe Exchange Inc



BENJ. B. HAMPTON'S
Master Photo-Play

"A CERTAIN RICH MAN"
from William Allen White's greatest story

Acting as never before in their careers, depicting each character with with an art that is masterly -- ROBERT McKIM, CLAIRE ADAMS, CARL GANTVOORT and the other members of this wonderful cast are another reason why "A CERTAIN RICH MAN" will be one of the biggest box-office attractions of the year.

It is a HODKINSON SELECTED PICTURE; a picture that has passed with flying colors the rigid HODKINSON SELECTIVE test, the test by which every exhibitor is assured of a worth-while product.

"A CERTAIN RICH MAN" will be released to the exhibitors of the UNITED STATES on SEPTEMBER 18th.

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A first run showing in every key city, for an indefinite period of time at increased admission prices, assures exhibitors generally of exploitation far in excess of normal – and a consequent increased desire on the part of the public for the Fox Special Super-Features.

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A CONNECTICUT YANKEE
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has duplicated the success of

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everywhere it has played

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QUEEN OF SHEBA

The return of a strong favorite

WILLIAM FOX *Announces*

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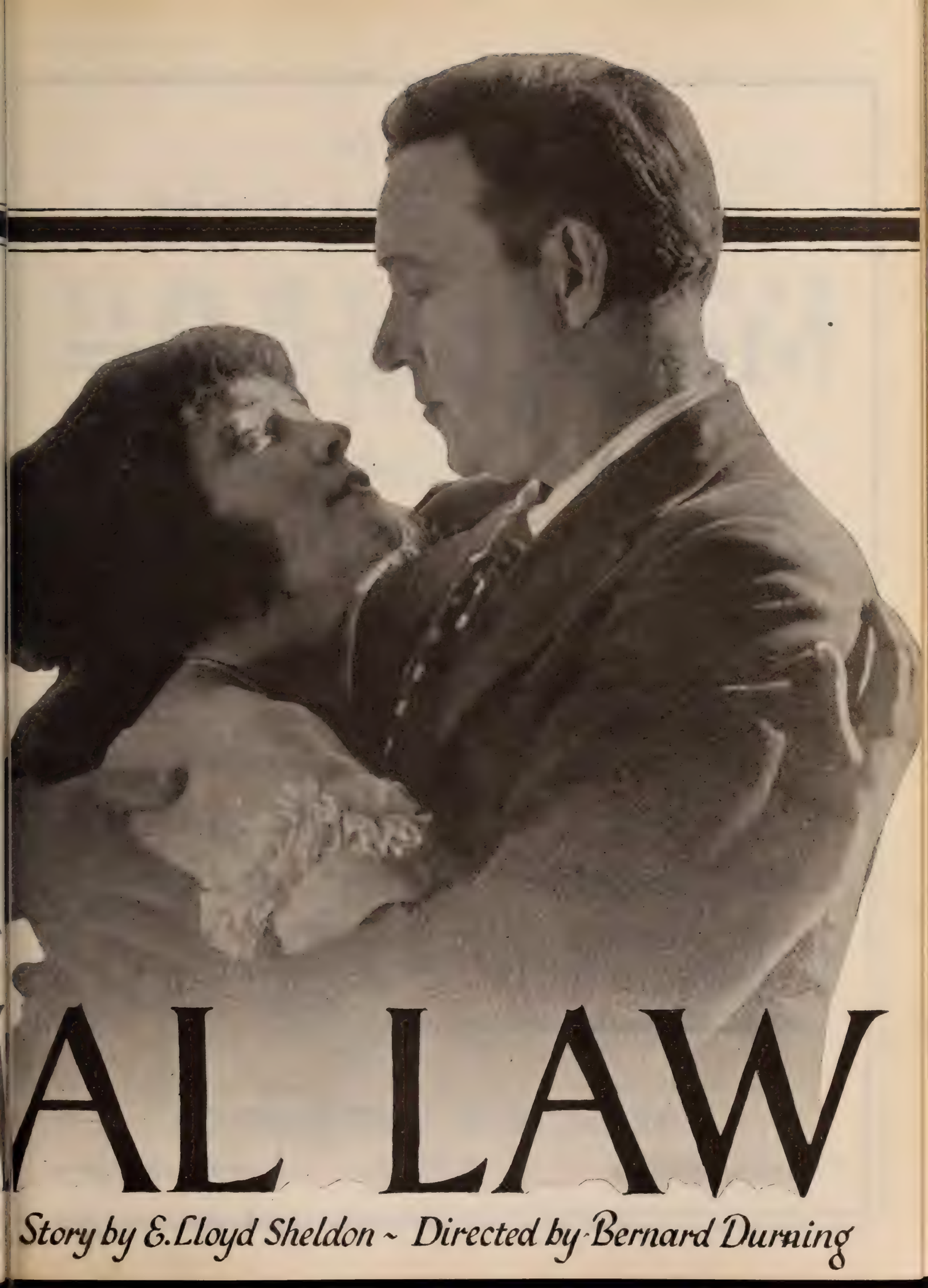
The PRIM



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Story by E. Lloyd Sheldon ~ Directed by Bernard Durning

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in

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A Mollie King picture
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New York Sold to
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Directed by

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130 West 46th Street MILTON C. WORK PRESIDENT **NEW YORK CITY**

8340

¶ Every exhibitor subscriber on Motion Picture News' circulation books is a voluntary, paid-in-full subscriber—who buys The News because he wants it and reads it because he has paid for it.

¶ And there are eight thousand three hundred and forty of them —as shown by the latest A. B. C. statement to be filed.

¶ An exhibitor subscription list is so far ahead of the nearest competition that there is no comparison.

Advertising Supremacy Tells the Story: In this year, to date, The News is 388½ advertising pages ahead of its nearest competitor.

What's your biggest worry, Mr. Producer?

That next story, isn't it?

Why shop around? The Palmer Photoplay Corporation's unequaled facilities are at your disposal—the cream of the world's stories, ready for you to read—carefully selected originals—magazine fiction—stage plays—novels—stories backed by rare judgment of picture values.

THE PALMER INSTITUTION has saved the day for more than one producer. Directing every ounce of its energy toward the creation of better *screen* stories, it has in three years grown to be the largest clearing house for photoplay material in the world.

It has become the most unique and one of the most indispensable factors in modern filmdom. Visualize one hundred busy people, many of them trained intensively in but one phase of the work—screen-story values; imagine a constant flow of ideas and stories of every description pouring into this great clearing house from all parts of the world. That will give you some conception of the magnitude of the Palmer Photoplay Corporation.

Why we train Photoplaywrights

If you have thought of the Palmer organization as merely a "correspondence school" you have a vague idea of its scope, service and chief purpose.

Its Department of Education is for the training of new photodramatists. It is under the supervision of Cecil B. De Mille, Thos. H. Ince, Jesse L. Lasky, Frank E. Woods, Frederick Palmer, C. Gardner Sullivan, Allan Dwan, Lois Weber, James R. Quirk and Rob Wagner. This department is but an adjunct to the big idea back of the Palmer organization.

The future Jeanie MacPhersons, Frances Marions, C. Gardner Sullivans, Rex Beaches, Mary Roberts Rinehartses and Rupert Hugheses are numbered among the earnest, cultivated men and women who are now studying photoplay writing through the Palmer Course and Service. This department is the only school teaching any subject by correspondence that compels its students to pass a literacy and psychological examination before admitting them to training. We first *discover* natural talent, then *develop* it. Unusual screen material is the result.

The three prize winners in the J. Parker Reed, Jr., $5,000 scenario contest were Palmer students. They won against a field of nearly 10,000 scenarios entered.

But the big idea of Palmer service to producers is to judge every story—published or original—upon its merits as a *screen* story. No partiality is shown Palmer students.

Our relations with Big Authors

Recognized authors—hundreds of them—have found in this organization the service they have long sought. They like a straight commission of 10 per cent on sales—*never any more*—with its assurance that they will receive all but the 10 per cent, *and no less*. It is good business—a square deal for buyer and seller.

Some day you will need a *good* story for your next production. It will not cost you a cent for this service; the author pays the commission, you know.

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Building **Los Angeles, California**

FIRST NATIONAL PICTURES

That's why it's **BIG**

What Do You Think Sam Katz Said?

He said:

"That's ONE picture I'm going to run!"

(Mr. Katz, member of the firm of Balaban and Katz, owners of a central western circuit of theatres including the Riviera and the Tivoli of Chicago, two of the finest theatres in the world, made the above statement after looking at this picture.)

Pola Negri

in

Keaton Is Ours!

One of his inimitable make-ups in "The Playhouse"

No Longer a Prospect—
<u>Now</u> a Gold Mine!

A FIRST NATIONAL FIRST NATIONAL PICTURES ATTRACTION

The New
BUSTER KEATON
Comedies

The First Release is
"The Playhouse"

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

Released on an independent basis
(*Not sub-franchise pictures*)

ASSOCIATED FIRST NATIONAL PICTURES, Inc., through a special arrangement with Joseph M. Schenck, will release during the coming year six Buster Keaton comedies.

¶ The first one's a riot! We've seen it. We can recommend it as first-water comedy—the kind that sparkles—the kind that gets the BIG laughs—a real feature in two reels.

¶ Every exhibitor who has had his eyes open for the big things knows of the remarkable rise of Buster Keaton to the place where his comedies are featured on every program.

¶ With his new high quality productions there is no question where they belong—as the feature.

¶ We can assure you the entire series will be just as good as the first one—or BETTER—because we know something of Mr. Schenck's production plans. With Buster Keaton to go, and with the plan for stories and production, there's nothing to it. You can't beat 'em.

¶ These comedies will be released on the independent basis (not sub-franchise plan) in two groups of three each. You can contract for the first three releases as a series, or each release separately. Make your plans NOW!

Coming!
"The Village Blacksmith"

FIRST NATIONAL PICTURES

FIRST NATIONAL ATTRACTIONS

Motion Picture News

Get Together

We've Got To, Eventually—So, Let's Go!

ONE of the brightest signs of the times we have recently noticed is the growing belief among exhibitors, distributors and producers that some sort of a joint committee, fairly representative of the three branches of the industry, is at last necessary and possible.

This committee will not deal with rentals, advance deposits, uniform contracts, theatre or exchange ownership, nor with any of the commercial problems regularly arising out of the business relations of one branch with another.

But it will deal with censorship and all other legislation threatening the life, health and progress of the industry as a whole; it will concern itself with constructive matters involving the industry's good name; it will speak to the public with the voice and authority of a united industry.

A united industry!

If that one step is accomplished every single individual in this industry, irrespective of any other consideration, can well shake hands with himself and say that a very simple, sensible, profitable and honorable step forward has been taken.

* * *

THE writer was one of those who helped at the birth and development of two Associations designed to unify the industry.

He can say with positive knowledge that the motives of the founders of each organization were wholly unselfish, devoid of politics and aimed only at the common good. But these motives proved to be utopian—sadly utopian.

It did seem at the time that the members of the three interdependent branches of the same industry could belong to one Association, meet on the same floor and settle their differences—like men.

But they couldn't.

The industry was too young; still is too young.

Sometimes these things will be done—by men. Today the effort is hopeless.

The writer, speaking for himself, has dismissed all thought that for the present the National Association, or any other organization, can weld and hold together the industry's three branches.

But, assuredly, some unification is possible between the existing organizations—a unification simply for common defense against outside invasion of our rights and properties. A unification to uphold the industry's good name and dignity.

Such a step is simple and elementary; its necessity is beyond argument.

Moreover, it seems to me, that every member has a right to *demand* that such a step be taken.

* * *

WE have today a National Association which is now functioning as a producers and distributors organization.

We have a National League of Exhibitors.

If the National Association is not all that it might be then the blame lies at the door of each of its individual members.

Calling each producer and distributor by name—and including ourselves as a trade paper member—we have simply this to say: the National Association is what *each* of you make it. If you don't attend meetings, if you don't pay your dues, if you resign without patience with and fairness to the broad cause, if you always put your own business interests or vanity or what not first and the major interests of your industry last—if in short you don't take the Association with the utmost seriousness, then you've no right to complain about your tax burden of seventy-five millions annually, the insulting and killing brand of censorship and the fact that the public, the legislatures and the banks regard you with consternation and contempt.

The Motion Picture Theatres Owners Association is the strongest, by far, National Organization of exhibitors the industry has seen. It is in fact the onlv organization thus far accomplished.

The work hasn't been easy; and it isn't finished bv any means.

Ask any State President. He will tell you the facts if he cares to.

Exhibitors are just as selfish and short sighted as the rest of us. They're willing to let George do it.

But among the good exhibitors there are enough men of brains and action to maintain a national organization which is on the job—*and* functions.

The menace now is that with increasing strength this organization may decide that it can act alone for a very large industry which produces, distributes and exhibits pictures.

It can't.

Commercially it can't. Every exhibitor in this country is dependent upon the capital, skill and enterprise of those who create and distribute the goods he sells to the public. He *can't* take their place. He will prosper as they prosper. He needs them just exactly as they need him.

As against outside matters, the exhibitor organization is not and never will be self-sufficient. The confidence and support of the industry's allies, the respect o fthe bank and the legislator, the fear of the politician never will be and never has been won by a house divided against itself.

That's beyond any argument large or small.

THE next step of the Motion Picture Theatre Owners Association, the next logical and broad-minded step in its admirable growth, the next unselfish, manly act, is the extension of its hand to the National Association.

And the next step of the National Association is the solidification of its potential strength to the point where it can give this hand a grip so firm that both hands will stick together in any crisis.

This gripping of hands means simply the formation of a joint committee with full power to speak and act for an industry.

That's all.

It's as simple as it is inevitable.

* * *

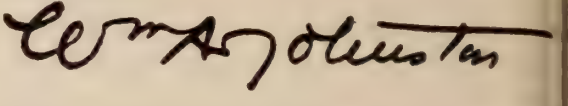
WE are standing on the threshold of our toughest year. If we don't fight as never before—a hundred, a thousand times harder—we'll have censorship to follow New York's lead in every state in the Union.

Other considerations have GOT to be put aside.

The industry is at stake. And this goes home to every exhibitor who wants the cooperation of his bank, the respect of his community, the security of his investment and the perpetuation of his business.

Mr. Cohen says he welcomes cooperation. The National Association, we believe, wants it. Every man jack in this business wants—and should *demand* it.

Let's go!



Eastman Answers Cromelin on Film Imports Topic

ANOTHER letter on the import tariq question has been received by the MOTION PICTURE NEWS from George Eastman, of the Eastman Kodak Company, in answer to the statement of Paul Cromelin, of Inter-Ocean Film Corp., which was published in the issue of August 27th. Mr. Eastman seeks to bear out his original statement that war conditions formed practically an embargo on film importation into this country during 1914 to 1917. His letter follows:

"Certain statements regarding raw motion picture film made in the letter of Mr. Paul Cromelin, president and general manager of the Inter-Ocean Film Corporation, which was published in your issue of August 27, 1921, necessitates a reply.

"Figures were quoted from the official reports of the Department of Commerce regarding the importation of raw motion picture film into this country during the five years, 1914-1918, but no mention was made of the countries from which these imports came. These Government records show that of the total imports of approximately 260,000,000 feet during these five years (as quoted in the above mentioned letter) 225,824,677 feet of this film were imported from France, or over 86 per cent. The following table shows the imports of this film for the four full war years:

"Imports of Motion Picture Film, Sensitized, Unexposed.

	From France.	From all Other Countries.	Total Imports.
1915	45,138,307 ft.	16,264,005 ft.	61,402,312 ft.
1916	58,217,224 "	273,564 "	58,490,788 "
1917	52,223,715 "	70,360 "	52,294,075 "
1918	45,077,632 "	2,385,083 "	47,462,715 "
Total 4 years	200,656,878 "	18,993,012 "	219,649,890 "

"If all this film had been placed upon the market, it would represent only a small proportion of the total film used in this country. It is, however, well known in motion picture film circles that practically all of the French film was imported and used by the maker and that it was not placed on the market. During the four full war years, only 18,993,012 feet came from countries other than France, and the large proportion of this came during the first year of the war. These imports from countries other than France represent practically all of the raw motion picture film that can be considered as being placed upon the market in this country. From July 1, 1915, to June 30, 1917, the amount of this film was negligible. These figures all bear out my original statement that 'from the Fall of 1914 to the Fall of 1918, or even later, practically all foreign made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the war conditions.'

"It is stated in the above mentioned letter that no raw stock was imported from Germany during the war or during 1920. It is true that no film was imported from Germany in 1920, but if the 1921 figures are investigated, it is found that Germany began sending film into this country in February, 17,585 feet being sent during that month. Since February, 1921, the German film has been imported into this country at a rapidly increasing rate, until in June, 1921 (the last month for which statistics are available) Germany imported into the United States 7,422,300 feet of raw motion picture film, which last mentioned figure was over 40 per cent. of the entire importations of such film for that month.

"We have never stated that Belgian and English film imported into this country was not coated upon American made celluloid base. We stated that all German and French film is made upon German or French made celluloid. The Government records for 1921 show that not one foot of English raw motion picture film has been imported into this country between January 1 and July 1 of this year; whereas, in 1920, 6,350,300 feet were imported. The Government records also show that in February, 1921, 7,156,680 feet of raw motion picture film was imported from Belgium, and in June, 1921, only 641,850 feet. These figures would indicate that German made film, coated upon German made celluloid, is driving out of the market the British and Belgian film. It is well known in the trade that a motion picture film manufacturer can produce his celluloid base cheaper than he can buy it outside other things being equal, the manufacturer who buys his celluloid base cannot successfully compete with the manufacturer who makes his own base.

"Reference to the earnings of the Kodak Company is the favorite resort of all competitors who wish to attack the company. One might infer from the above mentioned letter of Mr. Cromelin's that the earnings of the Kodak Company were derived entirely from the sale of motion picture film. Such an inference is, of course, erroneous, as this company manufactures and markets a large number of products other than motion picture film, such as cameras, photographic paper, portrait film, dry plates, sundry photographic materials and supplies for the professional and commercial photographer.

"I trust that you will see fit to publish this letter so that complete information on the questions raised in the letter will be given to all those interested."

First National to Distribute All of Associated Producers' Pictures

irst National to Absorb Associated Producers' Distribution System

ASSOCIATED FIRST NATIONAL PICTURES will, as soon as the necessary machinery is perfected, tribute all productions of the Associ- d Producers. The contract, which ds for three years and provides for an ension by the exercise of the requisite ions, was signed last week in the Con- ss Hotel, Chicago, Robert Lieber, presi- t of the Associated First National tures, and Oscar Price, president of sociated Producers, being the signa- es for their respective organizations. der the contract the distribution system First National will entirely absorb that erto maintained by Associated Pro- ers. All contracts at present in force ween exhibitors and Associated Pro- ers will be carried out under the new angement, declares the statement just ued from First National headquarters connection with the new deal.

The negotiations which ended in the cution of this contract were begun by nuel Katz, of Balaban & Katz, First tional franchise holders for Illinois, Al Lichtman, general manager of As- iated Producers, about two months ago. ong the others present at various ges during the negotiations were Oscar ce, President of Associated Producers; bert Lieber, President of Associated st National; J. D. Williams, manager Associated First National; Harry O. walbel, Secretary-treasurer; Tromas Ince, Mack Sennett, Nathan Gordon, st National franchise holder for New gland; Abe Blank, First National nchise holder for Iowa and Nebraska, Bruce Johnson, head of the legal de- tment of First National; Moe Mark, L. Finkelstein, H. O. Davis, J. Parker nd, Jr., and E. M. Ascher.

Al Lichtman will continue as General nager of Associated Producers, and represent Associated Producers in all relations with First National. There be an Associated Producers' repre- tative in the First National exchanges oughout the country.

Practically no time whatever will be lost ffecting the transfer of distribution re- nsibility, so that it is confidently ex- ted that Associated First National will booking all Associated Producers' at- ctions on or before October 1st. While fundamental changes or modifications he First National distribution machin- will be necessary to handle the Asso- ed Producers' output; at least one cial innovation will be of interest to ibitors.

This is the opening of a new comedy artment, which will devote its attention lusively to comedies and will have a special sales force at its disposal, handling nothing but comedies. The Associated Producers' contribution to the Comedy Department will be twelve, two-reel, Mack Sennett specials a year and six special Sennetts starring Ben Turpin.

Mack Sennett and President Lieber of First National watching Thos. H. Ince affix his signature to the contract of the Associated Producers-First National deal

The Chaplin two-reel productions and the Buster Keaton comedies will, of course, come naturally within the scope of the Comedy Department's operations.

On account of existing contracts between Associated Producers and exhibitors, all Associated Producers' product released until January 1, 1922, including the pictures heretofore released, will be distributed entirely on the open market basis. These pictures are available to every exhibitor in the country.

After January 1, the pictures to be released will be distributed partially on the franchise plan and partially on the open market basis. Announcement of definite details will be made in due time regarding the method of releasing the pictures delivered subsequently to January 1.

Officials of both organizations were enthusiastic over the successful termination of the business sessions, and vied with each other in pointing out the significance of the realization of such complete cooperation between the leading independent producers and the foremost independent exhibitors of the country, as exemplified in the First National-Associated Producers' deal.

"There is no doubt that the Associated Producers' output will rank with the finest the motion picture field has to offer this year," said President Lieber in commenting on the consolidation after the contract had been signed. "The theatres which are fortunate enough to get First National attractions, consisting of the productions of First National's present group of stars and directors, together with the Associated Producers' pictures, the work of some of the best known producers in the country, will have a guaranteed supply of high-grade attractions such as will place them easily in the lead in their respective territories and further insure their future and standing.

"I feel that our assumption of the distribution of this important group of quality productions places First National not only definitely, but far in the lead of its competitors, and my only regret is that we have so few First National sub-franchises left to sell."

"The association of independent producers has secured an outlet for their pictures which promises adequate returns to warrant the making of the greatest of feature productions," said Thomas H. Ince. "Independent theatre owners throughout America and the entire world will now have a choice of splendid productions which have not heretofore been available for them. Forthcoming feature pictures of the producers who have been associated with me in the Associated Producers, Inc., will now reach a far greater and more efficient distribution than would have been

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South Has New Producing Unit

Frank J. Carroll

BEHIND the announcement of the recent formation of the Cumberland Motion Picture Producing Company is the news that Frank J. Carroll, pioneer screen producer, has brought to the picture field the interest of a representative group of Tennessee business men and a plan to utilize on a big scale the picturesque backgrounds of the Cumberland mountains.

The Cumberland Company, although only recently organized, has already closed a contract for a lease on studio property at the Old Hickory Powder Plant, the Government's two-million-dollar war plant now controlled by the Nashville Industrial Corporation. The contract was closed through B. P. Morse, general manager of the Industrial Corporation.

At this plant, located twelve miles from Nashville, at Jacksonville, Tennessee, the new producing company will have facilities on a big scale for the location of studios and general offices. The property leased includes the large community theatre "Y" building, now operated by Tony Sudekum, president of the Crescent Amusement Company. The contract also gives the Cumberland Motion Picture Company the right to use other ground at the powder plant for the making of pictures.

Frank J. Carroll, president and director of the corporation, was in New York during the past week arranging for the installation of studio equipment and conferring with leading players, directors and authors. Productions to be made will be on the "super" feature scale with which Mr. Carroll's name is identified, such as "The Cavell Case," and "For the Freedom of the World."

W. J. Wallace, of the Norwell & Wallace Lumber Company, is first vice-president of the Cumberland Motion Picture Producing Company. V. S. Tupper, the second vice-president, is president of the Nashville Chamber of Commerce. C. A. Conley, secretary and treasurer, is associated with D. D. Canfield in the Model Laundry, one of the biggest organizations of its kind in the South. The board of directors of the picture company likewise includes representation of the most prominent Nashville industrial organizations, for, in addition to D. D. Canfield, it also includes the officers already mentioned and J. P. Lawrence, of Herbrick & Lawrence, electrical and plumbing contractors; B. C. Edgar, of the Railway Light Company; L. M. Gibson, manager of the Maxwell House, and H. W. Spicer.

Alex J. Barthell, well known in Nashville, will be studio manager for the Cumberland unit. Mr. Carroll, who left New York late this week, expects to return to the film centre within a few days and at that time will make further definite announcement regarding the production plans of the company.

Alleged Film Thief Is Sought by Savini

M. Savini, president of Savini Films, Inc., of Atlanta, Georgia, writes to the NEWS to ask aid in the location of a party giving the name of R. B. Merryman, who, it is alleged, rented "Fighting Bill," one of Mr. Savini's pictures, and departed, taking the film with him.

Mr. Savini states that the Monarch Film Company, of Memphis, Tenn., is also trying to locate this man, as well as the Associated Producers Exchange of Atlanta. It is requested that any exhibitor knowing the whereabouts of Merryman wire Mr. Savini at once at his expense.

$600,000 Theatre for Philadelphia

Contract has just been closed with A. M. Greenfield, of Philadelphia, representing a large New York syndicate with the Hoffman Henon Co., for the designing and erection of a theatre at 1825-33 Market St. The estimated cost is $600,000. The theatre will have a seating capacity of 2,400. The theatre is to be completed within eight months of the date of contract.

No Increase in New York Incorporations

Motion picture companies incorporati in New York state fail to show any i crease in number or in the amount of ca italization, according to the records in t secretary of state's office, the past tw weeks witnessing the filing of papers f eight companies, with an aggregate ca italization of but little over a million d lars. These companies, amount of ca italization and directors, are:

Theatrical Holding Corporation, $5(000, Abraham J. Halprin, Mae Levin Paula J. Rassler, New York; Empire Fil Vaults, Inc., $10,000, B. H. and Abraha Bernstein, Paula Scherer, New York; A cet Enterprises, $500, Charles E. McBrid H. Babcock Holland, Thomas E. Nal New York; Science Research Film $500,000, and Science Service Film $500,000, both concerns having as dire tors Hugh Weir, Albert E. Schwartz a John J. Sheil of New York; Apfel Pr ductions, Incorporated, $500, Oscar A fel, Frank Huber, Marion B. Apfel, Ne York; F. B. Warren Corporation, $5(F. B. Warren, J. C. Rohlfe, P. J. Ric rath, New York; The Nora Amuseme Corporation, $30,000, Simon M. Lazar New York, Jacob S. Bersin, Rockaw Beach, Henry Blitzer, Brooklyn.

J. S. Woody on Coast

Realart's general manager, J. Woody, who left New York three wee ago on an inspection tour of t branches, is now in Los Angeles havi visited Realart exchanges and promine exhibitors in Buffalo, Cleveland, Detro Chicago, St. Louis, Omaha, Minneapol Butte, Spokane and Seattle.

After inspecting the much augment studios in Los Angeles, Mr. Woody w start on his return journey, stopping other Realart branches enroute.

Fred Quimby Establishes Two Exchanges

Fred C. Quimby has established t exchanges for the handling of the T Rickard Dempsey-Carpentier fight p tures. The New York exchange, at 1 West 46th Street, is in charge of Ma S. Nathan, who will handle bookings f New York State, where the picture is be shown on a rental basis.

The New Jersey exchange, in char of S. E. Read, is at 142 Market Stre Newark.

Film and Machine Thef in Sacramento Theatre

Manager J. W. DeStasio, of the Libe theatre in Sacramento, California, was t victim of a robbery recently when ten re of film and a projection machine w stolen from his theatre. The pictu taken were a print of "Sham," the tw reel comedy, "Singer Midgets in Scand one reel of Fox News, a one-reel Priz subject and the one-reel Paramo Magazine.

Musicians' Strike is Still in Force; Kansas City Exhibs Win Point

dianapolis Musicians Out Rejecting 20% Cut; Arbitration in Buffalo

DVICES from various centers throughout the country indicate that the musicians' strike is still in ce with here and there evidences of gress towards an amicable settlement. Kansas City those in charge of the mu- ans' walkout decided to yield a point he exhibitors and authorize the resump- n of orchestral service in the five big vntown picture theatres. In Indiana- is on Sunday evening union musicians uck in wholesale fashion when the old eement expired and a new contract pro- ing for a 20 per cent reduction was re- ted by them. In Buffalo the musicians' ge controversy has been submitted to a rd of arbitration.

After two weeks of wrangling, the Mu- ans Protective Association has yielded other point to Kansas City exhibitors l decided to place orchestras in the five downtown motion picture houses. The strike on the part of the musicians s August 17. Since that time first run atres have been without orchestras.

The dispute centered about the lapse of e in the expiration of the old contract ween musicians and exhibitors August The new contract provides for the ne wage scale but calls for a six hour instead of five hours and a half. The nt at issue was whether the musicians uld work six or five and a half hours ring August. The last dispute involved pay of the organists. Each theatre two organists and the musicians' or- ization contended that one of the or- ists should be considered a leader and eive 50 per cent more pay. The ex- itors stood their ground, refusing to be tated to, and the musicians yielded.

Numerous letters of alleged threats and rnings, regarding the playing of music the theatres of the smaller towns of ssouri and Kansas, have been received exhibitors during the past two weeks, s declared.

The first notice is quoted: "If you are ng music in your theatre you are violat- the law." This was followed by an- er card, quoted as follows: "You are l violating the law if you are using sic in your theatre."

Many letters of complaint and inquiry ve been received by Lawrence Goldman, unsel for the Motion Picture Theatre vners of Missouri, from exhibitors. Re- rding the matter, Mr. Goldman said:

"On this card, in the right hand cor- r, one finds the name of the attorney r the American Society of Authors, mposers and Publishers. They are tak- g this means of frightening the exhibi- rs into submission.

"The means of extortion as is here mployed—such as anonymous warnings and threats—will not create a submissive spirit upon the part of the exhibitors but will, on the other hand, give birth to such resentment that will result in the bitterest opposition to the so-called Music Tax. The exhibitors of Missouri and Kansas are to be reasoned with, not bluffed and bullied.

"The words 'music tax' as applied to this extortion is a misnomer. Tax is recognized as applying to an assessment made by the government for its maintenance. The money secured by this so-called 'tax' goes into the private coffers of a few people.

"During the past five years every type of 'bloodsucker' has tried to victimize the exhibitor. While times were flushed, box-office receipts big, money handled carelessly, the theatre owner 'paid' rather than inconvenience himself by an assertion of his rights. Then again, no organized movement existed for mutual protection. Today times are different. The exhibitor is not overloaded with money, he is more careful in his overhead expenses, and believes in a stricter adherence to his rights. And greater than all this, there exists today in each state—Missouri and Kansas—powerful exhibitor organizations created and functioning for the protection of the industry and united action against fakers and schemers of all kinds. It is a known fact that popular compositions that made hundreds of thousands of dollars for the music publishers were originally bought for infinitesimal sums. The market price on compositions today ranks from fifteen to fifty dollars each. In computing the sales price of the music, the royalty (as provided by the copyright laws) is the principal item. When Mr. Exhibitor purchases his orchestration, the amount he pays covers the original royalty. If he must pay a license for the privilege of playing the music he has already bought and paid one royalty, what is to prevent the owner of patents on every part of an automobile from charging an auto owner a royalty on each part covered by his various patents because the machine is being used as a public carrier?

"The injustice in one is the cancer of the other. Not a particle of equity can be found to justify either instance. The author or composer is entitled to one royalty which he secures from the sale of his composition—the sale should carry with it every right for its use whether such use is public or private.

"What action the exhibitor organizations will take has yet to be decided. This question will demand decisive action. As conditions may possibly vary among the theatre owners, every phase and circumstance will be threshed out at the coming convention at Kansas City, September 12-13. The exhibitors must rally to their own defense. Their sincerity and co-operation must be evidenced by their presence at the coming meeting. The helping hand of the associations will be extended only to those who are willing and ready to give their time and attention to this very important problem which will command first consideration from the assembled theatre owners at the conference."

The union musicians of Indianapolis walked out of all theatres except the legitimate theatre, the Murat, on last Sunday night when the old wage scale agreement expired. Managers offered a new contract with a twenty per cent reduction in wages. This the union rejected. The agreements of operators and stage hands also expired at the same time but new contracts were signed with an average wage reduction of fifteen per cent.

The musicians, according to the employers, struck in defiance of the orders from their international headquarters in New York City that they continue on the job under protest of the wage cut until the matter could be arbitrated.

None of the photoplay houses were operating with orchestras as late as Tuesday evening of this week. It had been agreed by the heads of the legitimate, vaudeville, motion-picture and burlesque

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Late News from the Coast

AN agreement has been reached between, Turner Dahnken and Langley of San Francisco and Gore Brothers, Ramisch and Lesser of Los Angeles. The two factions now control the theatre situation jointly in Huntington Park, Taft and Glendale. The fight for the possession of theatres in this territory lasted for several months and was hotly contested by both factions.

The proposed showing of the Clara Smith Hamon film, "Fate," caused the City Council of Los Angeles to revive the censorship bill passed several years ago. Estelle Lawton Lindsay was recently appointed Commissioner of Films, but refused to accept. She is a former Council woman and is now a special writer on a local newspaper, and has always been considered a friend of the film interests. The Affiliated Pictures Interests, the Chamber of Commerce, merchants and manufacturers and other organizations are bringing all possible pressure to bear in an effort to cause the Council to kill the ordinance.

A company has been organized to produce one picture, "Where is My Wandering Boy To-Night?" under the supervision of B. P. Fineman and Bennie Zeidman.

Thos. Ince and Mack Sennett have arrived from Chicago.

We didn't mean to slight Watterson Rothacker any in presenting this photo taken on his recent European trip. The producer of "Passion" and other spectacular German successes is second from the left, Al Kaufman next, then Watterson Rothacker, followed by prominent officials of the Ufa, principal German producing organization

M. H. Lewis on Hollywood

M. H. Lewis, who three years ago was branch manager in Los Angeles at the Paramount exchange, has arrived at Hollywood in the capacity of special representative of the distribution department at the Lasky studio. Mr. Lewis has spent several days viewing new Paramount pictures and will henceforth divide his time between San Francisco and Los Angeles.

Samuel Goldwyn, on Coast, Sees Improvement

There has been a big improvement in the general condition of the motion picture industry, in the opinion of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, who left California on September 6 for New York after spending two months at the Goldwyn studios.

The betterment in the motion picture business has been particularly marked within the past thirty days, Mr. Goldwyn stated, and there is good reason for expecting a continuing improvement.

Western New York Exhibitors Organize Unit

A western New York unit of the Motion Picture Theatre Owners of America has been organized with the following officers: Howard F. Smith, Palace theatre, president; William Dellemuth, Broadway Lyceum, vice-president; Samuel Carver, Empire, secretary, all of Buffalo and Judge John W. Schatt, Opera House, Gowanda, treasurer.

Representatives of 30 theatres attended the meeting in the Regent theatre, Buffalo, last week. Secretary Carver announces that the unit will have an executive committee of seven members to act for the membership. The organization is open to all theatre owners between Rochester and Buffalo. Rochester has a 100 per cent organization. There are 150 theatre owners eligible for membership in this territory and the unit hopes to get a 100 per cent organization in the Buffalo district. The unit will urge the repeal of the daylight savings law and will also ask that the 30 day protection clause given in certain Buffalo first run contracts be eliminated. The unit will hold weekly meetings.

Backing for Clara Hamon Film; Showing Protested

With "Fate," Clara Smith Hamo first picture, due to be released in ab sixty days, the organization of a st company capitalized at one hundred th sand dollars is being pushed by a co pany of brokers at Fort Worth, Tex according to advices just received fr Oklahoma City, Okla. Meanwhile Motion Picture Theatre Owners of A erica and the National Association of Motion Picture Industry have inau rated steps to prevent the showing of picture at the Garrick theatre in Los A geles, where, it is stated, the picture h been booked for showing during the we of September 4.

The making of the picture was financ by private capital, the exploiters say, a the cost of marketing will require ad tional capital. Accordingly, it is propo to organize a company to handle the bu ness end with capital only large enou to cover the actual expense of marketi declares the report from Oklahoma Ci

Both the M. P. T. O. of A. and National Association in their wires Claude E. Halsell, manager of the G rick, protested against the showing of Clara Smith Hamon picture as hig detrimental to the reputation of the m tion picture industry. President Sydn S. Cohen of the M. P. T. O. of A. point out that the exhibitors at their last n tional convention in Minneapolis pledg themselves not to show this or simi pictures depending upon morbid not iety. Although not a member of the P. T. O. of A., Mr. Halsell is asked Mr. Cohen to refrain from showing t picture in the interests and good na of the thousands of other exhibit throughout the country "whose charac and business will be assailed through yo act." In the wire from the Nation Association, Mr. Halsell is advised th "no member of the organization will low their pictures to be shown in a theatre where such a film is exhibite It is pointed out that a former resoluti to this effect was re-affirmed at a me ing on August 26.

Sheriff Stops Movies Cit Official Permitted

Stepping in over the head of Direc of Public Safety George B. LeBarre, Trenton, N. J., who refused to close motion picture theatres of that city Sunday, Sheriff Walter Firth of Mer County, aided by sixty-five deputi swooped down on the Capitol, Trent a State street theatres in Trenton, and rested managers, operators and cashie who were later released on $100 bail.

Mr. La Barre said he would not atter to stop the Sunday pictures when railro excursions, trolleys and auto supply a gasoline selling were permitted on Sund The Blue-Law under which the arre were made was passed a hundred ye ago. The exhibitors of Trenton annou that they intend to keep open on Sun despite the action of the sheriff.

Australia Imposes High Tariff on All American-Made Pictures

ew Bill Raises Duty from One and Half to Three Pence Per Foot

HE Australian Parliament recently passed a bill which imposes a duty of three pence (six cents) per al foot on all American-made produc-ıs imported into Australia and on all glish-made productions staged in Aus-lia by an American company. That is news just received in a communication m Hall H. Carleton, of Sydney, Aus-lia. Mr. Hall declares that the enforcing this measure will spell ruination for ly twenty-five per cent of the exhibitors Australia and a tremendous loss in rev-ıe to every exchange. Formerly film porters were paying one penny per foot ty on motion-pictures imported from gland and one-and-a-half pence on sub-ts imported from all other countries. e three-pence duty recently inaugurated presents, therefore, an increase of one ndred per cent in the tariff imposed on nerican motion-pictures.

For a long time past several of the im-rters have been losing heavily, whereas ners have managed to just break even. ese conditions have been realized prin-pally because of the excessive overhead penses entailed in placing the features a selling basis. Now, as a result of rliament's action, the majority of the porters are placed in the position where e closing down of their business must be riously considered unless the tax is ssed on to the public, according to Mr. rleton's letter to the NEWS. The over-ad expenses of nearly every film ex-ange makes large profits a matter of eer impossibility, particularly when it is own that a great number of the exhibi-rs are heavily indebted to some of these changes without any possible means of ttling their liabilities.

To oppose the increased duty a general eeting of the English-American and Con-ental importers and Australian film pro-ucers and a full executive of the Feder-ed Picture Showmen's Association of ustralia has made an emphatic protest gainst the imposition. It was quite evi-nt, the speakers contended, that the ajority of the members in the House of epresentatives who voted for the in-ease in duty on films were not fully ersed with the facts of the trade, and the iblic had yet to realize how seriously it as going to effect that most popular rm of amusement.

The executive of the Showmen's Asso-ation maintains that it is practically im-ossible to pass the tax on to the public wing to their already being burdened ith the Federal Amusement Tax and the ct that the prices of admission have had be increased from time to time to meet e heavy increases of wages and other working expenses. The majority of the Australian exhibitors say they cannot shoulder the increase themselves, owing to the small margin of profit under which they are working. To such an extent have the profits of a large number of country and outlying suburban exhibitors diminished that they have been compelled to reduce their number of showing nights.

After a long discussion at the meeting it was decided to take the matter up with all possible energy with members of the Government and place before them facts and figures proving the duty would not in any way increase local manufacture, which is apparently one of the reasons for its imposition, as the imposition of the 1½d. had not brought any more local organizations to light, and unless the duty was removed the quantity of film imported would have to be considerably reduced and eventually a large number of exhibitors would be forced to close their doors. Those present at the meeting included H. E. Ross Soden, Fox Films; Corporation, John Corbett Jones, Selznick Pictures, and representatives of Paramount Pictures, Australasian Films, Mason Super Films, First National, Universal, E. J. and Dan Carroll, Beaumont Smith productions, J. Williams Bros. and the executive of the C. Williams Films, Co-operative Films, Federated Picture Showmen's Association including Messrs. Szarka, Howe, McIntyre, Eastmuir, Figgett and King.

It was agreed at the meeting of the Film Renters Association held several days later to impose an increase all round in film hire of 12½ per cent. When advised of this move the exhibitors decided to raise their admission prices and a new scale of rates will come into effect commencing the first of August. Notwithstanding these increases, neither exchange nor exhibitor will be able to recover the amount paid out in concordance with the 100 per cent tax.

"Present developments give occasion for the opinion that the imposition of this new tax was brought about by certain parties concerned in the manufacture of films locally," declares Mr. Carleton in his letters. "Certain information was brought to the showmen and exchanges proving conclusively that a speculator who had invested in a certain Australian production did not derive very great pecuniary benefit from the film he financed and this man saw fit to make certain statements—in the right direction—which were absolutely untrue yet were resultant in the tax mentioned. He, together with other local producers—seeing an opportunity to get themselves well into the limelight and perhaps obtain a chance to place 'dud' films on the market—went at the idea of an increase in duty with all the force at their disposal. Unhappily for the importers they succeeded.

"And—even to the feeble-minded—it is easily seen how foolish the tax is if the purpose is to increase local production. In the past every production staged in Australia has earned treble the amount of an imported production—and this refers to the worst Australian against the finest American feature. And, furthermore, showmen have booked such productions and paid double their usual amount of film hire—not only direct to the producer, but in addition they are satisfied to place an important foreign feature on the shelf for the period during which they screen the local article.

"What with a censorship that is sufficient to send an ordinary man crazy because of the very insanity of those in charge—a continual howling from pulpit, press and bench against the motion picture and its evils—and the new 100 per cent duty—why the man who has the nerve to speculate in the importation of foreign films these days deserves a celluloid halo for his bravery!"

Allied Laboratories Confer With Eastman

A DELEGATION from the Allied Film Laboratory, Inc., was in Rochester on Tuesday in conference with George Eastman and Jules E. Brulatour, regarding future conditions in the moving picture industry.

Tom Evans, President of the Association, gave out the statement that pending the completion of negotiations nothing definite can be given out but that Tuesday's conference, which lasted practically all day, was most satisfactory, and that the outlook is exceedingly bright for the entire film industry.

Rumors current in New York during the week were strongly to effect that the result of the Rochester conferences would be an announcement within a few days from the Eastman Kodak Company. This announcement, it is hinted, will mark an amicable settlement of the controversy. It is possible that Eastman will withdraw from the laboratory field.

A. C. Cowles in Spartanburg

A. C. Cowles has succeeded C. D. Gallagher in charge of the Spartanburg, S. C., houses of Southern Enterprises. Mr. Gallagher has been placed in charge of the Imperial theatre, Columbia, S. C.

Many Endorsements for Realart Insert

Realart has been the recipient of many favorable comments anent the attractive sixteen-page insert carrying the announcement for its 1921-22 season, which recently appeared in MOTION PICTURE NEWS.

The front and back pages were made up with a background of Realart trademarks, while that of the centre pages was composed of hundreds of bona fide comments from exhibitors of Realart pictures, reprinted verbatim from the "What the Picture Did For Me" department of the *Exhibitors' Herald.*

S. L. Rothafel Presents Orchestra Despite Strike

S. L. Rothafel of the Capitol theatre in New York this week presented a full-strength orchestra, the first one to make its appearance in a Broadway picture house since the walk-out several weeks ago.

The orchestra was recruited last week from the ranks of Federation musicians, by Erno Rapee, conductor of the Capitol Grand orchestra, and with less than a week of rehearsals, gave a performance on Sunday.

Leon H. Grandjean Leaves Saenger Amusement Co.

Leon H. Grandjean, director of publicity for the Saenger Amusement Co., 1918, has accepted a position with the Motion Picture Advertising Service Co. at New Orleans. Mr. Grandjean will do the tabloid scenarios, sales promotion work and titling for this concern, who are specializing in this field.

Mr. Grandjean's successor with the Saenger Amusement Co., Inc., has not as yet been announced.

Musicians Strike Continues in Many Cities

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theatres that the vaudeville and burlesque houses should be permitted to have first choice of the available non-union musicians in the formation of new orchestras. The picture theatres were getting along with pipe organs and pianos.

The musicians' wage controversy in Buffalo has been submitted to a board of arbitration. A plan has been agreed upon by both sides which has averted a strike. The men for the present will receive the same pay as in the past, except that 10 per cent will be given to Harry C. Davis, secretary of the musicians' union, who will deposit it as a separate fund in a local bank. A board of arbitration will meet to discuss the 10 per cent slash. If this board decides that the decrease is a just one, the ten per cent will be returned to the managers. If it is decided that the cut is unjust the money will be given to the men in a lump sum as back pay. A similar plan is expected to be adopted with the stage hands and operators.

Lever Endorses News Editorial on Film Tariff

THE following letter was received during the week from Alfred Lever, the representative of the Stoll Enterprises of Great Britain, by William A. Johnston, editor of MOTION PICTURE NEWS:

"Dear Mr. Johnston:

"I have read with great pleasure your leading article in your issue of 27th August, on the question of the proposed ad valorem tariff and you have presented the case in so powerful and trenchant a manner that I feel that the thanks of all those who are interested in our industry, whether in America or Europe, are due to you. It has given me very great pleasure to discover that the thinking and farseeing members of the film industry in this country are opposed to the measure.

"Those who favor it consist of the shortsighted section, whose vision is so limited that their horizon comprises only the outlook of today and gives no thought of tomorrow.

"Do the latter not realize that Europe must inevitably retaliate and what this retaliation must ultimately mean.

"Can they not see or be made to see that with the European market lost to America the American producer will be forced on the one hand to economize in the cost of his production and on the other hand to increase the price of rentals to exhibitors.

"What must be the logical outcome of both these measures on the part of producers?

"Let me supply the answer, in the first place poorer pictures with a consequent falling off of patronage in the picture theatres; and in the second place a further reduction in the salaries of artistes, scenarists, cameramen and staff generally.

"Has it been further overlooked that without a world market our industry could never have flourished in the past and will certainly decay in the future until the time arrives when we shall all be in the position of taking in one another's washing to get a living.

"Please accept my thanks for your good work and believe me,

"Yours very faithfully,

"Alfred Lever."

Associated and First National In Deal

(*Continued from page* 1477)

possible under old conditions. The bigness of many of these productions entitles them to the widest possible showing.

"We have just completed at my studio, 'Hail the Woman,' probably the greatest drama of American life with which I have ever been connected. Here is a production that represents our best efforts, and was produced after months of hard work and at tremendous cost. Yet if I am to make productions of this kind I can only do so through the possibility of the greatest mass of picture-goers seeing and enjoying it.

"The distribution bogey that for the past two years has threatened the constructive growth of the industry has been dispelled by this amalgamation. It is a great step forward."

"This amalgamation wins the battle for an independent screen," asserted Mack Sennett. "It makes independence for the exhibitor and independence for the producer a fact instead of a hope. It defeats, for all time, monopoly of motion pictures.

"Closer co-operation with the exhibitor has been my ideal, and I feel confident that the merger of Associated Producers and First National brings it to realization.

"I can go ahead now without fear of curtailed market making such pictures as 'Molly O,' which I have just completed with Mable Normand, knowing that they will go into the finest theatres in the land. The bogey of monopoly is gone, wiped out by a merger of the world's great theatre organization and this group of independent producers."

"The producer's greatest achievements come only when production is unhampered, and the affiliation of First National and Associated Producers, guaranteeing as it does the most widespread distribution and presentation, removes all handicaps from the producers," wired Maurice Tourneur from Los Angeles.

"I believe that the merger of these two companies, one the outstanding producing organization and the other the outstanding exhibitor organization, mean more to the theatre-going public than any single occurrence in the history of the motion picture industry.

"It means that we will be able to deliver to the screens of America better pictures than we have ever made, because it removes the biggest barrier that has confronted us.

"The limitations which have been placed on motion picture production by the necessities of complicated distribution are removed," said J. Parker Read, Jr. "It means the utmost of independence for the producer and for the exhibitor.

"It is a source of great gratification to me, and I know that it is also to the other members of Associated Producers, to know that our pictures will go direct to the exhibitors of the world through the greatest exhibitor organization in the history of motion pictures.

"It is significant that this, the biggest amalgamation in the industry's history, is between two co-operative organizations."

The consolidation was characterized by Al Lichtman, general manager of Associated Producers, as the most important move toward stabilization in the history of motion pictures.

"It makes certain the independence of motion pictures. It assures the independent exhibitor everywhere of a steady supply of consistently big pictures. It guarantees the big producers of the world assured distribution of their product upon equitable terms by which the producer is not stifled, but encouraged at all times to do his level best."

IF IT'S ADVERTISED AT ALL— IT'S IN THE NEWS

If----

¶ If you want to get the full benefit of an A. B. C. Audit or Publisher's Statement—analyze the figures.

¶ First—find out the total number of *exhibitor* subscriptions. They are the ones that count.

¶ Second—find out what methods were used to get those subscriptions. How many through premiums? How many through special inducements of any sort?

¶ How many subscribers are in arrears for excessive, unreasonable periods?

¶ Analyze the figures. Motion Picture News will stand every test.

Music and The Theatre

New York's Musical Strike and Some Observations

By Charles D. Isaacson

I AM both on the sides of the musicians and the managers, and my sympathies are with both. Oftentimes the good suffer for the bad, the worthy for the unworthy. Such is often the case in the placing of union men; the workers protect the drones, the physically perfect take the invalided under the wing. In the beginning the union grew as a device against oppression, but in many instances the union itself developed into the oppressor.

In the present New York City strike, I can make no general decision on the merits. I have investigated both sides of the controversy. and the intimate close-up view I have had of both attitudes, will no doubt be interesting to all who are watching the struggle.

Sometime ago, I lunched with Arthur Judson, who is the manager of the Philadelphia Symphony Orchestra and was recently elected manager of the Stadium Concerts of New York. I have known Judson for years and have always found him honest, intelligent and fair, Said Judson:

"The day before the Fourth of July, a letter went out of the New York union offices refusing permission for the men to appear in the Stadium Orchestra unless certain payments were made on the National Symphony contracts (another orchestra, of which we had recruited many men). My first rehearsal date was immediately after the holidays, and we opened performances two days later. I was in a terrible state. We were cut off without an orchestra. I tried to make peace, but there was no attitude of compromise. I then saw Mr. Joseph Weber, who is the head of the Federation of Musical Unions, and he admitted that a radical element was in charge of the New York Union and was running wild. He threatened the New York union with expulsion if they did not relent with us, but they would not relent and the result was just that: The Federation expelled the local union, and cut it off from interstate protection, and we thereupon in a terrible dilemma, scoured the country for good men from other cities. We brought them into New York at great expense and even to a certain extent to a loss of artistic values. But we saved the situation; that was most important.

"What will happen" Mr. Judson repeated my question; "Why, I think the conservatives of the Union will oust the radicals and so allow business to be conducted in a plain-dealing, fair-minded way."

Since that time, the Motion Picture Theatres had their grand blow-up with the union, and now for over two weeks, the big theatres have been minus their orchestras, and have been making all kinds of makeshifts, with organists, choruses, etc.

I interviewed the various picture managers, and they agreed with Judson's idea, that the union was in the possession of radicals, and until the conservative element would return, there would be no peace.

On the other hand, I was visited by a delegation of the striking musicians who, seeking publicity and aid in the Lexington Opera House series of concerts they are giving, explained their side of the case.

"Whenever anybody asks for his rights he's called a radical" declared Mr. Clifford, the spokesman. "We are receiving $56 a week, and that is as low or lower than any other big city rates. Chicago pays $75 and Boston pays $56 but has a shorter week. Now they want us to cut our salaries 20% and we can't do it —we can't live on it. Good heavens, we help to make the show don't we? Why shouldn't we be paid living wages? They say that we demand money for overtime. In the good old days, we had to sit for hours, while the manager tried different colored tights on the chorus, and our whole nights would be gone. In protection we have to charge for overtime, but we don't do it, unless the theatre is regularly during a week running overtime.

"Now as to Mr. Weber" the speaker went on, "he is a strange creature. Always he has held the threat over our heads that he would expel us if we didn't do just as he wished. And his wishes in New York have been antagonistic always to the interests of the men. He has used high-handed methods and he will find that everything will come back to him as a boomerang. We are not radical, nor are we trying to get more than is due us. And we feel that we will win, because we have the MEN. Our men can play—and all the hacks in the world can't replace us."

There are the two sides. There is much merit to each case and I am bold enough to say that I think that both people—in fact all the factions must make compromises. But in the meantime, I have been able to observe some very interesting things. The people in the theatres, who do not care a tinker's dam about the strike, do seem to be worried about the return of the orchestras. They were a little taken off their feet by the excitement of the big choruses, ensembles, etc.—but this soon wore off, and the layman was conscious of something vital being missing. I heard the queerest comments all over the theatres—but it was made very evident that the orchestras could not be forgotten or eliminated.

Of course with such gifted men as William Reddick, Frances Moore, Ralph Brainerd and others at the organs, the organs have taken on a new meaning; they have taken a new hold on audiences.

In fact, I believe that one of the decided effects of the strike has been to make the theatre managers more than ever eager to instal organs, mechanical instruments of various orders, so that in such emergencies there can be no loss of force. Besides, for regular musical programs, the installed instruments are looming up with more importance daily. Reports show that the strike has proved an impetus all over the country to the buying of instruments. The musical trade papers report such matters as of organs replacing orchestras.

On this very situation I shall have more to say next week, but in the meantime there is one other observation which I would like to make on this strike.

I believe there will be a reduction in number of men in the orchestras of the houses—the big managers have gone too far their desire for number and quantity. M more sense can be exercised—more restr with good effect musically and financially.

At the same time, I am confident that th will be no deterrent to theatres installing chestras. There is no common sense to belief that orchestras are doomed in mot picture theatres. Inasmuch as the music is of the few things which give character t theatre, it will always be the big weapon live house will wield for patronage. And th will always be more and more theatres stalling orchestras.

Believes Sales Effected

We were pleased to receive your letter of the giving your impression as to the effect of the pre musicians' strike upon the sale of organs. Undo edly, many organ sales will result from this pre situation, as it has proven conclusively that a g organ, if skillfully played, is capable of supplying quate accompaniment, not only for the feature pic but also for comedies, weeklies and numerous novel that are a part of most theatre programs.

This company will not be able to assist the pro ers that require a permanent installation on sl notice, but we do feel that the position of the or as a valuable equipment unit has been more fir established than ever, not only for use in an emerge such as this, but "in times of peace."

We shall be pleased to hear from you further at time as your suggestions are always helpful.

ESTEY ORGAN COMPANY
H. L. Godsch

Suggests Roll Instrumen

Dear Mr. Isaacson:

Your favor of the 24th addressed to Mr. Gittins been passed along to the writer for attention, and reply beg to state that we believe that the striking the Motion Picture Musicians will naturally hav tendency of many of these houses considering the chase of a pipe-organ.

Although many of the larger houses of this c acter have already installed organs, and many ot have this matter under consideration—a large num of which will no doubt decide that the organ will the answer to their troubles, for the organ whic equipped with a roll can be operated either with or manually and making it necessary to depend on one individual instead of several musicians.

While our corporation manufactures pipe-organs, efforts so far have been along the line for the h beautiful but realizing the growing demand in the tion picture houses, we have recently given the ma some thought and possibly will a little later h something on the subject.

WELTE-MIGNON CORPORATIO

Selling More Organs Than Ever

Has this strike had any real effect? If so, we h not noticed it as our organ orders for Seeburg-S Unit Organs have been better in the last 30 days at any time in our history. Our field workers re plenty of prospects and no particular pessimism am the exhibitors because of this strike.

In the final analysis, we believe that the organ b ness will show a decided improvement right along while there might be temporary set-backs, somet more than a musicians' strike will be necessary paralyze the industry.

We know nothing of the merits of the musici case against the exhibitors in this strike nor do wish to be quoted as siding one way or the other.

J. P. SEEBURG PIANO COMPANY,
Lee S. Jone
Sales Mana

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

O. F. Spahr is back at his desk Enterprise Optical Manufactur- g Company after a vacation spent northern Wisconsin and Michi- an. During his visit to the north- n lakes Mr. Spahr caught a num- er of large game fish of various nds and brought back enough to ve many of his friends a fine fish nner.

Manager Lesserman, of Uni- rsal, assumed the regular screen- g of current pictures for exhibi- rs this week and hereafter they ill be shown each Monday, at 2 . M. in Universal's projection oom.

Manager Brimmer, of Vitagraph, as added two more salesmen to s organization. They are Edward uinlan, formerly a Pathe repre- ntative, and Frank Williams, for- erly with Robertson-Cole's or- anization, who joined the Vita- raph staff on August 29th.

Miss Edna Ferber had her first ew of "No Woman Knows," the reen adaptation of her story, Fanny Herself," at the trade owing held in Aryan Grotto, Chi- go, last week.

Following her experience, which as an interesting one, as it was e first picturization of any of her orks she had witnessed, Miss Fer- er said: "I found that after I ad watched the picture for a few inutes, I did not have any feeling t all that it was my child. I was o interested and so moved I did ot remember that it was a picture t all, but just a piece of human in- dent going on before me.

"I think Universal Film Com- any has made a very fine human icture out of a group of human eople. I have agreed with their ersion. I have laughed this morn- ng and have cried this morning, or some particular reason and the ay I felt it reminded me of a ttle child."

Abe Gumbiner, acting for Gumbi- er Brothers, has taken over the rdmore Theatre on Argyle Ave- ue, from Herman Applebaum.

Martin Lopotka is rushing his ew 750 seat house in Cicero to ompletion and expects to open its oors not later than October 1st. t probably will be named The opotka and its fine equipment nd decorations will make it an up- o-date high-class theatre in every ay.

A. J. Mentz, who for several ears has been connected with the ndustry in Cincinnati and vicinity s both an exhibitor and salesman, as arrived in Chicago to join the ales staff of Universal and will over country territory. Sam Ber-

On the left is Gladys Hulette, leading woman for Conway Tearle in "The Referee," a Selznick release, and on the right Sigrid Holmquist, known as the "Swedish Mary Pickford," supporting O'Brien in "Prophet's Paradise"

man, accompanied by his wife and child, passed through Chicago Saturday morning en route to New York, after his visit to the west coast with the party of censors, which were entertained as guests of Universal during a trip to Los Angeles and return.

H. Lutz has taken over the Century Theatre on West Madison Street, from Duke Kent and will continue to operate it as a first class motion picture theatre.

M. J. Mintz, of Synchronized Scenario Music Company, returned to Chicago this week after a long stay in New York on company business. Mr. Mintz is enthusiastic over the outlook for business this Fall and Winter and states that eastern exhibitors, as well as those in the central west, are showing great interest in musical settings provided by Synchronized scores.

"Dutch" Meyer, who for the past three years has covered country territory for the Pathe, Chicago exchange, is now working the Chicago west side for that company.

Manager Phil Dunas has resigned as manager of Hodkinson's Chicago office and is expected to announce his new connection within a few days. District Manager Seymour is in charge of the local Hodkinson office pending the appointment of a new branch manager.

D. Leo Dennison, formerly connected with Fox Film Company's Minneapolis office, has been brought to Chicago to handle the big special features in this territory. Sam Plame, formerly a member of the Fox organization's Pittsburgh exchange, is now covering the Indiana territory out of the Chicago office.

D. M. Vandwalker, who recently joined the Fox organization to handle the big pictures in the central west, has been assigned to new territory with headquarters in Denver and already has left to assume his new duties. Salesmanager Herman Robins, of Fox, has departed for Minneapolis after visiting at the Chicago office when conferring with Manager Eckhart for several days. Mr. Robins is making a tour of the principal Fox exchanges.

An auto thief made away with Manager Brimmer's Nash car as it stood in front of the Vitagraph office Friday morning. What makes Mr. Brimmer especially sore is that he just put on one brand new tire and had the car tuned up till it was running like a top.

Dan Roche, of Famous Players-Lasky's Chicago exchange, reports that more houses have played Paramount pictures during Paramount Week than ever before in the history of the local exchange, the total number of houses using the pictures in the Chicago district being 530 as compared with 245 theatres last year.

Charles G. Bouton, the new manager of the Meyers Opera House at Janesville, reopened the house Sunday. This commodious theatre has been entirely remodeled and redecorated and a policy of high class pictures with vaudeville will be followed.

Watterson R. Rothacker is back at his Chicago office after a visit to Great Britain where he made his headquarters in London supervising the erection of his big new overseas laboratory. He also made several visits to Paris while abroad.

Captain Banes, of Associated Screen News, makers of the Kinogram Weekly, distributed by Educational, has been in Chicago for the last week in conference with I. Maynard Schwartz, during which plans to push the popular news reel, has been perfected.

Manager Roselle, of Metro's Chicago exchange, attended the showing of "The Four Horsemen of the Apocalypse," which marked the reopening of the Oliver Theatre at South Bend, Indiana, and reports that on Saturday, Sunday and Monday a tremendous business was done and that indications are that the two weeks run in the northern Indiana metropolis will be a big success. "The Four Horsemen of the Apocalypse" will end its run at the La Salle in Chicago on October 1st, at which time it will have completed thirty-four weeks of continuous showing at that house, a record which has rarely if ever been equalled in Chicago.

Salesmanager Eichenlaub, of Associated First National in Chicago, has added W. E. Long to his staff. Mr. Long recently has been working in Denver and St. Louis, where he was connected with Vitagraph.

R. T. Smith is the latest salesman to join the Selznick organization in Chicago, and Manager Eddie Silverman has assigned him to cover the southside territory.

Manager Givens of Paramount's Chicago office has arranged a preview of pictures for salesman starting next Monday and continuing every week thereafter. An event of September 10th will be an outing at one of the nearby summer resorts at which the sales staff will be the guests of Manager Givens and baseball and other athletics will be enjoyed as well as a big dinner.

The Fox Film Corporation had as their guests, hundreds of exhibitors and others connected with the industry at a preview of "Over the Hill," at the Woods Theatre on Friday night, September 2nd, the night before the public run of this big feature started at the Woods, which has been rented by the Fox organization for thirty-two weeks. A very large holiday business was done with the picture over the Labor Day week end and a successful run seems assured.

"Disraeli" had its Chicago premier at Orchestra Hall on Sunday and played to big crowds. The press notices were unanimous in acclaiming it as one of the master achievements of the screen.

M. Selznick and Sam E. Morris, general manager, stopped off in Chicago last week en route to New York, after making a tour of the principal west cities. They were greatly encouraged over the business outlook as a result of their trip and predict a prosperous season for both exhibitors and producers.

Long Tour Reveals Hard Times Now a Myth

"People who talk of hard times would do well to make a tour of the motion picture houses in their locality, before they shouted too loudly about the tightness of money," said M. J. Mintz, recently returned from a tour of the 22 offices of the Synchronized Scenario Music Company, of which he is Vice-President and General Manager.

"There can be no doubt of the fact that we are once again coming into our own" continued Mr. Mintz, "if we are to judge by the vast crowds I saw in all the motion picture houses I visited in my recent tour of the country. "However, if the exhibitor forgets to pay attention to the music that his players render he is likely to find a dropping off of patronage. Where once the public sought only silent entertainment in motion picture houses, today after visiting the larger houses and thoroughly enjoying the master presentations offered there, they are dissatisfied when they find that Music one of the major features of the larger houses, has been neglected in their local house."

"Old Nest" to Show in 150 Houses Sept. 11

On Sunday, September 11, Goldwyn will release the Rupert Hughes photoplay, "The Old Nest," simultaneously in more than 150 theatres. This is claimed by Goldwyn to be the first time in the history of the industry that one picture has been shown in so many theatres immediately upon its release.

When "The Old Nest" is released on September 11, it will have been advertised by full-page and double-page spreads in twenty-one magazines which circulate in every city, town and village in the country. A double-page spread advertisement of "The Old Nest" appeared in the Saturday Evening Post of September 10 and in the October issues of Photoplay and Motion Picture Magazines.

Current Pathe Review Has Unusual Shots

Pathe Review No. 120, set for release September 11th, shows Robert Aitken, master sculptor, at work in his studio. The subject is one of a series being presented under the title of "Masters of American Art."

Remarkable "Under - Ocean" photographs of life beneath the waves are shown in the picture, "The Hidden Creatures of the Sea." "The Cliff Road to Switzerland" shows exquisite Pathecolor views of the rugged roads which tunnel through the mountains in the vicinity of L'Axenstrasse and which skirt the shores of Lake Lucerne.

"Seeing the Invisible" is a slow-motion study, showing how slow the eye actually is in grasping swift action. To bring this out, the slow-motion camera shows the snapping of a whip, the feet of a running animal, and the fluttering of a barnyard fowl, analyzing every move, proving that the hand is really quicker than the eye.

"Three Musketeers" a Great Hit in Frisco

The same story that was told the day following the opening of "The Three Musketeers," at the Lyric Theatre in New York, the Randolph Theatre in Chicago, and the Mission Theatre in Los Angeles, was told this week of the premier of the picture at the Strand Theatre in San Francisco. A telegram from M. L. Markowitz, managing director of the theatre to Hiram Abrams, president of United Artists, reads in part as follows:

"Tremendous crowds breaking all previous house records. People fighting their way to box office necessitated calling for police protection. Unanimous opinion of everybody is that 'The Three Musketeers' is the greatest production they have seen in years."

Society Pageant Staged for "Enchantment"

The fairy story of the, Sleeping Beauty is incorporated with a wealth of beauty and artistry into "Enchantment," a Cosmopolitan Production, starring Marion Davies, which will be released early this fall. The fairy story is in the nature of a society pageant in which comes the climax of the love affair between Ethel Hoyt (Miss Davies) and Ernest Eddison (Forrest Stanley), and is a part of the interesting modern plot that forms the basis of the production.

The story offered to Director Robert G. Vignola and Cosmopolitan Productions' scenic staff, under the direction of Joseph Urban, full scope to demonstrate their skill in direction and technical creativeness. The settings in which the society pageant is enacted are said by those who saw them at the studio to be among the finest ever conceived.

Jane Novak Series for Ass'd Photo-Plays

News has just been received at the New York office of the Associated Photo-Plays, Inc., that Scott Dunlap has finished shooting on the first Mary Anderson productions, "Too Much Married." This is the first of a series of six productions, starring Mary Anderson that will be distributed through independent exchanges, the franchise holders of the Associated Photo-Plays, Inc. Mr. Fisher, the general manager of the company has just returned from a coast to coast trip and announces that he found exchangemen all over the country very much interested in the product of the Associated and all eagerly waiting for their first Mary Anderson production.

Bobby Vernon Is Hurt by Fall on Christie Lot

Work on a Christie Comedy being made for Educational under direction of William Beaudine was halted temporarily when Bobby Vernon lost his grip on a rope operated in a big barn setting, and fell, suffering severe injuries to a foot and shoulder, it is reported. He was expected to be laid up not more than a few days, however.

Rex Ingram, director of "The Four Horsemen of the Apocalypse," whose latest production, "The Conquering Power," is playing a second week on Broadway, having removed from the Rivoli theatre to the Rialto. Both pictures are to be released by Metro

Hodkinson Pictures in Ogden Theatre

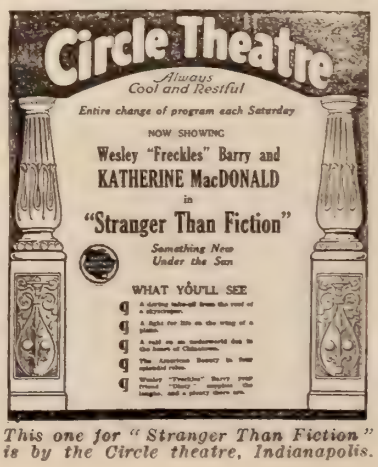
H. H. Skinner, of the Alhambra theatre of Ogden, Utah, a huge 2100-seat house, the best in Ogden, has booked "The Journey's End," "A Certain Rich Man," "The Face of the World," "Rip Van Winkle" and "The Mysterious Rider," five current Hodkinson releases, for immediate play dates.

Aronson Back at Goldwyn Headquarters

A. S. Aronson, general sales manager for Goldwyn Pictures Corporation, has returned to New York from a rapid swing around the circuit of Goldwyn branch exchanges, putting pep into the sales force and speeding up the fall campaign for the Goldwyn fifth-year product.

Hal Olver Joins R-C Exploitation Staff

Hal. Olver, formerly with Famous Players-Lasky Corporation, and Goldwyn exploitation field forces has been engaged to handle exploitation for R-C Pictures Corporation with headquarters at the home office. Olver's activities will include the entire field of R-C exchange and he will concentrate his first efforts on the R-C Bulletin "Ye Towne Crier," an exploitation aid to exhibitors.



This one for "Stranger Than Fiction" is by the Circle theatre, Indianapolis.

BeulahLivingstoneBack from European Tour

Beulah Livingstone, who went abroad last June, in the interests of Jos. M. Schenck, and the Misses Norma and Constance Talmadge, has returned to New York, and is back at the publicity desk at the Talmadge studios.

Miss Livingstone, in addition to visiting the First National exchanges in France, Italy and England, and arranging for the establishment of a foreign publicity bureau for the Talmadge sisters, also made a tour of the largest and best equipped studios on the continent, securing data about lighting, equipment, rentals, etc., as it is very likely Norma Talmadge may make a picture abroad in the very near future.

New York Bridges Seen in Kineto Review

"Bridges of New York," a Kineto Review, now playing a pre-release at the Rivoli Theatre, and soon to be distributed nationally by the Kineto Company of America, is an apt illustration of the engineering beauty that surrounds Manhattan Island.

It opens with a sweep of the northeastern section of the city photographed from the roof of the Municipal Building and takes in the three main bridges which connect Manhattan and Brooklyn.

Mr. Urban in editing the photographer's work has given much interesting statistical material such as costs, the work of repair, amounts of material, and many other such items, which added to the pictures, give audiences a fine idea of the bigness of these structures.

Variety the Keynote of "Bits of Life"

Variety is the keynote of Marshall Neilan's new production for First National release, "Bits of Life." Mr. Neilan has aimed to make the picture attractive to every class of audience—the patrons of the palatial city houses, of the small town theatres, and of the typical "movie" in the poorer sections of the big city.

Four different stories, each with a different locale, make up the picture. Seaports of two hemispheres are shown, and the characters include the suave resident of New York, the Bowery resident, the Chinese coolie, the Oriental princess, the crooks of the metropolis and the Americanized merchant of San Francisco's Chinatown.

Reggie Morris Is in N.Y. with "Speed" Comedy

Reggie Morris, producer of the Reggie Morris-Speed Comedies, is a visitor to the Arrow offices this week, having jumped on from the coast and bringing with him his latest Speed Comedy which will be distributed by the Arrow Film Corporation. Mr. Morris stated that conditions at the coast were rapidly getting back to normal and that be anticipated in a very short time business would be in full blast.

Some Popular Players and Scenes From Their Late Pictures

Juanita Thomas, Iowa's prize beauty who will appear in either the next Norma or Constance Talmadge picture, to be released through First National

Alice Brady as she appears in "Little Italy," a new Realart picture

Viola Dana's latest starring vehicle for the Metro program is "The Match Breaker"

Gloria Swanson and Milton Sills in the great moment of "The Great Moment," a current Paramount picture

Eileen Percy in her newest picture for Wm. Fox, "Maid of the West"

Rita Jolivet, who is starred in Ambrosio's big screen spectacle, "Theodora," to be released by Goldwyn

Shirley Mason as she appears in "Ever Since Eve," a new William Fox picture

This cut shows a scene from "Life's Darn Funny," Viola Dana's latest starring vehicle for Metro

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Great Moment—

Very good picture. Pleased the patrons and comment quite favorable. Business better than the average, a portion of the credit for which should go to the merits of the picture itself and to the popularity of the star, Miss Gloria Swanson, with local movie fans, who played well in "The Great Moment," as she usually does in other productions. (South.)

An ordinary picture which attracted fair business. Women liked it. (East.)

Went over fine. Receipts pleasing. (East.)

The Traveling Salesman—

Not much picture. Too slow, not enough action. Did not afford "Fatty" the means for being really comical, and this semi-funny stuff not so popular with local movie fans. Mild all the way through, to say the least. Comment none too good, and business only up to the average, despite a favorable turn in the weather for the past week. (South.)

The Hell Diggers—

A picture much below the average of Reid's work. Lacks love interest essential in this star's pictures. Subject did not please. (Middle West.)

Idol of the North—

Theatre decorated to resemble log cabin in mid-winter, which had a psychological effect on crowds in hot weather. A good business all week. (Middle West.)

Conquest of Canaan—

Drew an average attendance for a week's run. (Middle West.)

Another of Harold Wendt's ads. advertising "Such a Little Queen" playing recently at the Toledo Rivoli

California
THEATRE
Starting Tomorrow
World Premiere of
PAULINE FREDERICK
Queen of Emotionalism in
"The Sting of The Lash"
The most amazing photodrama of her career
A story that moves with dramatic intensity — and underlying it all is a beautiful theme of
A WOMAN'S DEVOTION FOR A MAN
She sticks for him—sticks by him—goes down into a veritable living Hell with him—UNTIL—he strikes her little sister—
AND THEN
she turns on him like a she-wolf, straps him up and beats him with a 'mule skinner's' whip until he collapses
YOU'LL NEVER FORGET IT
Added fun feature
Mack Sennett's
"CALL A COP"

This "The Sting of the Lash" ad. is by the California theatre, Los Angeles.

Passing Thru —

Fair picture. Not very pleasing to the box-office. (Middle West.)

Crazy to Marry—

A great big hit. Very successful and did a very fine business on it. (Middle West.)

The Whistle—

Something out of the ordinary run of Hart pictures. Fairly good production, and good box-office attraction. (Middle West.)

Footlights—

A very fine picture with more than usual business. (West.)

Life—

Just fair—nothing to get excited about. (East.)

FIRST NATIONAL

The Midnight Bell—

Good picture, and played to good business. (East.)

Just about a fair Ray production. Receipts fair. (East.)

A mediocre picture which brought average business. (West.)

Sign on the Door—

Exceptionally well received by everybody. Absolutely A 1, splendid. (Middle West.)

Fine picture and one which had good business during run. (West.)

Wedding Bells—

Constance Talmadge's name was sufficient to draw a good house all week, without any special effort on the part of the management in the way of exploitation. (Middle West.)

A fairly good production on which we had about usual business. (West.)

The Oath—

Beautiful settings, magnificent costumes, and a fairly good plot combine to make this a popular box-office attraction. (Middle West.)

Nobody seemed to know what it was all about. It was jerky, disjointed, tiresome—and business was just what might have been expected —rotten! (East.)

The Great Adventure—

One of the most delightful comedies seen here this year. Barrymore's work is excellent. First-class box-office value. (Middle West.)

Man, Woman, Marriage—

Tremendous sets, thrilling scenes ane fine photography make this a big picture. Played to heavy business despite the warm weather. (Middle West.)

The Golden Snare—

Fair outdoor story. Warm weather a logical time to show it. Business good. (Middle West.)

Playthings of Destiny—

Seemed to please. Nothing extra. (Middle West.)

Nobody—

Business fair. Picture just an average one. (East.)

Ole Swimmin' Hole—

Tolerably good picture, true to life and good for the season. Business was pretty good, but this doubtlessly due in part to the favorable turn in the weather. Much cooler here for the past week. (South.)

Jim the Penman—

First-class production. Business fair. (West.)

GOLDWYN

Beating the Game—

Tom Moore scores again in this picture. Excellent box-office attraction, and we played to good business. (Middle West.)

Had good business on this production. Seemed to please. Fine picture. (West.)

The Old Nest—

Very fine production. Did only fair business, however. (East.)

Sure did go over big and gave us great business. Splendid production. (West.)

Don't Neglect Your Wife—

Good picture, but only played to average business. (East.)

Tale of Two Worlds—

Very fine melodrama and did good business. (East.)

Made in Heaven—

Production and business the same —fair! (East.)

REALART

Sheltered Daughters—

Good little picture. Did pretty good business, too. (East.)

A display for "Her Sturdy Oak," used by Clune's Broadway theatre, Los Angeles.

This went over fine at my house. ink it a good picture. (West.)

---

ie Snob—

Mediocre production. Average siness. (East.)

---

oonlight and Honeysuckle—

Drew fairly well. Receipts aver- e. (East.)

Kiss in Time—

A fair attraction with ordinary siness. (West.)

UNIVERSAL

ice to Every Woman—

Very good picture. Pleased trons well, comment altogether vorable and business unusually od. (South.)

Daughter of the Law—

A very good picture with fair x office value. (West.)

---

ring Lips—

The usual business on this pic- re which was fairly good. Vest.)

METRO

ur Horsemen of the Apocalypse—

Warm weather caused slump in rd week of presentation after o weeks' capacity. (East.)

---

fe's Darn Funny—

Viola Dana maintained her popu- rity in the picture. Well liked. Iiddle West.)

---

he Man Who—

Only a fair picture which did an erage week's business. (Middle est.)

PATHE

he Road to London—

Bryant Washburn's recent per- nal appearance here made him pular and, as a result, this pic- re did a good week's business. Iiddle West.)

its ad. was used for the premiere owing of "When Dawn Came" at the Alhambra theatre, Los Angeles

California THEATRE
STARTING TOMORROW AT 12.30 P. M.
Betty Compson once again lives up to her reputation. Her beauty reigns supreme upon the screen—loveliness, plus a wealth of personality and charm, endows her with a power to make audiences live through every dramatic scene.
"THE RETAKE"
BETTY COMPSON
with LON CHANEY
'FOR THOSE WE LOVE'
PROGRAM INCLUDES

Five column by eight inch display on "For Those We Love," used for the premiere showing of this picture at the California theatre, Los Angeles

Without Benefit of Clergy—

Wonderful picture which everybody liked, but due to hot weather attendance was cut down somewhat. (Middle West.)

Orpheum
TODAY THROUGH SATURDAY
"Over the Hill"
The Wonder Picture of All Time
From the Famous Poem by Will Carlton
Stirring Moments from "Over the Hill"

Quarter page on "Over the Hill," used by the Orpheum theatre, Oklahoma City, Okla.

SELZNICK

The Invisible Power—

Fair picture but without a drawing point. (Middle West.)

Remorseless Love—

A good picture which did good business. (Middle West.)

UNITED ARTISTS

The Three Musketeers—

Fairbanks does his greatest work in this splendid picture. One of the big offerings of the year and a sure fire box office attraction. Played to tremendous business the first week of its run. (Middle West.)

Disraeli—

Booked for three days—played to a week of excellent business. More than pleased—it delighted. (East.)

FOX

The White Moll—

Not a good drawing attraction. (Middle West.)

ARROW

God's Country and the Law—

Very fine production which brought greater business than usual. (West.)

SELECT

The Miracle of Manhattan—

A corking good one and business splendid. (South.)

EQUITY

Charge It—

Star put it over. Did pretty good business. (East.)

Really Clara Kimball Young's most brilliant play. Did good business. (Middle West.)

Mid Channel—

Good picture. Spotty business, due chiefly to several very warm days. (Middle West.)

EDUCATIONAL

The Northern Trail—

One of the finest of its kind. (Middle West.)

Two displays by the Madison and Adams theatre staff for "Trust Your Wife" and "Beating the Game"

STATE RIGHTS

The Right Way—

A Serious *exposé* of prison methods which drew big crowds throughout a two-weeks' run. (Middle West.)

Soul of Rafael—

Poor picture with correspondingly poor business. (West.)

The Wakefield Case—

Pleased majority of audiences. Only one "off" night, with no tangible reason assignable. (East.)

When Dawn Came—

Warm weather killed this entertaining production. (East.)

The Golden Trail—

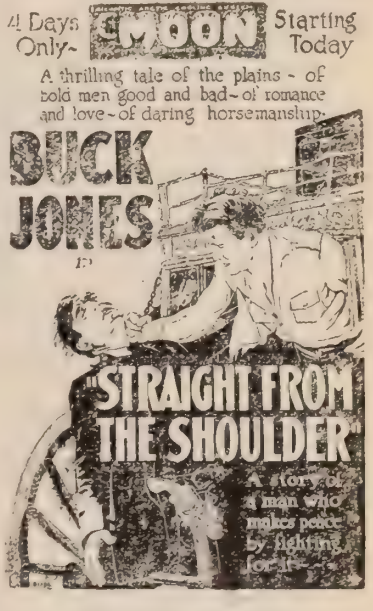
Fairly good feature. Business about fair. (West.)

The Mask—

Not a bad picture, but certainly not a good one. Just managed to get by, with nothing to spare. (East.)

Up in Mary's Attic—

Nothing but an excuse to give the audience an eyeful. A two-reel bathing girl comedy strung out to feature length. (Middle West.)


4 Days Only-
MOON
Starting Today
A thrilling tale of the plains - of bold men good and bad - of romance and love - of daring horsemanship
BUCK JONES
in
"STRAIGHT FROM THE SHOULDER"
A story of a man who makes peace by fighting for it

L. L. Fruedenfeld, publicity director for the Moon theatre, Omaha, is responsible for this display on "Straight from the Shoulder."

Don't Change Your Wives—

Good picture with good box office value. (West.)

Burn-'Em-Up-Barnes—

With Johnny Hines here in person, this picture cleaned up big. Hines probably was the big attraction, altho his first picture is a breeze affair, with plenty of laughs. (South.)

FAMOUS PLAYERS

Sentimental Tommy—

Acting excellent and picture pleased. Much favorable comment heard from patrons although attendance was not very good. (Middle West.)

PROGRAMS FOR THE WEEK OF SEPT. 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY.

Rialto Theatre—

Instrumental—"Rondo Capriccio," by Willy Stahl, Violinist.
Scenic—Netting the Leopard—Maj. Jack Allen.
Vocal—"The Wren," by Marye Berne, Soprano.
Current Events—Rialto Magazine.
Vocal—"Love's Own Sweet Song" and "So Long Mary," by Carl Rollins, Baritone, and Rialto Male Chorus.
Feature—Passing Thru—Douglas MacLean.
Novelty—"Valse Bluette," by Grace Eastman.
Comedy—The Vagabond—Charles Chaplin.
Next Week—The Affairs of Anatol—Cecil B. DeMille.

Rivoli Theatre—

Special—Selection from "Martha," by Francesca Cuce, soprano; Ocy Shoff and Beatrice Pacome, mezzo soprano; Jane Eller, contralto; Fred Jagel, tenor; Fausto Bozzi, baritone, and Rivoli Chorus.
Current Events—Rivoli Pictorial.
Novelty—Pavlowa Gavotte—Vera Myers and Paul Oscard, dancers; Carlo Encisco, tenor, and Women's Chorus.
Educational—Bridges of New York—Kineto.
Vocal—"O Monumento" from "La Giconda," by Edoardo Albano, baritone.
Feature—Beyond—Ethel Clayton.
Comedy—Brownie's Little Venus—Century.
Next Week—The Affairs of Anatol—Cecil B. DeMille.

Mark Strand Theatre—

Instrumental—Piano Solo by Clarence Fuhrman.
Current Events—Mark Strand Topical Review.
Vocal—"May Morning," by Estelle Carey, Soprano.
Scenic—"Marimba Land"—Prizma.
Feature—Serenade—First National.
Vocal—"On the Road to Mandalay," by Henri Scott, Baritone.
Comedy—Fresh Air—Monty Banks.
Next Week—Way Down East—Griffith.

Capitol Theatre—

Unit No. 1—Ballet Egyptian—With Virginia Futrelle as the Queen; Frank as the King; Mlle. Gambarelli, the princess; and Alexander Oumansky, the prince; assisted by Doris Niles, Thalia Zanou, Emily John, Barbara Kitson, Eugenia Repelski, Dolores Longtin, Blanche O'Donohue, Helen Blaine.

A PHOTOPLAY OF THRILLS, LAUGHS AND DELIGHTFUL SITUATIONS
Can you imagine a crook refunding money to a cab driver for under-charging—refusing to take too much cash for the ride of his umbrella, and restoring five hundred dollars to a stolen pocketbook, that he knew nothing about? It seems incredible, but that's what Tom Moore does in this newest Goldwyn dramatic-comedy, which is charged with a high voltage of excitement.
STARTING TODAY
California THEATRE
GOLDWYN presents
TOM MOORE in
BEATING THE GAME
By Charles Kenyon
Author of "Kindling"
A Goldwyn Picture
SPECIAL COMEDY
CHARLIE MURRAY
HARD KNOCKS and "LOVE TAPS"
Directed by Victor Schertzinger.
PROGRAM INCLUDES
California Concert Orchestra, Carli D. Elinor, director. Overture—"Orpheus in Hades"—Offenbach.
Lawrence Tibbett, baritone—Topics of the Day.
COMING "THE OLD NEST" A Goldwyn Picture by Rupert Hughes

Here is one of the displays which the California theatre, Los Angeles, used to advertise "Beating the Game." In size, the display was eight inches by five columns.

Educational—The Cliff Roads of Switzerland—Pathe; Babyhood—Lyman H. Howe Film Library.
Vocal—"Jewel Song" from "Faust," by Mlle. Fanny Rezia.
Current Events—Capitol News.
Prelude—"Jimmy Valentine," by Capitol Mixed Quartette.
Feature—Beating the Game—Tom Moore.
Vocal—"Cortigiani" from "Rigoletto" by Erik Bye.
Scenic—"Bessie, the Adventuress," from the Martin Johnson Voyages.

Criterion Theatre—

Twelfth Week of "The Golem."

Lyric Theatre—

Second Week of "The Three Musketeers."

Central Theatre—

"No Woman Knows," playing an indefinite engagement.

Park Theatre—

"Foot Falls," playing an indefinite engagement.

LOS ANGELES

Kinema—

Overture—"Naughty Marietta."
Current Events—Kinograms—International News.
Educational—The Crater of Mt. Katmai.
Comedy—Save My Child, Tony Sarg's Almanac.
Prologue—Oriental Dancer and Soprano interpreting "Chanson de India."
Feature—The Sign on the Door.
Next Week—The Black Panther's Cub.

California—

Current Events from Kinograms and International, with local topics.
Musical—Orchestra first part and trio singing "Little Alabama Coon" and "Lullaby from Erminie." Transparencies during last two songs entitled "A Tribute to Motherhood."
Feature—The Old Nest.
Next Week—The Invisible Power.

Grauman's—

Overture—"William Tell."
Current Events—Pathe.
Musical—Organ, with slides and singer rendering "My Old Kentucky Home."
Cartoon—The Hare and the Frogs—Pathe.
Special—Motion Pictures of the Heads of the Paramount organization in celebration of Paramount week.
Scenic—"My Barefoot Boy"—Post Nature.
Prologue—Reproduction of restaurant scene, with singers impersonating characters from feature, including Arbuckle, and singing four songs.
Feature—Roscoe Arbuckle in Gasoline Gus.
Next Week—The Great Inspiration.

Superba—

Current Events—International.
Comedy—Robinson's Trousseau—Universal.
Vocal—"Isle of View," soprano solo.
Feature—Danger Ahead.
Next Week—The Shark Master.

Clune's—

Overture—Especially written for presentation.
Feature—The Girl from God's Country—Indefinite Run.

Tally's Broadway—

Overture—"Hungarian Dances."
Current Events—Fox Weekly.
Comedy—Afraid Of His Wife—Century.
Vocal—"The Isle of View."
Feature—The Fighter.

Grauman's Rialto—

Fifth week of The Great Moment.

Symphony—

Second week of Without Benefit of Clergy.

Auditorium—

Overture—"The Queen of Sheba."
Feature—Queen of Sheba—Indefinite Run.

Mission—

Overture—Selections from classical themes.
Feature—The Three Musketeers—Indefinite Run.

SEATTLE

Overture—Nola.
Current Events—Kinograms and Pathe.
Cartoon—Luke McLuke Filmoshy.
Comedy—The Skipper Strikes It Rich—First Nat.
Musical—Edith Kendall, violinist playing "Souvenir."
Feature—At the End of the World—Betty Compson.
Next Week—Nobody.

Clemmer Theatre—

Overture—Light Cavalry and Traumerai.
Current Events — International News.
Cartoon—Adventures of Chester's Cat—Gump.
Comedy—Golfing—Century.
Feature—Opened Shutters—Universal.
Next Week—Extravagance.

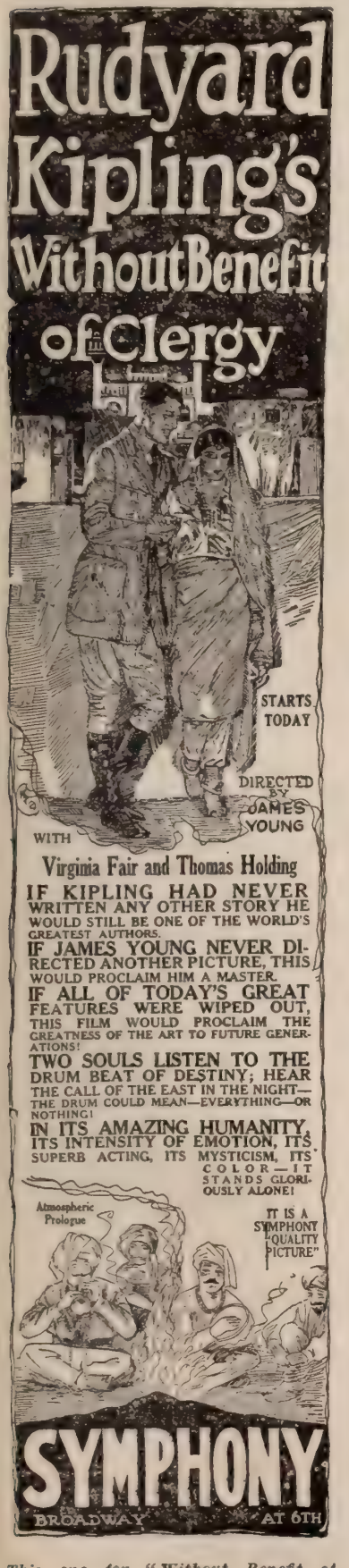
Liberty Theatre—

Current Events—Selznick News.
Scenic—Under Cuban Skies.
Comedy—Snooky's Fresh Air.
Feature—The Hell Diggers—Wallace Reid.
Next Week—The Blot.

Blue Mouse Theatre—

Overture—Allah's Holiday.
Current Events—Fox News.
Scenic—Roads in Switzerland.
Comedy—The Cop—Pathe.
Feature—One Wild Week—Bebe Daniels.
Next—The Four Horsemen of the Apocalypse.

Winter Garden Theatre—
Current Events — International News.
Novelty—Topics of the Day—Pathe.
Educational—Ford Weekly.
Feature—Quo Vadis—F. B. Warren Corp.
Next Week—Life's Darned Funny.


Rudyard Kipling's
Without Benefit of Clergy
STARTS TODAY
DIRECTED BY JAMES YOUNG
WITH
Virginia Fair and Thomas Holding
IF KIPLING HAD NEVER WRITTEN ANY OTHER STORY HE WOULD STILL BE ONE OF THE WORLD'S GREATEST AUTHORS.
IF JAMES YOUNG NEVER DIRECTED ANOTHER PICTURE, THIS WOULD PROCLAIM HIM A MASTER.
IF ALL OF TODAY'S GREAT FEATURES WERE WIPED OUT, THIS FILM WOULD PROCLAIM THE GREATNESS OF THE ART TO FUTURE GENERATIONS!
TWO SOULS LISTEN TO THE DRUM BEAT OF DESTINY; HEAR THE CALL OF THE EAST IN THE NIGHT—THE DRUM COULD MEAN—EVERYTHING—OR NOTHING!
IN ITS AMAZING HUMANITY, ITS INTENSITY OF EMOTION, ITS SUPERB ACTING, ITS MYSTICISM, ITS COLOR—IT STANDS GLORIOUSLY ALONE!
Atmospheric Prologue
IT IS A SYMPHONY QUALITY PICTURE"
SYMPHONY
BROADWAY AT 6TH

This one for "Without Benefit of Clergy" was twenty inches by double column. The ad was used by the Symphony theatre, Los Angeles.

CLEVELAND

Allen—
Overture—"Les Preludes," by Liszt with the Allen Ensemble of 30 voices.
Violin Solo—"The Rosary," with Allen Ensemble.
Current Events—Selected from Pathe, Fox and Select News by Managing Director S. Barrett McCormick.
Special Attraction—"The Business of Cheating Death," a two-reel Photo Drama made last week on the Allen stage in view of the audience with cast selected by popular contest arranged through The *Cleveland News*.

Comedy—
Feature—"Black Panther's Cub."
Next Week—"The Old Nest."

State—
Overture—"June Love," by Friml.
Musical Dramatic-Prologue—"An Evening Musicale at Home with Hyman L. Spitalny. Cast: H. L. Spitalny, Otto Munke, Benj. Simon, Maurice Schoenes, Alfred Blackman, all members of the State Theatre Orchestra, and Miss Lucille Finkle, soprano.
Program rendered was:
A—String Quartet, Andante Contatatey, by Tschaikowsky.
B—Piano Solo.
C—Soprano.
D—Reviewing a cinema at home.
Current Events—Pathe News—Topics of the Day—Screen Snap Shots.
Prizma—"Artist's Paradise."
Comedy—"Oh Buddy," Christie Comedy.
Feature—"The Hell Diggers," with Wallace Reid.
Next Week—Norma Talmadge in "The Sign On the Door."

Stillman—
Feature—"The 4 Horsemen of the Apocalypse"—Third Week.
Vocal—"The Marseillaise"—"Lead Kindly Light."
Next Week—Continued.

Euclid—
Overture—Raymond, by Thomas.
Theme—"Love and I Are Playing" and "Love Is a Story That's Old" from "The Madcap Duchess," by Victor Herbert.
Current Events—Kinograms.
Comedy—"Falling for Fanny" Christie Comedy.
Feature—"At the End of the World," with Betty Compson.
Next Week—"Thunderclap."

Park—
Overture—"The Glow Worm."
Theme—"Moonlight."
Current Events—Pathe News—Pathe Review—Shadowland.
Comedy—"Dealing Home" Century Comedy.
Feature—"Passing Through," with Douglas MacLean.
In Person—Douglas MacLean the first half of the week, at every performance.
Next Week—"A Trip to Paradise." with Bert Lytell.

Circle—
Overture—"The Gypsy Life," by Circle Orchestra, under direction Raymond Stac.

Very handsome "The Sign on the Door" display, three columns by a full page in depth, used by the Capitol theatre, St. Paul, recently.

Current Events—Selected from Pathe Review and International News.
Travelogue—Burton Holmes' "On the Road to the Pyramids."
Comedy—"Move On" with Harold Lloyd.
Feature—"The Cup of Life" with Hobart Bosworth and Madge Bellamy.
Next Week—"The Moth," with Norma Talmadge.

Strand—
Overture—Opera—Concert — Jazz Under Direction Walter J. Trimmer.
Travelogue—Burton Holmes' "The Rice Fields of Japan."
Comedy—"Move On" with Harold Lloyd.
Soloists—Tony Novak, Jacl Kakoff, Harvey Seifert, Chas. Bleeker, in popular songs.
Feature—"The Cup of Life."
Next Week—"The Moth," with Norma Talmadge.

Metropolitan—
Overture—Selections from "Take It From Me"—Maurice Spitalny Director.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"The Skipper Has His Fling"—A Toonerville Trolley Comedy.
Feature—"The Night Horsemen."
Next Week—"Playthings of Destiny" with Anita Stewart.

Standard—
Current Events — International News.
Comedy—"No Clothes to Guide Him"—Century Comedy.
Feature—"The Shark Master" with Frank Mayo.
Next Week—"The Rowdy," with Gladys Walton.

CINCINNATI

Capitol—
Prologue to "Moongold":
John Niles, tenor, sings Tosseli's "Serenade." Stage set to represent setting from "Moongold."
Novelty—"Moongold"—Dramafilms.
Surprise Feature—Unit 1—Popular music of the day, played by Capitol Jazz Orchestra.
Unit 2—Cartoon—Krazy Kat—Goldwyn Bray.
Unit 3—The Evolution of Dixie—Lake. Played by Capitol Symphony Orchestra, Buel B. Risinger, conducting. Special Feature, "Way Down Upon the Swanee River," sung by Amy Hattersley, soprano, with floral background.
Feature—Footlights.
Finale—Eileen—Herbert.
Next Week—The Old Nest.

Walnut—
Current Events—Pathe 71.
Comedy—Sunless Sunday — Mermaid.
Feature—The Great Moment.
Next Week—The Sign On the Door.

Gifts—
Current Events—Fox 51.
Christie Comedy.
Feature—Godless Men.
Next Week—Devotion.

Grand—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Conquest of Canaan.
Next Week—The Magic Cup.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Passing Through.
Next Week—The March Hare.

One of the displays for "At the End of the World" used by the Imperial theatre, San Francisco.

CHICAGO

Woodlawn Theatre—

Organ Solo—Popular Selection.
Woodlawn Screen Travel.
Woodlawn Pictorial Review.
Comedy—Larry Semon in "The Fall Guy."
Overture—Selected.
Feature—"The Blot."
Intermission—"Moonlight."
Coming Picture—Tom Moore in "Beating The Game."

Roosevelt Theatre—

Overture—"Morning, Noon and Night," by Suppe.
Pathe Color.
Topics of the Day.
Prologue—A mother and two small boys singing.
Feature—"The Old Nest."
Specialty—Dancing presentation by the Janet Twins, and male duet singing, "Mississippi Cradle." (b) All four in Southern costume dancing minuet and singing.
Current Events.
Coming Feature—Wallace Reid in "The Hell Diggers."

Barbee's Theatre—

Feature—"The Wandering Jew."
Specialty — Alexander Kaminsky, Celebrated Russian Violinist, and Miss Della Brunswick, Lyric Soprano, singing Jewish Numbers.
Burton Holmes' Travelogue—"New Jerusalem."
Specialty—Marion Williams dancing.
Coming Feature—"The Journey's End."

Randolph Theatre—

Organ Selections
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming Feature — "Way Down East."

Ziegfeld Theatre—

"Dream Street"—Tenth Week.

WASHINGTON

Crandall's Metropolitan—

Overture—Rosamunde; Berceuse—Jocelyn.
Current Events — Pathe News — Topics of the Day.
Comedy—The Fall Guy—Vitagraph.
Feature—The Child Thou Gavest Me—First National.
Next Week—The Old Nest—Goldwyn.

Loew's Palace—

Overture—Good Times.
Current Events — Pathe News — Topics of the Day.
Comedy—Snooky's Twin Trouble—Monkey.
Feature—Crazy to Marry—Paramount.
Next Week—Passing Thru—Paramount.

Loew's Columbia—

Overture—Rienzi.
Feature—The Golem—Paramount.

Moore's Rialto—

Overture—The Two Hussars; Meditation from Thais.
Current Events—Fox News.

Two of Harold B. Franklin's ads advertising "The Hell Diggers" and "Experience" playing this week at Shea's theatres, Buffalo.

Comedy—Torchy's Promotion.
Feature—At the End of the World—Paramount.
Next Week—Without Benefit of Clergy.

PITTSBURG

Liberty—

Current Events — International News.
Feature—Burn-Em-Up-Barnes.
Novelty—Tony Sargs—Why They Love Cave Men.
Special—Johnny Hines in Person.
Comedy—The Green Horn.
Next Week—Playthings of Destiny.

Savoy—

Current Events—Fox News.
Feature—Burn-Em-Up-Barnes.
Novelty—Why They Love Cave Men.
Special—Johnny Hines in Person.
Comedy—The Green Horn.
Next Week—The Cabinet of Dr. Caligeri.

Regent—

Current Events—Fox News.
Feature—The Sign on the Door.
Comedy—The Knockout.
Next Week—Not Announced.

Olympic—

Current Events—Kinograms.
Specialty—Aesop's Fables.
Novelty—Pictorial Review.
Feature—At the End of the World.
Next Week—Footlights.

Grand—

Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Sign on the Door.
Comedy—Sneakers.
Next Week—Playthings of Destiny.

Loew's Lyceum—

Current Events—Loew's News Weekly.
Feature—The Man Who.
Comedy—Oh What a Circus.
Next Week—Live and Let Live.

Blackstone—

Current Events — International News.
Feature—The Conquest of Canaan.
Comedy—12 Hours to Live.
Next Week—Charge It.

Cameraphone—

Current Events—Selznick News.
Feature—Keeping Up With Lizzie.
Next Week—The Old Nest.

Pitt Theatre—

First Week of Birth of a Nation.

Alhambra—

Current Events—Kinograms.
Feature—The Conquest of Canaan.
Next Week—Not Announced.

ATLANTA

Howard Theatre—

Overture—Orpheus.
Howard News and Views.
Comedy—Snookie's Twin Troubles.
Cornet Solo—By the Saskatchewan—Played by Percy Bremer of the Howard Orchestra.
Feature—Wallace Reid in The Hell-Diggers.

Metropolitan Theatre—

Overture—Medley of Popular Song-Hits.
Kineto Review.
Kinograms.
Feature—The Child Thou Gavest Me.

Criterion Theatre—

Kinograms.
Comedy—A Game Lady; Directed by Lehman.
Feature—Louis B. Mayer Special—Habit.
Feature—Bert Lytell in A Trip To Paradise.

Rialto Theatre—

Overture.
Burton Holmes Travelogue.
Selznick News Weekly.
Feature—The Golem.

PHILADELPHIA

Stanley Theatre—

Current Events—Pathe News and Fox News.
Topics of the Day—Literary Digest—Pathe.
"Eat and Be Happy"—Electro.
"Beauty"—Masterpieces.
Feature—"Experienced" — George Fitzmaurice Prod.
Next Week—"Affairs of Anatol"—Paramount.

Arcadia Theatre—

Current Events—Pathe News.
Scenic—Burton Holmes—Pathe.
Cartoon — "Aesop's Fables"—Pathe.
Snapshots—Screen Snapshots No. F-8-Masterpiece.
Feature—"Footlights" Elsie Ferguson.
Next Week—"The Truth About Husbands."

Victoria Theatre—

Current Events—Pathe News and Pathe Review.
Comedy—"The Bell-Hop"—Vitagraph.
Feature—"The Great Impersonation"—George Melford Prod.
Next Week—"The Night Horseman"—Fox.

Palace Theatre—

Current Events—Pathe News.
Topics of the Day—Literary Digest—Pathe.
Comedy—"Sunless Sunday"—Electro.
Feature—"At the End of the World"—Betty Compson.
Next Week—"Footlights" — Elsie Ferguson.

Regent Theatre—

Scenic—"Rainbow Island"—Pathe.
Feature—"My Cousin" — Enrico Caruso.
Next Week—"Ever Since Eve"—Fox.

Capitol Theatre—

Comedy—"Snooky's Blue Monday"—Electro.
Current Events — Kinogram—Electro.
Topics of the Day—Literary Digest—Pathe.
Feature—"The Great Moment"—Paramount.
Next Week—"Gilded Lies."

Academy of Music—

Next Week—"Rip Van Winkle"—W. W. Hodkinson.

Garrick Theatre—

Next Week—"The Four Horsemen"—Metro.

KANSAS CITY

Liberty Theatre—

Overture — Selections by Liberty symphony orchestra.
News—Pathe.
Comedy—"Aesop's Fables" and "Hard Knocks and Love Taps," Mack Sennett Comedy.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Special Number — Violin Solo — Joseph Harding.
Feature—"Foolish Matrons," Hobart Bosworth.
Next Week—"Old Nest," Mary Alden.

Doric Theatre—

News—International.
Comedy—"Stealing Home," Century Comedy.
Organ Selections—P. E. Stevens, organist.
Feature—"Over the Wire," Alice Lake.
Next Week—"Beating the Game."

Newman Theatre—

Overture—"The Opera Mirror" (Tombani), by Newman concert orchestra, Leo F. Forbstein, director.
Newman News and Views—Current events.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.

ecial Number—The Misses Holt and Rosedale, singers, in atmospheric prologue. Special stage settings in conjunction with the prologue.
ature—"The End of the World," Betty Compson and Milton Sills.
ext Week—"The Affairs of Anatol."

oyal Theatre—
erture—Selections.
ws—Royal Screen Magazine.
medy—Mermaid Comedy.
gan Selections—Milo T. Harte, organist.
ature—"Sacred and Profane Love," Elsie Ferguson.
ext Week—"One Wild Week."

welfth Street Theatre—
ews—Screen Magazine.
ort Subject—"The Tempest," with Thomas Santchi.
ecial Number—Coon-Sanders jazz band.
ature—"Crazy to Marry," "Fatty" Arbuckle.
ext Week—"Snow Blind."

NEW ORLEANS

rand Theatre—
eception—All Star.
evilish Romeo—Fox Sunshine Comedy.
ne Artists' Paradise—Creole Prizma.
athe News.
ext Week—The Old Nest—All Star.

iberty Theatre—
ne Sign of the Door—Norma Talmadge.
omedy—Snooky's Wild Oats.
athe Review.
ext Week—Mother o' Mine—All Star.

rianon Theatre—
o Please One Woman—All Star.
athe Review.

lobe Theatre—
ne Easy Road—Thomas Meighan.
athe News.

udor Theatre—
eature—Neglected Wives—Anne Luthern.
ederated Screen Snapshots.

INDIANAPOLIS

ircle Theatre—
urrent Events—Kinograms.
ovelty—Literary Digest Topics.
omedy—"How the Whale Was Jonahed"—Tony Sarg.
ageant—Fifth anniversary week feature, with fifty people and special music.
eature—"The Sign on the Door."
ext Week—Ben Turpin in person and "Courage."

oew's State Theatre—
verture—Mademoiselle Modiste.
urrent Events—Pathe News.
cenic—"Come Watch With Me the Passing Night"..Educational.
ub-Feature—"The Northern Trail."
eature—"Crazy to Marry."
ext Week—"The Great Moment."

olonial Theatre—
urrent Events—Selznick News.
omedy—"The High Sign"—Buster Keaton.
Feature—"Who Am I?"
Special Music—Liberty Entertainers and American Harmonists.
Next Week—"The Man Who."

Ohio Theatre—
Current Events—International News.
Novelty—Literary Digest Topics.
Comedy—"Oh Buddy"—Christie.
Feature—"Passing Thru."
Next Week—"At the End of the World."

OMAHA

Strand Theatre—
Overture—Athalia.
Special—Dreams of Long Ago; Caruso's last composition.
Current Events—Pathe News.
Comedy—Special.
Feature—The Great Moment.
Next Week—The Child Thou Gavest Me.

Sun Theatre—
Overture—Orchestral Selections with Hugo Nordin directing.
Current Events—International Weekly.
Kinograms.
Feature—The Ace of Hearts.

Rialto Theatre—
Overture—Oberon.
Current Events—Rialto News.
Comedy—Robinson Crusoe, Ltd.
Feature—The Whistle.

Moon Theatre—
Overture—Orchestral Selections.
Current Events—Universal Weekly.
Feature—Parentage.

MINNEAPOLIS

State Theatre—
Overture—The Merry Wives of Windsor.
Weekly—State Digest, including Pathe and International News.
Comedy—Snooky's Fresh Heir—A Chester comedy.
Feature—Wallace Reid in The Hell Diggers.
Musical Novelty—Reve Angelique, by Anton Rubinstein. Played by Pallma and his Band Supreme. Henry J. Williams, harp soloist.
Noon Day Organ Recital: 1. Andantino in B Flat, by Lowden. 2. Alpine Pastoral, by Flagler. 3. Venetian Lullaby, by Warnell. Played by Harold Price.
Organ Solo—Played by Arthur Depew.
Next Week—Norma Talmadge in The Sign on the Door.

BALTIMORE

Rivoli—
Overture—"Hits of 1921," arranged by Iula.
Current Events—Rivoli News of the World.
Symphonic Prelude—Special Arrangement of F. Iula.
Feature—Nobody—Jewell Carmen and Kenneth Harlan.
Comedy—Nothing Like It—Christie.
Next Week—The Sign on the Door—Norma Talmadge.

Century—
Overture—"Morning, Noon and Night," by Suppe.
Current Events—Pathe News and Topics of the Day as Century News.
Special—Excerpts from Il Trovatore, directed by E. V. Cupero.
Feature—Experience—Richard Barthelmess.
Comedy—In the Soup.

Parkway—
Overture—Medley of Popular Songs, arranged by V. Nessul.
Current Events—Parkway News and Special Review.
Feature—Footlights—Elsie Ferguson.
Comedy.

New—
Overture—Special score in connection with feature.
Vocal—Fred Kemlo, soloist, and excerpts from La Tosca.
Feature—Way Down East—Griffith's.

Strand—
Overture—Medley, arranged by M. Louise Jones.
Current Events—Strand Topical Review.
Feature—Foolish Matrons—Maurice Tourneur's.
Comedy—Hard Knocks and Love Taps—Sennett's.

Wizard—
Overture—Volga's Boat Song.
Current Events—Pathe News and Review.
Feature—Footlights—Elsie Ferguson.
Comedy—Christie.

BROOKLYN

Mark Strand—
1. Greeting Number, "Ave Maria" (Gounod). A serious art conception with church altar and attendant lighting effects combined with vocal and instrumental interpretation provided by Grace Bernadette, soprano; Irma Williams, violinist; Anna Welsh, harpist, and group posing by Mme. Serova and aides.
2. Film Novelty—Tony Sarg Almanac: "When the Whale was Jonahed."
3. Mark Strand Quartette. A Dixie Serenade Song "Swing Along" (Cook) with singers in silhouette.
4. Mark Strand Topical Review.
5. Solo "Adieu Forests" from "Jeanne d'Arc" (Tschaikowsky), Mary Fabian, soprano.
6. Seasonal Dance, "Waltz Dream" (Chopin). Sonia Serova and Mildred Marsh in a type dance before a fluted blue cyclorama tinted with pink lighting.
7. Featured Film—George Arliss in "Disraeli."
8. Emotional Solo, "Pagliacci" (Prologue). Jackson Kinsey, baritone.
9. Mack Sennett Comedy—"Astray from Steerage."

Next Week—D. W. Griffith's "Way Down East."

BUFFALO

Shea's Hippodrome—
Overture—"Rienzi"—Wagner.
Vocal—Selections by Mme. Marie Sampson of the Capitol Theatre, New York.
Feature—"The Hell Diggers"—Wallace Reid.
Comedy—"Love's Outcast"—Ben Turpin.
Current Events—Hippodrome Review, made up of excerpts from the leading news services, Topics of the Day and hand-colored scenic.
Next Week—"The Old Nest."

Shea's Criterion—
Overture—"Orpheus in the Underworld."
Stage Setting—Claude Kimball, leading man with the Jessee Bonstelle stock company reads prologue from "Experience," with lavish scenic background.
Feature—"Experience"—Richard Barthlemess.
Comedy—"Ain't Love Grand?"—Al St. John.
Current Events—Criterion Pictorial.
Prizma—"An Artist's Paradise."
Next Week—"The Golem."

Mark Strand—
Overture—"The Last Waltz."
Current Events—Pathe News.
Feature—"The Midnight Bell"—Charles Ray.
Comedy—"Sunless Sunday"—Mermaid.
Next Week—"After Your Own Heart"—Tom Mix.

Palace—
Feature—"The Journey's End"—Mabel Ballin.

Shea's North Park—
Feature—"The Hell Diggers" and same program shown as Shea's Hippodrome.

ST. LOUIS

Missouri Theatre—
Overture—Isidor Cohen's Medleys.
Missouri Review—From leading strips.
Organ Solo—Flint at Organ.
Topics of the Day.
Paramount Magazine—Features.
Presentation—Missouri Ballet and Cecile Goldman, under direction of Bill Goldman and Chas. Dahl.
Feature—The Great Moment.
Comedy—?

New Grand Central—
Overture—Rodemich.
Views and News—Topics and leading weeklies.
Organ Solo—Yost.
Prisma Scenic.
Feature Presentation.
Feature—Experience
Comedy—Snooky.

West End Lyric—
Overture—Silverman's Orchestra.
Program otherwise same as Grand Central.

William Fox Liberty—
Popular Selections.
Current Events—Fox reel.
Topics of the Day.
Instrumental selections.
Feature—Over the Hill.

Exhibitors' Service Bureau—Pages 1494-1503

A quartet of views illustrating the exploitation campaign for "The County Fair," which H. M. Rouda, manager of the Auditorium, Dayton, Ohio, recently put over

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

A local cartoonist of Vancouver, B. C., Canada, aided the Capitol theatre's engagament of "Black Beauty" with this three column creation published in the front page of the Sun

Sparks Pulls Good "Ten Dollar Raise" Stunt

For "The Ten Dollar Raise," Robert Sparks, who is at the helm of advertising and exploitation for the D. F. and R. Enterprises, Wichita Falls, Tex., hired a pair of old fellows who were out of work as good examples of broken-down human driftwood and paraded them about the streets carrying banners worded as follows: "At One Time a Ten Dollar Raise Would Have Put Me On Easy Street," "I Waited 13 Years for a $10 Raise," and others as good.

These men followed a big Chandler sedan in which was seated a man who radiated the look of prosperity. The car carried a sign which read: "A $10 Raise Put Me On Easy Street."

"The Ten Dollar Raise" was playing the Olympic theatre and Spark's exploitation brought many an added dollar to the box office.

"County Fair" Hokum Stunts Win Again

On the opposite page is a series of illustrations showing how H. M. Rouda, manager of the Auditorium of Dayton, O., exploited his recent engagement of "The County Fair."

In addition to the lobby display, Mr. Rouda had a "rube" band ballyhoo and a soft drink concession which seemed to strike the fancy of the Auditorium's patrons.

The Auditorium orchestra doubled in brass, playing "The Village Orchestra" in costume from the stage, where a special setting as shown in the cut, was provided.

Gold Star Mother Week Winners for California Theatre

Special showing for gold star mothers and members of their families created big business for the New Fillmore and New Mission theatres in San Francisco, during the simultaneous run at both houses of "Mother O' Mine." The event was held on the Wednesday of the week's showing in each theatre. Special programs with prominent speakers were given, and all mothers who had lost sons in the World War were admitted free of charge together with as many members of their families as they cared to bring.

Much publicity was gotten for the event by arranging to have it held under the auspices of the San Francisco Chronicle. The newspaper devoted several columns of space to it in advance and a full account of the meets as they were held.

"Dream Street" Given Extensive Campaign in Texas

"Dream Street" recently showing at the Victory theatre, Waco, Tex., was put over in an exploitation way by a special lobby display of which a mercury tube lighting effect was a special feature, a personal guarantee letter signed by Resident Manager J. P. Harrison, a special matinee for the Waco Boy Scouts and a benefit given for the Children's Clinic, a local child's welfare institution.

The newspapers were liberal in the free space given for all these events and the campaign was voted a huge success.

Patriotic July 4th stage setting used at the Albany Mark Strand theatre in connection with the showing of "Lessons in Love"

Texas Manager Tries Out "Tin Can" Stunt

The "tin can" stunt which has been going the rounds for a considerable time was given a try-out by the Tremont theatre, Galveston, Texas, recently.

The Tremont added some new frills to the way the idea is usually put over. A free pass good for two months was offered to the person bringing the greatest number of cans on a given date between the hours of eleven a. m. and six p. m. One enterprising youth dumped 1,050 before the entrance of the Tremont and other Galveston residents collected a surprising number of cans. The sidewalk in front of the theatre looked like the city dump ground for the time being.

Lobby designed by Joe Bradt, manager of the Peoples theatre, Portland, Ore., for "Beau Revel," retitled "The Master Lover," during the People's engagement

Lobby decorations and house employees in costumes part of the exploitation for "Carnival" used by the Republic theatre, Washington, D. C.

Six Foot "Ghost" Used in Lobby Display

A six-foot tall "ghas'ly ghost" was used as the central decoration for the lobby of the Vaudette theatre, Atlanta, recently, when Manager C. W. Irwin played a return engagement of "Seven Keys to Baldpate." The picture has played Atlanta a number of times, but it did a good business again, for two days.

The ghost was of compo-board, with a skeleton hand, and a skull. The rest of the figure was draped in white, and tiny red electric globes burned in the eye sockets. Three small green lights had been arranged about this skull, concealed by the draperies of the head, so that the weird green light played on the skull, with the tiny red lights in the eyes.

The skeleton hand, extended, held an enormous heavy key ring, on which seven pasteboard keys, painted a dull, coppery brown, dangled. The other hand, concealed, held the draperies about the figure, so that only the skull and the hand with the keys, could be plainly seen.

It was both weird and effective—and inexpensive.

Ministers' Aid Secured for "Sky Pilot"

Virtually all the ministers of Indianapolis were induced by Manager Ralph Lieber of the Circle theatre to aid in putting over the picture.

An advance screening was given about four days previous to the opening and more than forty ministers from the various Protestant churches in the city, attended. After they had seen the picture it was explained to them, that inasmuch as they were responsible for a great part of the agitation concerning better and more wholesome entertainment on the screen it would prove to the advantage of their cause to indorse such a picture as this.

This they agreed to do and many of them announced that the picture was being shown at the Circle from the pulpit while others used a part of the picture as a theme for a sermon.

Other exploitation included a hook-up with the largest book store in the city and a matinee for orphans.

Uses Whistle for "Too Much Speed"

"The Whistle" is not the only picture that can be exploited with whistles, for William N. Robson, the Paramount exploiteer at Pittsburgh, used them for "Too Much Speed," playing at the Columbus theatre. Robson's whistles were lead and made on the design of the latest mouth-organ fad—the flute-trombone, with a piston graduating the tones. An attached card read:

"Be Your Own Traffic Cop and Stop Too Much Speed," etc.

The cost of these souvenirs was only a few cents each.

Shoe Store Aids Whitfield Over "Cinderella's Twin"

As exploitation for the engagement of "Cinderella's Twin" playing recently at the Lyric theatre, San Angelo, Texas, Manager Ray Whitfield tied up with a local shoe store and a pair of slippers valued at $20 were given away to the first woman appearing who could wear them.

The stunt was extensively advertised by both the theatre and the merchant and created no end of interest and comment. Extra prizes in the shape of free tickets to the Lyric were also given away.

Tinney Uses Many Novelty Lobby Displays

N. G. Tinney, manager of the Grand theatre, San Antonio, Texas, is using the theatre lobby in many ways to aid in exploiting his attractions.

For his "Peaceful Valley" showing a huge farm tractor "parked" in the lobby and surrounded with hay and other materials suggestive of the farm won him increased patronage.

When playing "The March Hare" a cage of hares at the entrance to the theatre got equal attention with the "Peaceful Valley" stunt.

A wrecked car advertised the showing of "Too Much Speed."

One of a number of window displays for "Outside the Law" secured during the run of this picture at the Reliance theatre, Orangeburg, S. C., by Manager H. Zieglen

Shea's Hippodrome, Buffalo, Celebrates Another Birthday

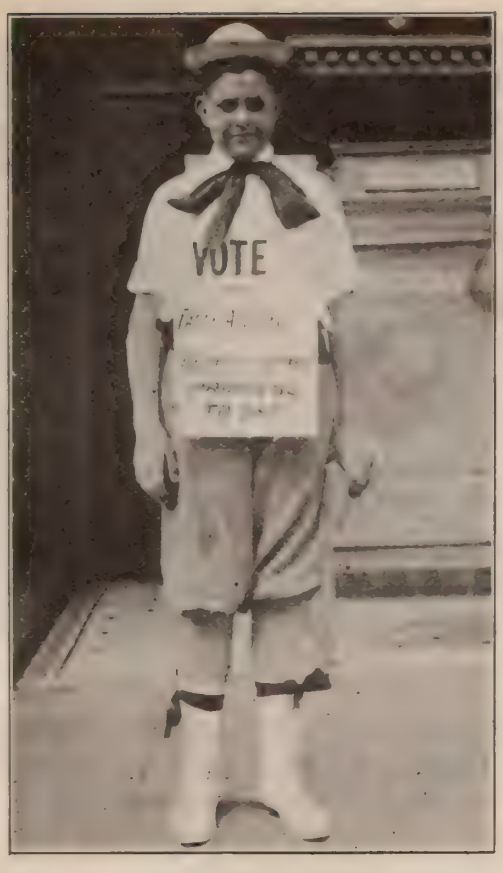
One of the features of the seventh anniversary celebration at Shea's Hippodrome, Buffalo, last week, was the new stage setting, conceived and designed by Harold B. Franklin, managing director. Over 1,000 yards of rich silks and satins were needed in the scheme. The entire top of the set consists of flowing canopies of golden satin, upon which at overture time is played countless color schemes. Lights also are placed at the rear of the rich silken side curtains, draped between massive pillars of silver. As the curtain was unveiled it disclosed Margaret Briscoe, danseuse, poised at the top of a large "birthday cake," with a long wand in her hand. At the end of the wand was a small electric light. As she touched each large candle a bulb at the top was illuminated. Completing the seven lights Miss Briscoe began a delightful solo dance number arranged by Umansky, ballet master of the New York Capitol. A fantastic, futuristic curtain was shown in the background. The famous Hippodrome Symphony orchestra, which Creatore will direct this season, is shown in the foreground.

Transforms Lobby Into Woodland Scene

When "The Man of the Forest" played the Tivoli theatre, Beaumont, Texas, recently a particularly attractive lobby display was originated for the showing.

Pine trees completely obscured the entrance to the theatre, while grass and moss were spread about on the lobby floor. Between the trees stuffed deer and other denizens of the Northland forest were placed.

The lobby display obtained front page publicity for the showing when the Beaumont Enterprise gave the front a flattering notice in one of its issues.



Showing the ballyhoo stunt which Manager S. S. Stevenson of the Princess theatre, Henderson, N. C., used to put over his showing of "The Life of the Party"

Sparks Pulls the "Old Time Movie" Show

The sure-fire exploitation stunt of showing how pictures were shown ten years ago, and usually self explanatory to most exhiibtors by designation under the title of "old time movie show," was used recently by Robert Sparks, director of publicity for the D. F. and R. Enterprises, Wichita, Kansas.

Mr. Sparks ran a Mary Pickford one-reeler with illustrated songs, slides with appropriate wording, etc.

St. Louis Firm Gets Great Publicity from Turpin Visit

Skouras Brothers, operators of the New Grand Central, West End Lyric and Capitol theatres, St. Louis, utilized a visit of Ben Turpin to St. Louis in a number of effective ways in connection with the engagement of "Married Life."

The extensive mailing list of these three theatres was again put into use, with the usual successful results. Cards were sent to approximately five thousand leading citizens of the city, advising them of the event, and urging them to avail themselves of the "unusual opportunity to see the comedy screen's funniest actor."

Then large space was used in the dailies. And to complete the clever exploitation arrangements were made with over a dozen local organizations to have the star speak to them at their weekly meetings. The organization being of the leading types, the best possible advertising was obtained not only free but with great welcome. More than 1,000 members attended the Advertising Club's weekly luncheon to get an opportunity to hear Ben Turpin talk.

Of course, at each occasion the comedy actor was introduced as "appearing at the New Grand Central both on the screen and in person this week." Official figures show that the three theatres did record business for the seven days.

Rialto of Denver Gets Out Special Folder

Homer E. Ellison, well known manager of the Princess and Rialto theatres, Denver, has issued a four-page pamphlet containing names, pictures of stars and forthcoming productions. Although he was assisted by Leslie Whelan, Paramount exploiteer, the folder boosts Realart, Metro, and Comedy stars as well as Paramount.

At the Capitol, Cincinnati

Stage setting for "La Boheme" a recent musical presentation at the Capitol theatre, Cincinnati. Two separate scenes are shown. The inserts identify (left) Buel B. Risiner, producing conductor, (center) Edward L. Nikodem, managing director, (right) Louis C. Taylor, assistant conductor

This lobby shows how the Majestic theatre, Adelaide, Australia, advertises its First National stars

Tropical Lobby Display for "Bitter Fruit"

For the showing of "Bitter Fruit" Manager James F. Jackson of the Tudor theatre, Atlanta, converted his theatre into something as closely approaching a tropical thatched hut as was possible.

He used great masses of green cane, with all its leaves left on—and, by the way, this cane cost nothing, for Mr. Jackson drove out to the river, where he was free to cut as much of it as he cared to take away.

The entire marquee was concealed under great armfuls of the cane, through which the electric globes, red and green and yellow, shone dimly. The under part of the marquee, which is sewn thick with electric globes, was treated similarly, giving the impression from beneath of the roof of a thatched hut.

The box office was hidden in the cane, just the opening where the tickets were delivered being uncovered. A cut-out of the star stood at one side of the lobby, peeping through the cane, as if hidden, and watching for the villain to appear.

Although the effect was excellent, and the lobby presented an interesting appearance, there was absolutely no cost to the exhibitor—a thing which must be considered during the summer months when business is light.

Hires Street Car to Advertise Pictures

Willis Adams, manager of the Palace theatre, McAlester, Texas, chartered a street car and had a banner advertising "The Nut" made for one side and a similar sign for "The Love Light" for the other and ran it up and down the street for four hours.

A phonograph with an electric amplifier was used to get added attention to the stunt. Other exploitation stunts were successfully used for the showing of the two pictures.

Children's Prologue Packs Them in at Perth Amboy

A dancing school transplanted to the stages of the Crescent and Ditmas theatres, Perth Amboy, N. J., put "The Great Moment" and "The Princess of New York" over with big receipts. The little tots under the direction of their teacher were the principals of the prologue to the picture.

The stunt was arranged for Manager Hyman B. Reve by Fred V. Greene, Jr., Paramount exploiteer. The arrangements were made with the dancing-school teacher who was delighted with the free advertising it gave her. The mothers and fathers were made friends of the theatre for life. Of course the youngsters who appeared cannot conceive of any other theatres but the Crescent and Ditmas existing.

Manning's Specials Heralds Effective Business Aids

K. C. Manning, manager of the Meralta theatre, one of the largest and most popular of the neighborhod houses in Los Angeles, has decided upon a house herald as the most effective form of advertising that can be employed by such a theatre.

This decision was reached by Mr. Manning after experimenting with practically every other form of advertising available for a neighborhood house.

The herald which he used measured 13½ x 8½ in.. One side is devoted to the attractions which he runs the first four days of the week. A single day's booking is employed on Thursday, to which he devotes one-fourth of the other side, and then he gives another double space to the Friday and Saturday production. The remaining one-fourth of the one form is employed as a theatre introductory page. By this arrangement of the form, two folds of the herald bring it down to a size 3½ x 8½ in., with the theatre introductory on the top fold.

The herald is mailed out on Friday to a selected mailing list and is distributed to patrons of the theatre at all Saturday and Sunday performances.

Auto Parade for "Too Much Speed" Showing

Ray Whitfield, manager of the Lyric theatre, San Angelo, Texas, had an automobile parade for his showing of "Too Much Speed."

A Hudson racer with the driver in racer's garb headed the procession. There was a jazz orchestra on a truck and plenty of signs announcing what the stunt was about.

Lobby display used at the Superba theatre, Los Angeles during the recent run of "The Man Trackers."

Ince Stages Prologue for Los Angeles Theatre

Thomas H. Ince staged an original prologue for "Mother O' Mine" when his picture played the Kinema theatre, Los Angeles.

The setting shows a little country cottage with a gate somewhat similar to the farm home shown on the 24-sheet poster issued with the production. A mother stands by the gate and as a little child passes her, she stops him long enough to put the loving touch on his apparel and appearance that is natural to a mother and then watches him fondly as he walks off the stage and apparently down the road. Concealed in the wings of the Kinema theatre, a tenor singer rendered Remick's song, "Mother o' Mine." The action in the prologue was timed to occupy one verse and two choruses of the song and at the conclusion of the two verses, the theatre was immediately darkened and the picture started while the orchestra carried the strains of the song.

The exploitation used by the theatre included traveling slides at the Main Street station of the Pacific Electric Railway; 5,000 snipes in two sides distributed in all parts of the city; a total of 2,230 sheets of posters ranging from 24 sheets down to a special stunt of having two women artists painting a special outdoor sign advertising the picture; outdoor singing of the song "Mother o' Mine" twice daily by a quartette.

Several music store window tie-ups on the song and record in addition to four special windows in miscellaneous stores and a tie-up with a string of doughnut shops which used signs "Bake right doughnuts, the kind 'Mother 'o Mine' used to make." Is as good as the picture shown this week at the Kinema theatre"; also special mother's matinee at which 75 inmates of the Hollenbeck Old Ladies' Home were guests of honor.

Tiny Shoes Given Away as "March Hare" Exploitation

E. H. Collins, managing the Grand Opera House, Greenville, Texas, tied-up with a shoe store when he played "The March Hare." An extra small pair of shoes was given away to the first girl whose foot was small enough to wear them.

A picture of the stage setting which Managing Director Edward L. Hyman of the Brooklyn Strand theatre used in connection with a prologue number for "The Hell Diggers"

Miniature Dredge Feature of "Gold Diggers" Prologue

One of the giant gold dredges shown in "The Hell Diggers" was reproduced in miniature for an elaborate prologue presented in connection with the showing of the above mentioned picture by Manager Edward L. Hyman of the Brooklyn Mark Strand theatre.

A solid black drop with a circle cut out in the center, rimmed with a gold band, was used as a frame for the scenic picture. Two rows of set mountains were placed back of the drop with a space between them deep enough for the miniature dredge.

The dredge was surrounded by a scenic river. A thin ribbon of real smoke emanated from the stack of the dredge.

The mountains were lit from the front with an amber spot, while the dredge piece was spotted on two sides with blue and green. The back black drop was flooded with dark blue.

A duet by a soprano and tenor interpreted the effective scenic contrivance achieved. Dorothy Bell, in the costume of a live outdoor girl, broad brimmed Western hat, knickerbockers, etc., sang to George Dale who was supposed to be the Wallace Reid of the film.

Schmidt's Lobby for "Dream Street" Based on Picture

"A street in the Limehouse district of London" was the name given the special lobby, which Manager George Schmidt, of the Strand theatre, Atlanta, designed for exploiting "Dream Street," on its return engagement to Atlanta.

The entire lobby of the Strand was transformed into a street. The side-walls were hidden by painted scene-sets, and the floor of the lobby itself was covered with plain linoleum on which had been painted a creditable imitation of the round cobble-stones which pave most of the streets of the Limehouse section.

One side of the lobby houses a boot-black stand, a barber shop with a striped pole, a Chinese laundry, and a second-hand bootstall; the other side supplied a poolroom, with the windows carefully shaded, an apothecary shop, with its green and red vases. At the back, or end of the street, was the boxoffice, "camouflaged" to represent the boxoffice of the theatre in the picture.

One entered the theatre through an entrance labelled "Stage Entrance" over which a small electric globe in a wire cage burned.

There wasn't a single poster, or one-sheet in the entire lobby. At either side of the front of the lobby, were street lamps, copied faithfully from those really in use in the Limehouse district, and fastened just below these lamps, were small, weatherbeaten looking signs on which the name "Dream Street" appeared.

This refusal to use the ordinary advertising matter and one-sheets was because Mr. Schmidt thought them unnecessary.

The Strand has an opening on two streets, as it runs through the block. This entrance on Broad Street was merely decorated with an unusually effective cut-out of Carol Dempster and Ralph Graves, with a profuse use of posters, one-sheets and lobby frames.

The opening of the picture's engagement was preceded, as is usual with Mr. Schmidt's pictures, with the teaser slide campaign, part of the copy lifted from the press-book, but most of it lines from the sub-titles.

The picture was booked for three days, and held over for a week, despite the fact that it was a second-run.

Here are reproductions of three of the "art prologues" which the Albany Mark Strand theatre has recently presented in connection with the showing of "Trust Your Wife," "Habit" and "Scrap Iron" respectively. The scenes were painted by David Lithgow. The Strand is managed by Uly S. Hill

This is a picture of the lobby of the Rivoli theatre, Columbia, S. C., as decorated by Manager Lester for his recent showing of "The Girl in the Taxi"

Atlanta Manager Ties Up with "No Accident Week"

Manager James F. Jackson, of the Tudor theatre, Atlanta, recently "tied up," with the Junior Chamber of Commerce in a "No Accident Week," with good results for his picture, "Keep to the Right."

Five thousand tie-cards were printed in red, bearing just the title, "Keep to the Right." These were tied on automobiles throughout the city, and tacked up at streets where the cards seemed advice and warning to motorists.

At special corners, and on auto roads about the city, where there have been so many accidents that the locations have won gruesome sobriquets, such as "Dead Man's Curve," "Suicide Point," etc., the cards were displayed to excellent advantage.

The Junior Chamber assisted Mr. Jackson in exploiting his picture, in return for the real services which these cards gave, and a good week's business was enjoyed by the Tudor.

Offers Prizes for "Peck's Bad Boy" Limericks

A limerick competition was used to exploit "Peck's Bad Boy" at the Criterion theatre, Bridgeton, N. J. C. E. Pippin, who handled the exploitation for the three day run in Bridgeton, arranged with the local newspaper to run limericks and offered prizes of $5 for the best limerick about Jackie Coogan and his dog, $3 for the second best and $2 for the third prize.

Announcement of the test was made from the stage of the theatre the first night of the showing and was at once taken up by the grown-ups as well as the children of Bridgeton. More than 500 answers were received the first two days.

Exhibitor Solves Age Limit Law

Exhibitors who are affected by laws governing the age over which children may be admitted to the theatre unattended should take this tip from Manager Harry B. Sheridan, manager of Proctor's theatre, Plainfield, N. J.

Sheridan has tie-up with the Boy Scout organization, which furnishes him fifteen boys and a scoutmaster every Saturday. These boys act as escorts for children under the statutory age of 16. These children's matinees received widespread advertising and during the last six months have become institutions. Mothers rely on the theatres to take care of their children while they go shopping. Sheridan passes out six passes to each boy as a reward.

Simple but Effective Prologue for "Great Moment"

One of the simplest and at the same time one of the most effective prologues that Atlanta has yet seen, was the one which preceded the showing of "The Great Moment" at the Howard theatre, Atlanta, recently.

Enrico Leide, conductor of the Howard orchestra, who has recently been made managing director of the Howard theatre, was responsible for the prologue, which had, as its central character, a California girl, Betty Burr, whose resemblance to Gloria Swanson is actually startling.

To the music of "Un Peu d' Amour," played by the violins of the Howard orchestra, on muted strings, the curtains parted slowly to reveal a stage setting copied as faithfully as possible from the scene in the picture which it is to represent. The setting is shown, dimly, through a keyhole-formed opening, covered with gauze, which gave it the appearance of a painting.

The lights were very soft rose-shades, very dim at the opening, when the figures in the prologue are first seen. These figures were Miss Burr, dressed as Miss Swanson was, in the cabin scene—riding breeches, torn shirt, hair down. The man was dressed like Milton Sills, and as the lights rise to their full height, he bends and kisses the girl—the curtains close and the music dies away to a mere thread of sound, as the lights go out.

Uses Hangman's Noose to Exploit Picture

A rope tied in the form of a hangman's noose with a sign reading "This is What Awaits the Murderer of Private Herrick of the Northwest Royal Mounted Police," was placed in the lobby of the Tremont theatre, Galveston, Texas, by Manager E. J. Barnette to aid in exploiting "The Raiders."

This lobby for "Wolves of the North" was recently built by the New Grand theatre, Portland, Ore. The New Grand is managed by Julius Sax and Sons

Stage setting for the prologue used for "Disraeli" when this picture played the New York Mark Strand theatre

BrookerBoost"EasyRoad" in Novel Way

Some of the finest and most effective moving picture exploitation ever seen in Ottawa was used during the week of August 22 by Manager Fred Brooker of Loew's Ottawa theatre to boost "The Easy Road." Although the painting of signs or pictures on the pavements or sidewalks of the city is frowned upon by the civic authorities, the people came down town Monday to find that the roadway at all of the principal trolley stops was covered with huge letters which read, "This is The Easy Road to Loew's." On the front of every street car all week were cardboard signs which read: "This car takes The Easy Road to Loew's Theatre." In addition to these stunts, Manager Brooker erected scores of traffic direction signs on the roads leading into the city and also on the main routes through the outskirts which told the following message —"The Easy Road to Loew's."

Manager Brooker specialized on these three ideas in addition to the usual newspaper advertising, but he had the three ideas all over town.

Brooker also made good use of the display window of a large vacant store adjacent to the theatre during the week of August 29 to advertise "The Great Moment." He hooked up with the window dresser of a large local department store, for a handsome display of silk dress goods, strikingly arranged in vivid hues, along with a very large transparent portrait of Gloria Swanson. Small gilt price card frames were used to announce the name of the feature at the theatre and to give credit for the fine exhibit. The fine part about this stunt was that many passersby gathered the impression at first glance that a new ladies' wear store had just been opened

Plunkett's Prologue Number for "Disraeli"

Managing Director Joseph L. Plunkett's faith in the prologue was given added strength recently because of the reception accorded the number he staged for "Disraeli" at the New York Mark Strand theatre.

The stage setting which Mr. Plunkett used for this number was a canvass picture of the historic Parliamentary House of Commons on the Thames. The scene was lighted for night effects and showed a twinkling array of lights with the building showing rather dimly.

The effect of the distant edifice was obtained by means of a "cut-out" against a neutral blue back-drop and a balconade in the foreground. In between the two is produced a rippling-water-in-the-moonlight effect. With the completion of the old English melody, "The Trumpeter," by the tenor, who is costumed as a British sentinel, the stronger lights diminish and the string of lamps on the perspectively opposite shore become more outstanding and that the windows of the House are illuminated also becomes more visible and impressive.

Explaining by pictures the exploitation stunt which the Strand theatre, Wichita Falls, Texas, put over during the showing of "Scrambled Wives"

Popular Salesgirls Idea Put Over by Brown

With the aid of five popular young saleswomen of the leading department stores in Memphis and about 10,000 others, not so classed, G. E. Brown, director of publicity and advertising for The Memphis Enterprises, Inc., managed to crowd nearly twice as many paid admissions into the Majestic theatre in that city where Bebe Daniels was playing in "Two Weeks With Pay."

The aforesaid young women were entered in a popularity voting test which was tied up with the biggest daily newspaper in Memphis and which ran in the paper as free publicity for two weeks. More than 100 inches of free space was donated and during the balloting, which was held in the lobby of the Majestic theatre, nearly 10,000 votes were cast for the five women.

The voting was divided into two weeks; one run previous to the showing of "Two Weeks With Pay" which was for the purpose of nominating only five persons and the second week's voting during the playing of the picture, to decide which of the five saleswomen would win the distinction of being called the most popular and winning a vacation of two weeks with pay.

The title of the picture was the title of the test and during the last two days of the voting, the lobby of the Majestic theatre was thronged with people wanting to cast a ballot.

The winner was a candy department saleswoman

As the direct result of the test, the week's receipts were nearly double that of the average for several preceding weeks and as an indirect result, the Majestic thatre received some wonderful word of mouth advertising.

Lobby display in which a reproduction of the front page of The Saturday Evening Post was used to advantage, which the Clemmer theatre, Seattle, originated for the showing of "Short Skirts"

McCormick Gets Extensive Advertising from Local Picture

S. Barrett McCormick, managing director of the Allen theatre, Cleveland, has just done two things unusual in the exhibiting field. First, he has given a picture eight continuous weeks of publicity, including six weeks prior to the run of the picture; the week of the run, and the week following the run. The picture is "Dangerous Toys." The second unusual thing he has done is to show how motion pictures are actually made, turning over his stage to Director Samuel R. Bradley, who directed the making of "Dangerous Toys" for making a two-reel photodrama called "The Business of Cheating Death" in full view of the audience.

Six weeks ago McCormick tied up with the *News* and together they ran a popularity test to gather together a cast for this two-reel drama. This advance advertising of five weeks brought in 4,000 photographs. Of these, fifty were chosen as possibilities. Last week, the sixth week of the campaign, as a special prologue attraction, the Allen stage was fitted up like a motion picture studio, and the fifty aspirants were tried out before the audience. The theatre was packed with people who wanted to watch the process of elimination. Those who screened best were chosen to play in the picture. The winners were well advertised in the *News* in a big front page story.

This week, the seventh week, Director Bradley is making the picture on the Allen stage. Four times a day he works at it. And it is so allotted that it will be finished by the end of the week when the current first-run engagement of "Dangerous Toys" comes to an end.

Next week the two-reeler, "The Business of Cheating Death," will be shown on the screen. This completes the eight consecutive weeks of publicity on "Dangerous Toys."

Theatre Ties Up with Newspapers

The Empress theatre of Missoula, Montana, used the ever popular limerick in connection with the showing of "She Couldn't Help It."

The "Sentinel" and the "Missoulian" both carried announcements of a limerick contest. Readers were reminded of Miss Daniels' recent incarceration in jail for speeding, and were urged to send in a limerick, using the actress, her car or her jail sentence as the basis. The prizes held out for the best were four tickets to the Empress or Wilma, first; two tickets, second; and one ticket, third.

The stunt attracted quite a little attention, hundreds of limericks being received by the newspapers, one of which follows:

Oh, there was a young girl with a flivver,
She wanted to be a fast liver,
So this pert Realart lass
Just stepped on the gas
And ten days was all that they give 'er.

Here is a cut showing how "The Kid" was exploited prior to the trade showing in London, England

Stage Wedding Helps "Crazy to Marry"

All of Waco, Texas, was set agog recently when during the showing of "Crazy to Marry" at the Hippodrome, Bill Harwell, managing the house during the absence of Resident Manager J. P. Harrison, announced that a wedding would take place on the theatre stage.

As an incentive to the couple who were to become life partners while acting as exploiters for "Crazy to Marry," Waco merchants were persuaded to donate valuable gifts to the bride and groom. These gifts included the wedding ring, furniture, the wedding bouquet, silverware, etc.

Of course the newspaper carried big stories about the event and further interest was incited by printing a cut of the couple with their backs to the camera and of the Justice of the Peace who would perform the ceremony.

At the hour designated for the ceremony, the couple marched on the stage with their attendants, costumes having been provided for the entire party by the local merchants and the marriage ceremony was read.

Later the couple rode around Waco in an automobile bedecked with old shoes and a banner reading "We Were Crazy to Marry, We Now Are." Among the gifts was the wedding license fee and a season pass given by the Hippodrome theatre.

Bill Harwell and "Casey" Stewart of the publicity department got a tie-up section with the News-Tribune for Sunday, merchants of the city coming in with ads which hooked-up with "Crazy to Marry" the Arbuckle picture, some even announcing the time and place of the wedding.

The wedding on the stage, the wonderful amount of free publicity obtained through the announcements in the News-Tribune, splendid cooperation of the merchants and the newspaper, the hard work of Bill Harwell assisted by "Casey" Stewart was more than justified in the box office results.

Scene in Shanghai Cafe Makes Colorful Prologue

Sid Grauman, of Grauman's theatre, Los Angeles, took his cue for the prologue number originated for the engagement of "At the End of the World," from the picture itself, reproducing a scene in part from the Shanghai episode under the title of "Night Life in the Paper Lantern Cafe, Shanghai, China."

As a prologue to the prologue, a short travel film on Chinese life was shown. With the flash-out on this, a soprano, costumed and standing at the right hand side of the stage, began the strain, "Cherry Blossom," at the conclusion of which the curtain behind her lifted, revealing the main set. Red and blue silks and tapestries, harmoniously tempered and suggesting Chinese weirdness, formed the walls and the overhead drapings of the set. Heavy amber, blue and red lights, played from blending angles, accented the effect. To one side of the stage, a group of American naval officers and young women sat by a table. At another table to the other side, sat Oriental characters and sailors of the ranks. Several grotesque Chinamen stood in various parts of the room. The costuming here, as throughout the act, was resplendent and appropriate.

Dressed as a sailor, Gregory W. Golubeff, a local mandolinist, played an Oriental air. The soprano and the male trio followed with a selection. An acrobat injected a bit of humor into the proceedings. Between songs a tiny Chinese maid interpreted a native fantasie dance. Then from a door in the center of the back wall there advanced, in pairs and at regular intervals, a column of mandarins.

Succeeding them came the real feature of the act—a procession of beautiful Chinese maidens. As the mandarins had done, they strode to the front of the stage, then parted their pairs and walked away to opposite wings. At the completion of this march, the entire cast of the prologue assembled and sang in chorus as the finale. All these features were accompanied by interpretative music.

Window display secured for "Reputation" by Joe Mayer when this picture played the Ohio theatre, Indianapolis

Gondola Float Attracts Business for "Little Italy"

A gondola, draped with colored silks, and mounted on a Ford one-ton truck, paraded the streets of Atlanta recently, as exploitation for "Little Italy," when this picture played a three-day engagement at the Forsyth theatre, Atlanta.

The gondola was about the size of the real gondolas, and was draped artistically with colored silks, with fresh flowers scattered about. Three young men, in a costume composed of black velvet trousers, slashed at the ankle, over white silk shirts, with scarlet ties, scarlet silk headhandkerchiefs, and scarlet silk, fringed sashes, played a guitar, a mandolin and a banjo, while reclining lazily on the velvet cushions.

The truck-gondola started its round of the city on Saturday, preceding the opening day Monday. It was also seen on Monday and Tuesday, after which the gondola was placed in the lobby.

Horater Advertises "Black Panther's Cub" Extensively

H. C. Horater, managing director of the Pantheon and Alhambra theatres in Toledo, pulled off an exceptional advertising stunt this week in connection with a two weeks run of "Black Panther's Cub" at the Pantheon. Horater tied up with the Toledo *Times*, one of the leading Toledo dailies, and got from them a six-inch one-column box on the first page of the paper every day this week. This box contained the following announcement: "Be Our Guest. If You Can Find Your Name Anywhere in This Issue of the Paper, Present It at the Box Office of the Pantheon Theatre and Get Two Passes for 'Black Panther's Cub.'" Then, scattered all over the paper, in different sections, there appeared every day for the whole week, fifteen one-inch boxes, and every day, in each of the fifteen boxes there were the names of fifteen people living in Toledo. No favoritism was shown. The names were chosen at random from the directory.

The newspaper was glad to participate in the campaign as it boosted circulation, and by giving out a little over a hundred pair of passes, Horater reached people that he could never have attracted through the regular channels of advertising. During the week "The Black Panther's Cub" was playing at the Pantheon, Florence Reed the star of the picture was playing at another local playhouse in her stage vehicle, "The Mirage."

Manager Horater took advantage of the opportunity and staged a private screening of "The Black Panther's Cub" at the Pantheon on Saturday morning, preceding the opening of the picture's run. Engraved invitations were issued to Mayor Schreiber, city officials, heads of the women's clubs and the supporting members of Miss Reed's company, announcing the screening as being in Miss Reed's honor. As a matter of fact, it was the first time Miss Reed had seen the picture in its finished state.

Showing prologue number staged by Managing Director Sid Grauman of Grauman's theatre, Los Angeles, for his showing of "At the End of the World" under the title of "A Night in the Paper Lantern Cafe, Shanghai, China"

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Roy Stewart as "Bad Maupome," and as the Northwest Mounted Police sergeant, the dual role he plays in "The Heart of the North," the Joe Brandt-Geo. H. Davis state right feature

Mary Anderson Feature Is Completed

Victor B. Fisher, General Manager of the Associated Photo-Plays, Inc., has just returned from a six weeks' tour of the country, during which he visited all of the independent exchanges who are franchise holders of the Associated Photo-Plays, and also spent a week in Los Angeles, where he conferred with James Livingston, the president of the company, Scott Dunlap, the director-general of the company, who is also an officer of the corporation, and Cliff Smith, of the Cliff Smith Productions, who is producing a series of pictures starring Pete Morrison for release by the Associated Photo-Plays, Inc.

While in Los Angeles, Mr. Fisher assisted in the consummation of contracts whereby Jane Novak is to be starred in a series of North Woods stories, directed by Chester Bennett and to be released by the Associated Photo-Plays, Inc.

Work Starts on Another Arrow-Curwood

Work on the forthcoming James Oliver Curwood production has commenced under the direction of Dell Henderson who, as announced by Arrow last week, has been given charge of the production of this picture. Mr. Henderson spent several days in consultation with Mr. Curwood regarding this picture and states that he is delighted with the story and feels that it affords him an opportunity to make the best picture of his directorial career.

Announcement is also made that among those engaged for the production are Miss Faire Binney who will play the part of The Girl and William (Buster) Collier, Jr., who has been cast for The Boy.

Brandt Prepares Posters

Artistic Line of Paper Ready for "The Heart of the North"

A BEAUTIFUL and artistic line of posters has been completed this week on "The Heart of the North," the feature production of the Canadian Northwest featuring Roy Stewart with Louise Lovely, Joe Brandt, who, with George H. Davis is State Righting this production, announces that one of the most attractive lines of paper ever prepared is now ready for exchanges and exhibitors handling this feature.

There is, in this paper, Mr. Brandt says, a wonderful assortment of color, artistically worked up, and yet so striking that it cannot help but attract and hold the attention. One sheets, threes, sixes and twenty-fours in several styles have been prepared from original hand paintings all in brilliant combinations of subject and color.

The one-sheets show Roy Stewart in the dual role of "John Whitley" of the Northwest Mounted police, and "Maupome," the bandit. The largest posters—the threes, sixes and twenty-fours, have been worked up from the most striking part of the story—the raging forest fire, which furnishes a great deal of the "punch" of the production. There has been great opportunity for striking effects in this fire motif—and the blazing trees and shrubbery, with the characters trapped in the flames, have been brought out in what are said to be beautiful results.

This is balanced in turn by three sheets which play up the Canadian snows which form a great deal of the background for "The Heart of the North," giving a sense of quiet and coolness, and yet of the struggle that lurks within each flake.

This paper, Mr. Brandt announces, was prepared with a special view to the forming of lobby displays, the twenty-four sheet especially, a blazing fire effect with the figure of Roy Stewart and Louise Lovely centred life-size within it, being made so it can be cut out and mounted. Different combinations of color schemes, with the posters as their backgrounds, and the cut out figures thereon arranged in different ways, are being prepared for the press book, showing how lobbies and windows can be effectively dressed with little added expense.

Reelcraft Force Active

Salesmen Make Every Effort to Aid "Independence Month" Campaign

DETERMINED that "Independence Month" should get away to a flying start among the large roster of exhibitors who will be represented by bookings during the tenth-calendar month, R. C. Cropper, President of Reelcraft Pictures Corporation this week telegraphed final instructions to exchange managers and salesmen alike urging them to give their undivided attention and to lend every ounce of co-operation to the end of making the month of September the red-letter month in Reelcraft history.

The telegrams were dispatched to Reelcraft's thirty-two branch exchanges the early part of this week, and were the last of an extensive series of sales letters and telegrams which Mr. Cropper had been forwarding to his sales force almost daily since the announcement that the month of September had been officially set aside as "Independence Month" was made some time ago.

The month of September, according to Mr. Cropper, is to be the turning point in the period of depression which has enveloped the industry for the past six months. The revival of business as characterized in the avalanche of bookings which independent exchanges in every section of the country have reported has been the signal for a huge demonstration on the part of producers and distributors alike; in the East and West numerous independent producers have started production, and distributors have already instituted their sales campaigns for the marketing of the 1921-1922 product. This spirited activity in production and distribution Mr. Cropper explains, has been the result of the willingness of exhibitors everywhere to make the month of September a truly representative "Independence Month."

The Reelcraft organization through Mr. Cropper, the company's president, has pledged its facilities and resources towards making September and successive months emblematical of the high and consistent standard of service which exhibitors may expect from independent exchanges. Beginning with the present month the Reelcraft product will also reflect better production and a much higher quality.

Territories Are Sold on New Wm. Russell Film

The American Film Company of Chicago, announces that "A Rough Shod Fighter," one of its Twin Six series, is now ready for distribution in New York, Ohio, Kentucky and Michigan. These territories are controlled by Aywon of New York and Standard of Cleveland. The prints have already gone forward.

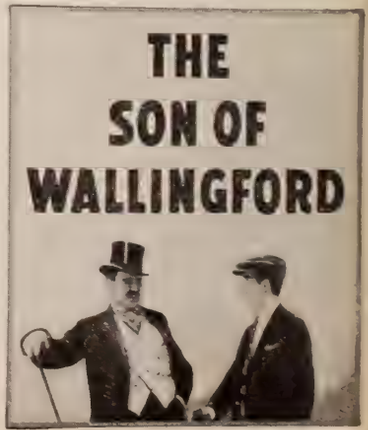
"A Rough Shod Fighter," features William Russell and is an adaptation of "My Fighting Gentleman." Nell Shipman is author of the story, and the picture was directed by Edward Sloman.

Prominent in the supporting cast are Francella Billington, Clarence Burton, Jack Vosburg, Lucille Ward, Harry Von Meter, William Carroll and Sid Algier.

Mae Murray's Latest Nearing Completion

The final work on "Peacock Alley," first of the series of productions in which Mae Murray makes her bow as both star and producer, is now being assembled and cut by Robert Z. Leonard, who directed the picture. "Peacock Alley" will probably open up at one of the big Broadway houses in New York for a run, if negotiations now pending are brought to a successful termination.

A large and distinguished cast of players, which includes Monte Blue, Edmund Loew, William Tooker, support Miss Murray. W. J. Ferguson, the well known veteran of the stage, has a prominent part, while Miss Jefferies Lewis, another player whose name has been identified with the stage and screen for many years, figures prominently in the cast.



Mae Murray in four poses, as she will appear in "Peacock Alley," made under the direction of Robert Z. Leonard, for Tiffany Productions

Van Pelt in New York with Bible Films

The Bible pictures are now in New York. The Sacred Films, Inc., turned over four of the first subjects of the proposed twelve productions founded upon Biblical narratives to a special representative, Ernest E. Van Pelt, who arrived in the city the first of the month to arrange for the general distribution and exploitation of the pictures. In order that the New York distributors and exchange men may get a line upon the merit of the new Bible series, Mr. Van Pelt has been giving a number of private projections. The first four subjects are entitled: First, "Creation"; second, "Cain and Abel"; third, "Noah's Ark," and fourth, "The Deluge."

Mr. Van Pelt is making his headquarters with his brother, E. O. Van Pelt.

"The New Minister" Is Bought by S. S. Bloom

Promising news of the closing of contracts for three more territories for "The New Minister" in the next few days, Franklyn E. Backer, of Horizon Pictures, Inc., announces the sale of both Eastern and Western Pennsylvania. This block of territory on the Will T. Bingham production of the stage play was acquired by S. S. Bloom of Philadelphia on his recent visit to New York. The names of the exchanges through which it will be made available to exhibitors will be made known at an early date.

Alexander Film Corp. Corrects Error

The Alexander Film Corporation, of New York, wished to correct a statement which appeared in a recent issue relative to Moe Kernan buying the New Jersey and New York exchange of the Alexander Film Corporation.

The facts are, states Alexander Film, that a working agreement has been made with Kernan whereby the latter will handle Northern New Jersey on all of the Alexander Film Corporation's product. The proposition is a percentage one.

Garson Completes Picture

Clara Kimball Young to Be Offered in Her Biggest Production

NEWS has just reached the Equity offices in New York that Harry Garson has completed a big new Clara Kimball Young picture that promises to overshadow any picture in which Miss Young has appeared in many months.

Included in stills received are scenes taken at specially constructed milk stations from which as the story goes, the poor of the big city are supplied with milk at rates that make the grasping, greedy milk trust thieves fighting mad. The big shots in the trial scenes in the specially constructed courtroom are unquestionably the best that the Garson studios have ever turned out. In the night scenes and street scenes the mobs were expertly handled without the usual "movie stuff" atmosphere.

Throughout the whole story groups of children from tiny tots to full grown youngsters appear and these Director Garson says will make some of the finest "kid" shots the screen has seen in years.

"We worked all through the hottest season of the year," says Harry Garson, "under unusual difficulties because of the high temperature, but the very heat itself brought out the very effects we were after. These effects will be instantly recognizable on the screen. While players and staff were suffering we had to get the stuff while the getting was good and we stayed on the job and got them."

Miss Young and cast, including many of the staff at the Garson studios, took a much needed vacation immediately after the production was finished.

Eleven American Subjects

Reconstructed Features Are Offered for Independence Month

AN announcement from the American Film Company of Chicago, states that the eleventh production in its series of Twin Six productions, is "The Marriage Bargain." Mary Miles Minter is the star of the feature, which is an adaptation of "The Innocence Lizette." Bessie Boniel is the author and James Kirkwood director

The supporting cast includes the names of popular players long identified with screen presentation, the company announces. Harvey Clark, veteran character man, is delightfully cast in the leading male role.

Marie Van Tassell and Blanche Hanson in roles of the prim and prudish type of women, are very good and Charles Newton, Eugenie Forde, Ashton Dearholt and Gene Forde, all capable character people, conclude the well chosen cast.

There is a wealth of humor in the story of a young waif, who adopted into a home of luxury, tries to keep a baby she has found on the doorstep, by telling the household it is her own.

Commends Pathe News for ZR-2 Views

The fast work of the Pathe News staff in getting views on the screen in connection with the explosion of the ZR-2 has prompted Managing Director Harold B. Franklin, of the Shea Amusement Co., Buffalo, to write the following to W. A. V. Mack, the Pathe branch manager at that city:

"Let us compliment you on your enterprise and wonderful news scoop in securing for your weekly that was issued today the remarkable pictures in connection with the explosion of the ZR-2. We trust that you will continue the good work. We are pleased to advise you that we are using these pictures in three of our local theatres."

Apfel Productions Thru Producers Security

Oscar Apfel, head of the newly formed Oscar Apfel Productions, Inc., has just completed arrangements whereby the Apfel pictures will be released and exploited through the Producers Security Corporation. The latter organization announces that it has not decided whether the Apfel productions will be turned over via national distributor or whether they will be handled through independent exchanges.

The initial Apfel subject is now in the making, the working title being "Jerry."

"Tarzan" Serial Prepared in Syndicate Form

Joe Weil, free lance publicist and special writer for the New York Evening Telegram, has been engaged by Louis Weiss to prepare the story of "Adventures of Tarzan" in syndicated form for newspaper use. Weil has to his credit several special stories which have been published in the New York Telegram and was selected to serialize the story of the new Tarzan chapter play because of his long newspaper experience.

Corinne Griffith, starring in "The Single Track," a Vitagraph picture

Arrow Announces Serial

"Nanette of the North," with Ann Little, Made in Yellowstone Park

W. E. SHALLENBERGER, president of the Arrow Film Corporation, upon his return from a vacation in Maine, gave out the first statement concerning the new serial, "Nanette of the North," starring Ann Little, and now being produced by Ben Wilson at the coast.

Dr. Shallenberger states that this will undoubtedly be one of the biggest serials of recent years, comprising as it does many unique features and boasting an excellent cast. To those who know serials, the mere fact that it is a Ben Wilson production is a sufficient guarantee of its excellence, for Ben Wilson, besides being producer of feature pictures, is famed throughout the world as being one of the greatest serial men in the motion-picture industry. In addition to this, a number of the episodes were staged in Yellowstone National Park with the co-operation of the United States Government, the park authorities and the railroad company who did everything in their power to assist the producing organization which was under the management of Ashton Dearhold.

In addition to securing some remarkable scenes with a background never before photographed in motion pictures, this serial has, through the mere fact of it being made in part in Yellowstone Park, secured more advance publicity than any other motion picture ever made. Each day thousands of tourists from all over the world witnessed the making of these scenes.. It was no unusual sight to see the mountain side literally covered with people watching the making of this picture. Miss Little was photographed by "camera fiends" no less than 190 times in one day, which will give some idea of the immense amount of advance publicity this production is securing.

The personnel of the producing company is: Ann Little, star; Leonard Clapham, Joseph Girard, J. Morris Foster, Howard Crampton, Al Wilson, Wilbur McGaugh, Edith Stayart, William Nobles, cameraman; Ashton Dearhold, business manager; Duke Worne, director, with Ben Wilson, personally supervising the entire production. The continuity was provided by Mr. Coolidge.

Advance reports from the Ben Wilson studios indicate that this will be the greatest serial yet produced by that organization. And to those who remember "Thunderbolt Jack" and "The Blue Fox," this is indeed a promise of something exceptional. Work on the serial is progressing rapidly and Dr. Shallenberger is most enthusiastic, saying that he believes this serial will be one of the biggest money-makers ever released in the independent market.

Estee Studio for Pyramid

New Producers to Start Work in N. Y. on Anthony Paul Kelly Story

The Estee Studio at 361-363 West 125th Street, New York City, has been selected as the home for Pyramid's product. This anouncement was made today by Walter E. Greene, president of Pyramid Pictures, Inc., after a one year's lease giving Pyramid the studio had been contracted for by Pyramid's officials and Mr. E. Spitz, owner of the Estee Studio.

This announcement is given as evidence that Pyramid will lose no time in giving to the independent trade pictures of commercial and artistic value. Ray C. Smallwood, who will be in charge of Pyramid's first producing unit, and his assistant George A. McGuire are bending every effort to get "My Old Kentucky Home," an original story by Anthony Paul Kelly, under way.

During the coming week casting will be done by Mr. Smallwood at the studio address. An all star cast will be featured in Pyramid's first super release.

The Estee Studio is one of the best known studios in and around New York City. It is centrally located and within its walls many of the largest pictures produced in the east have been made.

"After a personal investigation of the various studios in and around New York City," said Mr. Greene, Mr. Smallwood and myself decided that the Estee Studio was the ideal place to make Pyramid's bigger and better product. The studio is well equipped and everything is ready for us to start shooting as soon as casting is completed. A number of alterations will be made so as to get the full advantage of the studio.

"My Old Kentucky Home," the first story to be given the trade world by Pyramid Pictures, is from the pen of Anthony Paul Kelly, an author noted for his commercial and artistic success. Mr. Kelly, in addition to being a motion picture writer of note holds an enviable reputation in the stage world. His most recent work, namely, the preparation of the script of "Way Down East" for the screen, brought him additional fame and fortune. For the past week Mr. Kelly has been working on the continuity of the story and it will be placed in the hands of the director the early part of this week.

Grace Davison Picture for Arrow Film

The Arrow Film Corporation has been advised from the office of the J. G. Pictures Corporation that work is rapidly coming to a close on the second Grace Davison production, "The Girl Who Came Back," at the Long Island studios, where the picture is being made under the direction of Charles T. Horan.

A scene showing Pete Morrison in "Crossing Trails," a Cliff Smith production, to be released through Associated Photo-Plays, Inc., on the independent market

Warner Closes New Deal

Further Territory Is Closed on Feature, "Why Girls Leave Home"

FOLLOWING closely on the heels of the announcement by Warner Brothers that the exclusive distribution rights on "Why Girls Leave Home," featuring Anna Q. Nilsson, for Eastern Pennsylvania, Southern New Jersey, Delaware, New England and Europe had been sold, a recent statement makes known that the territorial rights for Minnesota, North and South Dakota have been purchased by E. G. Tunstall, of the Tri-State Film Corporation, St. Paul, Minn. Other negotiations are now pending and it is intimated that the entire country will be disposed of within the next few weeks. All negotiations are being made with principals only, and not with representatives, it is announced.

The Warner Brothers are more than gratified by the unusual receptions being accorded the production in Atlantic City, where it has played for two weeks to capacity business, and in Wilmington, Del., where it is declared the picture has been hailed as a sensation. These two showings are merely the forerunners of two big Eastern campaigns now under way in Newark and New York. The production will run for at least six weeks at the Bijou Theatre, Newark, and for an indefinite run at B. S. Moss' Broadway Theatre. Following the Broadway run the picture will be shown in the Keith houses in Albany, Troy, Schenectady, Utica and Amsterdam.

"Why Girls Leave Home" is said to tell the story of the lax manners, the flouting of propriety by the people of society. One of the most vital problems of the day is interwoven in the fabric of the story that contains romance, humor, pathos and thrilling adventure.

In the cast supporting Miss Nilsson are Kathryn Perry (Mrs. Owen Moore), Julia Swayne Gordon, Dan Mason, Claude King, Maurine Powers, George Lessey, and others equally known to the screen world. The picture was produced by Harry Rapf and directed by William Nigh.

"The Atheist" Is Complete

New Production to Have Broadway Opening, States Distributors

"THE ATHEIST," a super production, will be completed this coming week, according to a statement issued today by the president of the United States Moving Pictures Corporation, James W. Martin.

"The Atheist" had its premier recently in Cumberland, Md., at the Maryland Theatre where it is said to have exceeded the drawing power of "Mickey" and "Way Down East." Though shown with scratch titles, and despite unfavorable weather, it drew such audiences that the management was compelled by popular demand to continue the run for the balance of the week.

"The Atheist" is an original story by Garfield Thompson, directed by Joseph Levering in cooperation with the author and Herbert L. Messmore. The cast includes Belle Bennett, Walter Ringham, Jean Robertson, Logan Paul, May Kitson, James McDuff, Denton Vale, and the wonderful little child actress, Rita Rogan, who gives a superb performance in leading the hero through the various crises of his life from atheism to recognition of the Deity.

The Russell Clark Sales Syndicate has the handling of the feature. It is understood that negotiations are under way for a Broadway house.

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Gareth Hughes, appearing in "Garments of Truth," a Metro release

Eugene O'Brien Vehicle Now Well Under Way

"Prophet's Paradise," in which Eugene O'Brien is starred, is now well under way at the Selznick studio at Fort Lee, N. J. Alan Crosland is directing. This is the picture which will present Mr. O'Brien's leading woman, Sigrid Holmquist who is known abroad as the "Swedish Mary Pickford." Lewis Allen Browne wrote the story for Eugene O'Brien. The incidents are based on the adventures of an American, who is "sight-seeing" in Constantinople. Elaborate sets and an extensive cast costumed in the colorful dress of a Turkish city's population of all sorts and classes are said to be among the features of the picture. Besides the star and Miss Holmquist, Nora Booth, Bigelow Cooper, Joseph Burke, and Arthur Housman appear in prominent roles.

R-C to Issue Bonuses in Spurring Sales Drive

As an extra incentive to branch managers, salesmen and bookers in the various exchanges during the fall business drive, R-C Pictures Corporation will put into effect a bonus proposition the week ending September 3. The first payment will be made on the basis of results shown by each branch during the thirteen-week period ending November 26, 1921. The bonus proposition has been arranged by General Manager of Distribution Charles R. Rogers.

Pathe Releases for Sept. 18

Short Subjects Augmented by "Bill and Bob" Release, "The Civet Cat"

PATHE EXCHANGE, INC., announces the latest offering of the series of "Adventures of Bill and Bob," "The Civet Cat," as an added feature among the short subjects and one-serial episode scheduled for release the week of September 18th. The civet cat is a small animal found on the Pacific Coast, which nests in tree trunks and rocks.

"The Hermit and the Bear" has been selected as the next animated cartoon of the "Aesop's Film Fables" series, produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry. "Bashful" is the next re-issued Harold Lloyd one-reel comedy. Bebe Daniels, now a star in feature productions, plays opposite Lloyd, and "Snub" Pollard, now featured in the Hal Roach comedies, is his running mate. "Late Lodgers" is the new Hal Roach comedy featuring "Snub" Pollard.

"The False Goddess" is the fourteenth episode of the new Pathe serial, "The Yellow Arm," produced by George B. Seitz. Juanita Hansen is starred in the chapter play with Warner Oland and Marguerite Courtot prominently featured in the large cast.

Pathe Review No. 121 presents an all-star array of subjects in the current issue. "Jiggin' on the Old Sod" is a terpsicorean novelty interpreted by Pat Rooney from the drawing by Julian Ollendorff. "Day Dreams" is the latest Capitol Travelaugh, presenting a pen and ink fantasy by Hy Mayer. "The Cowboys' 'Catch-Em-All'" is a Novagraph slow-motion exposition of famous Western rope tricks. "The Pups of Paris" is a fashion revue from the Doglands of France, and "The Canals of Venice" is an exquisite Pathcolor travel-picture.

One a Week via Ass'd Exhib.

J. E. Storey Says Associated Will Release One Feature Every Week

"WITH business improving daily, with exhibitors anxious to assure themselves of a steady source of good features and with this year's production out-put reduced in the ratio of 5 to 8," says J. E. Storey, in a statement issued this week from the offices of Associated Exhibitors, "we are planning to release a new Playgoers Pictures feature every week."

Upon his return from a trip through the cities covered by the Eastern and Central branches of Associated, Mr. Storey declared that the outstanding fact of his survey was the manner in which exhibitors are confidently preparing for a speedy resumption of excellent business and the spirit of healthy optimism among them.

Thus, the announcement that Associated Exhibitors will pursue the "one a week" policy means that the company is going ahead with its plans for expansion.

"Business is good and getting better all the time," continues Mr. Storey. "Even for a period ending in August our gross collections were satisfactory and current bookings show a steady gain both in volume and length of run.

The following releases are announced for the September schedule by Mr. Storey:

September 11th, the initial Playgoers feature, entitled "Home-Keeping Hearts"; September 18th, "The Family Closet," which is adapted from a Saturday Evening Post by Will Payne; and "Discontented Wives," featuring J. P. McGowan and Fritzi Brunette, for September 25th.

Following this list will come "Across the Divide," "The Orderly," and others.

"Good and Evil" Set by Warren for Sept. 25

The F. B. Warren Corporation will release "Good and Evil" on September 25th. Lucy Doraine is the star of the production which was made abroad and imported by the Herz Film Corporation. The production is described to be a most costly one involving elaborate scenes taken in the Royal Palace in Vienna and a cast which runs into the thousands. Miss Doraine's personal beauty, extensive wardrobe and dramatic ability are reported to be among the features of the production.

A scene from "Dangerous Lies," a Paul Powell Production presented by Famous Players-Lasky British Productions, Ltd., and a Paramount picture

Cruze and Baringer Do Story for Arbuckle

James Cruze, director, and A. B. Baringer are co-authors of Roscoe Arbuckle's next picture, which has been temporarily titled "The Melancholy Spirit." Walter Woods has written the scenario and Frank E. Woods will supervise the production. September 12 is the starting date of this Paramount comedy, which is said to present a most fantastic and unusual plot.

Lon Chaney Is Signed as Universal-Jewel Star

UNIVERSAL FILM has engaged Lon Chaney under contract to star in Universal-Jewel productions. Mr. Chaney's first feature will be "Wolf Breed," a picture of the North Woods. The supporting cast will include Grace Darmond, Irene Rich, Alan Hall, and little Stanley Goethals, Robert Thornby will direct Chaney in his coming Universal-Jewel picture.

It is reported from the Universal home office that many elaborate sets will be required for the new production, but while they are in process of construction, the company will film out-of-door sequences in the mountains. Production work is to start without delay.

A scene from Tom Mix's new picture for Wm. Fox release, "The Night Horsemen"

A World-Popular "Tarzan"

Elmo Lincoln, Serial Star, Welcomed by Fans in Every Country

SINCE the initial announcement that Elmo Lincoln was to appear in a Tarzan film was made public several weeks ago, he has been the recipient of an extraordinary mass of correspondence from all parts of the world.

Letters have reached the motion picture star from distant points in this country, while included in his mail have been postal cards, letters and five instances of cables from London, Paris, Lucerne, Amsterdam and Milano.

In assuming the stellar role in "Adventures of Tarzan," the serial which will be released October first, Lincoln returns to the character which brought him fame and fortune. As the creator of the ape man of Edgar Rice Burroughs' imagination, Lincoln created a furore in "Tarzan of the Apes" and later "The Romance of Tarzan." The motion picture public has clamored for Lincoln in the role of Tarzan during the lapse of time since his depiction of the character in the film mentioned. It is partly due to this popular public demand that he was to portray the ape man in the latest serial film version of Burroughs' latest novel.

It is regarded as a peculiar coincidence that Lincoln's experience prior to his debut in motion pictures renders him especially fit for the part of Tarzan. For several months he was one of an expedition which explored Africa, participating in several thrilling adventures in the jungle. In physique and make up the star of "Adventures of Tarzan" is ideally fitted for the role. Weighing two hundred and fourteen pounds and standing over six feet in height, Lincoln possesses the strength of a super-man, combined with a daring which has led him to risk his life several times in scenes with the various wild animals in "Adventures of Tarzan."

Aids Independence Month

Hodkinson Corporation Reports Many Bookings for September

THE Hodkinson Corporation is doing everything in its power to assist the independent theatre owners in the fight which they are waging, announces that company, and is offering them a strong list of feature productions for play dates during that month.

The response of the exhibitors has been immediate and satisfying as is evidenced in a recent letter received from S. A. Arnold Hodkinson Representative in Memphis. The letter follows:

"The following first run Hodkinson pictures will play Memphis Independence Month: "Brute Master," Pantages Theatre, week of Aug. 29; "The Spenders," Loew's Palace theatre, week of Sept. 4; "Down Home," Pantages theatre, week Sept. 12; "Lavender and Old Lace," Loew's Palace theatre, week of Sept. 11; "The Journey's End," Loew's Palace theatre, week of Sept. 18."

"This is a striking indication," claims the Hodkinson organization, "of the splendid progress made by the W. W. Hodkinson Corporation in the three years which they have been functioning and points clearly to the fact that even greater progress may be expected from them now, as, since the establishing of their own exchange system, they have become the dominant organization in the field of independent motion picture distribution."

Newest Universal Serial

Art Accord in "Winners of the West," is Based on History

THE first installment of "Winner of the West," Art Acord's new serial thriller based on actual historical events, has been received at the Universal home office in New York and is pronounced by that company the most remarkable serial opening since chaptered photoplays were devised. The new serial, an exact and authentic story written around the adventures of Capt. John C. Fremont, pioneer of the West, is so true to actual history and so engaging as to plot and suspense, Universal officials have named this new departure in serial construction as a "continued feature."

It is promised as the forerunner of a new form of continued screen story. Universal already has several other historical chronicles being whipped into continuity form for production as "continued features." They form a chain of moving pictures which will portray the winning of the West and the earliest frontier days with verisimilitude, and which will show actual characters from history performing the deeds which made them famous.

"Winners of the West" deals with the gold rush to California in '49 and includes all the thrills and adventures of the hardy pioneers who followed Fremont's trail through the Redskin country and across the Great Divide. No serial ever contained greater thrills nor more suspense than the new Acord feature will have, Universal promises. These thrills, however, will be faithful reproductions of actual events, just as they happened seventy-odd years ago, it is said. The schoolboys and girls will see the heroic figures from their history textbooks in exact counterpart, and grown-ups will see the romantic American characters around whom countless stories of romance and adventure have been written.

Supporting Acord are Myrtle Lind, Burt Wilson, Burton C. Law, Jim Corey, Percy Pembroke and many others. Law plays the role of Capt. Fremont. Acord takes the role of a young Missourian who associates himself with the famous explorer.

Feature for Independents

Burr Spurns Offers to Distribute Personally "Burn 'em Up Barnes"

ALL question and rumors concerning the problematical disposition of Charles C. Burr's "Burn 'em up Barnes," the romantic comedy in which Johnny Hines ascends to stellar honors in feature length productions, were set at rest last week by the veritable flood of sales publicity emanating from Mr. Burr's offices, conveying in unmistakable terms, the determination of "Burn 'em up Barnes" sponsors to distribute the production in the independent market via Affiliated Distributors, Inc., of which organization Mr. Burr is the presiding factor.

During the past few weeks and especially since the beginning of the short season of pre-release showings, given in several Mid-western cities and designed solely to definitely establish its box office value, rumor has been rampant that the State Rights field was to lose another production to a national distributor.

In commenting on his plans, a few days ago, Mr. Burr said:

"Almost from the very inception of this industry—and certainly since there has been a division in the field, it has been openly charged that any so-called 'independent' producer would quickly and completely shift his alliance if he were to produce a photoplay worthy of a place on a program or to be issued as a 'Special' by a national distributor. Perhaps there are instances where this has been done but History will not point out 'Burn 'em up Barnes' as such an example.

"This production was viewed by the principals of several distributing organizations and in each instance, definite propositions were made us, ranging in form from straight commission to the intricate mazes of cash advance plus gross rental splits. However, despite these overtures and propositions, the documentary proof of which we hold in our offices, 'Burn 'em up Barnes,' which was made for the independent market, was saved for it."

Ass'd Exhib Releases in Demand for September

The release on the Associated Exhibitors' schedule are being booked heavily in connection with the Independence Month drive in force during the current month. The releases which are reported to be registering an increased demand include the Holman Day feature, "The Rider of the King Log"; Bryant Washburn's "The Road to London"; "The Devil," starring George Arliss; "The Butterfly Girl" with Marjorie Daw; "What Women Will Do" with Anna Q. Nilsson, "Women Who Wait"; and the Harold Lloyd comedies.

Chester Franklin Will Direct Bebe Daniels

The thirteenth current season Realart picture, starring Bebe Daniels, will be directed by Chester M. Franklin. Edward Sutherland will be her leading man. Myrtle Stedman, Vera Lewis and James Gordon have important parts.

A scene from "The Man from Lost River," a Goldwyn release directed by Frank Lloyd

Timely Views in Issue 70 of Pathe News

The first pictures of the opening of the historic session of the Sinn Fein Parliament to decide on the recent offer made by Premier Lloyd George, have arrived in this country and are the leading feature included in Pathe News No. 70 of current release. The different leaders of the session are shown.

Of international interest also are the pictures from Berlin where Pan-German demonstrations are taking place. In Venice, veterans and wounded heroes of the Great War make a pilgrimage to Mount Grappa to give thanks on the anniversary of the battle that the Italians made their last stand in 1917 and saved Venice. Scenes of the flood in Phoenix, Arizona, which did $1,000,000 worth of damage, are included in the current issue.

Dustin Farnum Film to Be Released by Fox

Dustin Farnum has celebrated his return as a Fox Film Corporation star most fittingly, in the first of his new pictures, "The Primal Law," announced as a September release. There is a strong element of mystery in "The Primal Law," rapid action and many tense situations. The production was directed by Bernard Durning.

"U" Opens Its Broadway House

New Policy at Central Ushered in by "No Woman Knows"

"NO WOMAN KNOWS," Tod Browning's latest Universal-Jewel production, had its premier last Sunday evening in the Central Theatre, Forty-seventh street and Broadway, New York City, and was received with great enthusiasm by an audience which jammed the new Universal playhouse to its doors. The Sunday showing was the beginning of a year's run of Universal pictures in the Broadway house, marking the first time Universal has had its own theatre on Broadway in many years.

The presentation of "No Woman Knows" was arranged by Hugo Riesenfeld, director general of the Rivoli, Rialto and Criterion Theatres, New York. His prologue arrangement for "No Woman Knows" was simple and tasteful. It consisted of a violin solo, "Kol Nidre" rendered by Isidore Berger, in keeping with the theme of the picture; while the picture itself was accompanied by special organ music also arranged by Riesenfeld.

Accompanying the Tod Browning production on the program was an "Out of the Inkwell" comedy by Max Fleischer and a "bubble dance" interpreted by Lillian Powell.

"No Woman Knows" is a picturization of Edna Ferber's book "Fanny Herself." The principal role "Fanny" was taken by Mabel Julienne Scott who gained new laurels by her interpretation, as evidenced by the favorable reception accorded the picture by those who filled the Central Theatre on the opening night.

In announcing the acquisition of the Central Theatre, Universal made it known that the lobby displays, prologue and special exploitation used in conjunction with the pictures playing at that theatre, would be devised to suit every exhibitor in the country. The presentations have been promised as models for exhibitors who later book the picture.

That this policy is sound and is being adhered to by Universal was apparent at the opening of "No Woman Knows." The prologue was neither elaborate nor overornate. The lobby was strikingly decorated with lobby cards from the feature, augmented by pages taken from the book "Fanny Herself" and by oil paintings.

The only street exploitation used with the picture was a simple truck stunt which included the painting of a huge book on the canvas sides of the truck to tie up the picture with the popular novel.

"No Woman Knows" will remain in the Central Theatre for two weeks, when it will be followed by another Universal picture. Later on in the season the theatre will be given over to the presentation of "Foolish Wives," the million dollar von Stroheim picture, now being cut and edited at Universal City.

In adapting the Central Theatre to moving pictures, Universal made many changes in the lobby and front, to adjust the house to the psychology of moving picture patrons. The most important change was the closing up of the interior box-office and the installation of a moving picture box-office flush with the side-walk.

Paramount Week Sets a Record

7000 Houses Playing Paramount During Week is Report

WITH approximately seven thousand motion picture theatres in the United States showing Paramount pictures exclusively this week, Paramount Week has smashed all records for this annual national sales event, according to the figures given out by the Famous Players-Lasky Corporation.

Amazing as this grand total record is in itself, still more astonishing is the fact that right on the heels of probably the worst Summer slump that the industry has ever experienced, as the result of a protracted period of terrific heat which covered the entire country like a blanket, approximately eleven hundred more Paramount Week accounts were booked than last year.

Figures compiled by the sales department at the Paramount home office last Wednesday, based upon returns received up to the previous Monday, showed an actual gain of 955 accounts over last year. At that time, however, three of the biggest exchanges had not filed their weekly reports. Adding an approximate figure for these three offices, based upon their previous reports, and allowing for the fact that there were still five business days to go before the beginning of Paramount Week, the conservative estimate of an increase of 1,100 houses over last year was arrived at.

A tabulation made ten days ago showed a number of exchanges bunched so closely in the race for leading honors in the big sales contest, in which $10,000 in prizes is at stake, that it was impossible to pick the winners. At that time the ten offices apparently in the lead were the following: Indianapolis, San Francisco, Los Angeles, Cincinnati, Denver, Seattle, Albany, Salt Lake City, New Haven and Buffalo. Salt Lake City had jumped in one week from seventeenth place to eighth, and San Francisco from fourth to second. However, there are so many conditions that must be taken into consideration by the final judges, such as the volume of business for the week preceding Paramount Week and the week following, that it is not impossible that all of the prizes may be captured by dark horses which now seem, on the face of present returns, to be out of the running. Boston, for one, looks decidedly dangerous, and so does Philadelphia.

More eloquent even than the country-wide survey of business conditions made by Adolph Zukor is the story of the definite revival of the picture business which is written between the lines of this Paramount Week result. It is a story of confidence in the future on the part of exhibitors, a confidence well grounded in the knowledge that the slackness during the summer was almost entirely due to the unfavorable weather and not to weakness in the business fabric of the country or to any instability in the film industry.

Character studies from "Bali the Unknown," a feature travel story in Prizma color, the rights to which are controlled by Harold H. Horton, Prizma, Inc.

At the right and left are two scenes from "The Idle Class," Charlie Chaplin's new comedy which will be released by First National. In the center is Buster Keato in "The Playhouse," another First National comedy

"Hurricane Hutch" Showing Fills Town Hall

Exhibitors and their friends, of New York and New Jersey filled the Town Hall on West 43rd Street, New York City, at the special showing of the new Pathe super-serial, "Hurricane Hutch," produced by George B. Seitz, and starring Charles Hutchison, Pathe's famous "stunt man." The showing was arranged and held under the direction of William E. Raynor, branch manager of the Pathe Exchange in New York City, and a suitable musical setting was especially arranged for the presentation. A number of one-sheets, and other advertising matter were shown, followed by the introduction of the star and prominent members of the cast.

Preliminary to the showing of the serial, the latest animated cartoon of the "Aesop's Film Fables" series was thrown on the silver sheet, followed by "Netting the Leopard." After the presentation of "Hurricane Hutch" the latest Harold Lloyd comedy, "I Do," closed the bill.

Realart Gets "Morals of Marcus Ordeyne"

Realart announces that Wm. D. Taylor has received cabled advice from England that the deal which he started while abroad to secure the rights to "The Morals of Marcus Ordeyne," has been satisfactorily consummated. Edward Locke is the author.

Taylor has already started work on this story with May McAvoy as the star in the role of "Carlotta," the little English girl who was reared in an Oriental harem.

A particularly colorful production is assured by the wealth of Oriental atmosphere which is called for.

Stories Are Chosen for Minter and Binney

Stories to form the basis of the coming vehicles for Mary Miles Minter and Constance Binney have been selected. The story for Miss Minter was written by Ewart Adamson and is a story of the South Seas. Fred Myton did the continuity. The story for Miss Binney was written by Harvey Thew. The main title has not yet been decided upon.

Scenario Competition Rouses Interest

THE scenario competition being conducted by the Chicago Daily News in conjunction with the Goldwyn Pictures Corporation is declared to have roused great interest among writers of all classes. The prizes, as described in last week's issue of the News, aggregate $10,000. The list of judges, just announced by Goldwyn, comprises Charlie Chaplin, Rupert Hughes, Samuel Goldwyn, Mary Roberts Rinehart, Norma Talmadge, Gouverneur Morris, Gertrude Atherton, David Wark Griffith and Amy Leslie.

In a statement from the Goldwyn headquarters the following details are announced:

Contest will close November 1; copyrights in winning stories will be assigned to Chicago Daily News; themes dealing with home life are preferred, though no limit is set on subject matter or style of treatment; manuscript must be limited to 5,000 words and may be written in short-story form; continuity form not being desirable; "do's and dont's" by the judges will be published daily in Chicago News for those interested.

Mix in His Element in "The Night Horseman"

"The Night Horseman," sequel to "The Untamed," is described by Fox Film to be a thrilling picture play unfolding a tale of wild riding and desperate fighting. It provides Tom Mix with exceptional opportunities for the display of his skill and daring as a rider and his marked ability as a screen actor in strenuous roles.

The supporting cast includes: May Hopkins, playing the lead; Harry Lonsdale, Joseph Bennett, Sid Jordan, Bert Sprotte, C. Anderson, Lon Poff and Charles K. French. The play is based on the novel "Wild Geese," by Max Brand, and the scenario is by Lynn Reynolds, who also directed the production.

Educational Opens Exchange at Charlotte

Educational Film Exchanges, Inc., opened its thirty-seventh branch exchange in Charlotte, N. C., September 5. Following within a few days after the opening of a new branch at Oklahoma City, this provides a striking illustration of Educational's confidence in the new year's business and in its new product.

Just before his departure for Europe E. W. Hammons, president of Educational, announced the coming opening of the Oklahoma City branch, and indicated that increasing business probably would necessitate establishment of further branch exchanges in the near future.

Tearle Referees Genuine Bouts in New Subject

Ralph Ince is now producing "The Referee" with Conway Tearle in the stellar role. This is one of the series of six Tearle features which Selznick will release during the coming season. The picture is based on Gerald Beaumont's story which recently appeared in the Red Book. Lewis Allene Browne did the scenario. Some of the bout scenes according to word from the Selznick offices, were taken in the quarters of the Queensboro Athletic Club with Tearle acting as the referee of several professional matches. In one of these bouts, Frankie Ryan, a Brooklyn favorite, met Gus Platts, the middleweight pugilistic luminary of Europe. Gladys Hulette plays opposite Mr. Tearle. Charles Slattery, Anders Randolf and Laura Clarion are among the principals in the support.

"Behind theCurtain" Is New Pathe Episode

"Behind the Curtain" is the title of the thirteenth episode of the new Pathe serial, "The Yellow Arm," produced by George B. Seitz, which Pathe will release September 11th. Juanita Hansen is starred in the new chapter play and Warner Oland with Marguerite Courtot are prominently featured in the strong cast of players. The current episode is declared to be a genuine thriller.

"Runaway Train" t Return to Capitol

"LYMAN H. HOWE'S FAMOUS RIDE ON A RUNAWAY TRAIN," an Educational release, has been called back to the Capitol theatre in New York, the world's largest theatre, for its third showing there.

The "Ride on a Runaway Train" had its premiere at the Capitol some time ago. A short time later it was run there for another week, and at that time S. L. Rothapfel, manager of presentation for the Capitol, wrote that "in my opinion, the 'Ride on a Runaway Train' is the best short subject I have ever seen." He added that "it is the only short subject which we ever brought back for a second presentation, and on both occasions it created a sensation."

The picture was released by Educational and has had success and commendation such as are won by few short novelties. Now it is coming back to the Capitol again, where the patrons of that theatre will see it for the third time early in September.

Molly Malone Leadin Woman for Fox Star

Molly Malone has been engage as leading woman to support Mau rice Flynn, the new Fox star, i "The Real Man," a story b Francis Lynde. The productio will be directed by Carl Harbaugh The cast includes Norman Selby Kathryn McGuire, B. J. Farrel McDonald, James Farley an Leslie Casey.

Exhibitors at Atlanti City See Pathe Films

Through the courtesy of Harr Jordan, general manager of the B F. Keith Philadelphia and Garde Pier theatres, exhibitors attendin the recent convention in Atlanti City enjoyed a program made u of several of the most attractiv pictures on the Pathe short sub ject list. The subjects show were several in the "Aesop's Film Fables" series, "Netting th Leopard," first of the series o three Major Jack Allen Wild Ani mal Adventures, and "Topics o the Day."

Betty Compson's Debut as Paramount Star

BETTY COMPSON is about to be presented in her first Paramount starring picture, "At the End of the World," which is scheduled for release September 11.

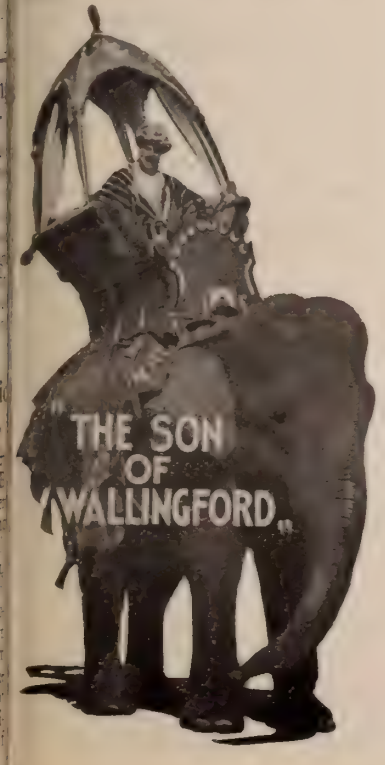
This picture which introduces heroine of "The Miracle Man" as a Paramount luminary is taken from the play of the same title by Ernst Klein, who has contributed many successes to the European stage. The continuity was furnished by E. A. Bingham. Another notable debut in connection with this production is that of Penrhyn Stanlaws as a motion picture director.

Miss Compson's leading man is Milton Sills, with Mitchell Lewis, Casson Ferguson, Joseph Kilgour, Spottiswoode Aitken and Goro Kino in prominent supporting roles.

First Run Contracts for Educational

Reports are being received daily from the branches of Educational Film Exchanges, Inc., of contracts for the second year's output of short subjects. In spite of increased prices in keeping with the greater effort being put into the production of the new subjects, new contracts are being sent in with most encouraging frequency.

Denver, San Francisco and Detroit branches got the honors for submitting the first contracts for the new product. The Denver branch reported some time ago that it had closed for Educational's entire output of comedy subjects, Sketchografs and Selig-Rork Photoplays for first run in that city. The first contract from Detroit covered the entire comedy program of 62 subjects, while contracts have been made in San Francisco for the comedies and for the Selig-Rork Photoplays.



Lobby display for "Martin Johnson's Jungle Adventures" the Exceptional Pictures Corp. special feature showing next week at the New York Capitol theatre

"Jungle" Picture at Capitol

Big House Uses Dignified Exploitation for Martin Johnson's Film

THE exceptional exploitation possibilities of Martin Johnson's "Jungle Adventures," the first picture to be offered by the Exceptional Pictures Corporation, are being taken advantage of to their fullest extent by S. L. Rothafel, of the Capitol Theatre, New York City, according to a statement from Exceptional Pictures Corporation. "Jungle Adventures" will be presented as the feature attraction at the big house during the week of September 11, it is announced.

Exploitation is more and more being considered rather the intensified application of plain commonsense selling propaganda than the use of hair-raising stunts which create momentary attention with doubtful ultimate consequences. Therefore, despite the old daredevil stunts which "Jungle Adventures" might at once suggest, there are so many legitimate exploitation angles that the old methods need not be resorted to in putting over Martin Johnson's unusual feature, it is declared by Exceptional.

The photographs showing scenes from this romantic production are in themselves so unique that an attractive lobby stand, with a number of these, has proven at the Capitol Theatre that it will attract the most widespread attention. Oil paintings of these stills will also find a ready spot in almost any shop window for they will attract on account of their unusualness, which simultaneously will benefit the shop by directly increased attention to its wares.

Newspaper tie-ups with sporting-goods, apparel and department stores recommend themselves, based on the fact that such stores are prepared to equip anyone for a trip of one day or for one year's journey into the jungles of Borneo, where "Jungle Adventures" was filmed. Among the items which such a trip requires are apparel of every nature for camp use, tents, provisions, guns, ammunition, medicines, camp utensils, etc., etc.

Bosworth Picture Ready

"Blind Hearts," Produced by Star, Received by Associated Producers

"BLIND HEARTS," the initial production starring Hobart Bosworth, made by that star's own producing company, organized early this year, has been completed, and prints of it will be forwarded this coming week to the exchanges of Associated Producers, Inc., which will distribute the feature. It will be released to the first-run houses the last week in September.

The story is one which Mr. Bosworth chose himself, to make his debut as a producer. It is from the pen of Emilie Johnson.

Mr. Bosworth and the male members of the cast spent several weeks last winter in the ice floes of Bering Straits getting the "Northern stuff" which abounds in the onening part of the picture. The settings for the latter part are San Francisco and environments today. Several actual scenes were made in San Quentin, the famous California prison, by special permission.

Mr. Bosworth portrays the role of Lars Larsen. Wade Boteler is cast as John Thomas, Madge Bellamy as Julia Larsen, Raymond McKee as Paul Thomas, Irene Blackwell as Mrs. Thomas, Collette Forbes as Mrs. Larsen, William Conklin as James Curdy, Lule Warrenton, and Henry Hebert.

Omaha-Nebraska Convention to Start Sept. 19

EXHIBITORS of Iowa and Nebraska will meet in convention at the Paxton Hotel, Omaha, on September 19, 20, 21. Among the questions to be brought up are: federal, state, county, city and town taxation, music license fee, raw stock tariff, internal revenue rulings and procedure, deposit question and the new Nebraska deposit law, blue laws and censorship, film rentals and accessories prices, non-theatrical booking problem, genereal trade conditions and centralized distribution, protection of industry from fake schemes, and an equitable and uniform contract.

The Executive Committee is anxious to have every exhibitor attend, whether or not they are members of the M. P. T. O., as it is considered essential that the two states unite. The railroads have made a one and one-half round trip fare from most points in the territory.

Harry Carey Ready for Big Production

Harry Carey will start production immediately on "Man to Man," Jackson Gregory's big dramatic story, to be filmed as a Universal-Jewel. Stuart Paton has been assigned to direct the star by Irving G. Thalberg, in recognition of Paton's work as the director of "Reputation" and "Conflict," superfeatures starring Priscilla Dean. Continuity for "Man to Man" is being written by George C. Hull.

Production on "Man to Man" closely follows the completion of "The Fox," Harry Carey's first Universal-Jewel. "The Fox" was written by Carey himself and filmed from Lucien Hubbard's continuity.

Maigne to be Corinne Griffith Director

Albert E. Smith has engaged Charles Maigne, whose name as a director is associated with some of the biggest and most successful productions of the past couple of years, to direct Corinne Griffith at Vitagraph's Brooklyn studio in "Received Payment," that star's new production to follow "The Single Track."

Mr. Maigne has directed Lionel Barrymore in "The Copperhead," Mary Miles Minter, Monte Blue, Tom Meighan and other well known stars of other companies, and put out two special Charles Maigne Paramount Productions, "The Firing Line" and "The Fighting Chance."

"Backbone Contract" for Buffalo Exhibitor

One of the most enthusiastic supporters of the W. W. Hodkinson Corporation and of Mr. Hodkinson, its president, is Mr. Howard J. Smith of the Palace theatre, Buffalo, New York.

Mr. Smith has played practically every Hodkinson release in the past.

Marie Prevost, now starring in Universal pictures

R-C to Serve Independents

Has Extensive Plans to Help Make Independence Month Great Success

CO-OPERATING to the fullest with the independent exhibitors, R-C Pictures Corporation is carrying out extensive plans to help them make Independence Month a complete success.

"The greatest aid independent exhibitors can have at this time," declares General Manager of Distribution Charles R. Rogers, "is good pictures sold on a 'live and let live' basis. Therefore, we have scheduled for special release during Independence Month four productions which I regard as unquestioned money-makers.

"They are: 'Where Lights Are Low,' with Sessue Hayakawa; 'The Sting of the Lash,' with Pauline Frederick; 'Shams of Society,' a special with an all-star cast, including Barbara Castleton, Montagu Love, Macey Harlam, Lucille Lee Stewart and Julia Swayne Gordon; and 'A Wife's Awakening,' in which L. J. Gasnier, producer of 'Kismet,' shows again his great ability as a director. These have been set aside for Independence Month solely because we believe they possess box office value far beyond the average production."

In accordance with his plans for co-operating with exhibitors during Independence Month, Mr. Rogers further announced that an attractive assortment of free accessories and exploitation aids has been prepared for exhibitors who book R-C subjects.

These accessories include a special slide, one-sheet and herald and in addition the corporation is offering free 24-sheets to all exhibitors of productions that have already been issued by the organization. The only requirement exacted by R-C Pictures is the pledge of the exhibitor that he will post the paper, it is stated.

"Camille" Premiere in N. Y.

Nazimova Comes from Coast to Attend Showing at Ritz Carlton

THE Nazimova motion picture production of "Camille" was given a private showing Wednesday evening, September 7, in the ballroom of the Ritz-Carlton Hotel. A specially invited audience, composed of persons distinguished in artistic, literary, social, theatrical, educational and motion picture sets, attended. Nazimova, who made the picture at Metro studios in Hollywood, came from California to attend the premiere. It will be released by Metro September 26.

Nazimova's "Camille" is a modernized version of the Dumas masterpiece. The modernizing was done by June Mathis, author of the screen versions of "The Four Horsemen of the Apocalypse" and "The Conquering Power." It is the most ambitious screen effort that Nazimova has made. In it, she says, she hopes "to achieve for 'Camille' on the screen what Bernhardt achieved on the stage."

The "Camille" of 1921 model is addicted to automobiles and the latest Rue de la Paix gowns. She moves against ultra-modern backgrounds, designed by the Russian artist, Natacha Rambova. The picture was directed by Ray C. Smallwood and photographed by Rudolph J. Bergquist. Joseph Calder was technical director. The supporting cast includes Rudolph Valentino, Arthur Hoyt, Zeffie Tillbury, Rex Cherryman, Edward Connelly, Ruth Miller and Consuelo Flowerton.

Realart's Studios Enlarged

Capacity Doubled Since Last Year; Five Starring Units Now in Employ

REALART'S West Coast studios approach the opening of the Fall production season especially well equipped for the carrying out of a busy schedule during the coming months. As a result of improvements already completed or now in progress, the studio capacity will soon be almost double of that which Realart had this time a year ago.

Realart now has five stars working at the West Coast studios, the greatest number since the organization of West Coast plant. To direct these stars Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley and May McAvoy, a corps of six directors has been assembled. This, by simple comparison, shows that there is one more director than there are stars, a production difficulty which is obviated by the simple expedient of having one director "off stage" supervising the cutting of his last picture and preparing the details of his next.

Elmer Harris, supervising director, now has so many authors and scenario writers on his staff that the scenario building is being nearly doubled. The improvement includes a half dozen new offices and a large conference room where the scenarists meet daily with Mr. Harris to discuss the stories intended for the various Realart stars.

Work on the new "Number Four" stage, which is 90 by 120 feet, has been finished. A dance, at which all the Realart stars and officials on the West Coast were present, was held to celebrate the completion and dedication of the new stage. "Number Four" stage is but part of the improvement schedule authorized by President Morris Kohn on his Los Angeles inspection trip of several months ago. "Number Three" stage, new dressing rooms, an ice plant, a new star bungalow and a new portable lighting plant are among the improvements already effected.

Praise "Three Musketeers"

Ovation Marks Its Opening at the Mission Theatre in Los Angeles

"THE THREE MUSKETEERS," starring Douglas Fairbanks, was accorded the same tremendous reception in Los Angeles that marked its opening last week in the Lyric Theatre, New York. The picture is now showing in Los Angeles at the Mission Theatre. Every report from the West Coast received at the United Artists' headquarters speaks in highest terms of Fairbanks' new picture.

Immediately after the first performance, Harry David, managing director of the Mission, wired Mr. Fairbanks, as follows: "You should have been here. Every other notable in society and filmdom was present. Never in my career as an exhibitor have I had the honor of being host to such an enthusiastic audience. I stand with the public in my gratitude to you for such a masterpiece."

The first report of the reception of the picture in Los Angeles that Mr. Fairbanks received was from Mark Larkin, his publicity manager, who in his wire said: "Public took to Musketeers with open arms. Knocked them for a goal. Harry David expects to run it until he is so old his beard drags on the ground. Reviews says picture is absolutely flawless and herald it as greatest cinema achievement. Florence Lawrence says in Examiner that picture marks your entrance into realm of classics."

The Los Angeles Record ran the following eight column head: "Doug Fairbanks' 'The Three Musketeers' Beggars Description." In the review in the Record, written by Linton Wells, he says: "There are hardly enough adjectives in the dictionary to fittingly describe the greatest picture of the year and one of the greatest of all time, namely 'The Three Musketeers,' for Doug has improved on Dumas."

Florence Lawrence of the Los Angeles Examiner said: "Fairbanks in classic role is flawless. The new cinema is a tremendous success. The period idea is carried out with remarkable fidelity and scenes of old Paris are duplicated with a magnitude which affords wonder and amazement to the student and layman as well."

Henry Dougherty in the Los Angeles Express news story said: "'The Three Musketeers' is probably the greatest achievement since the birth of the motion picture industry. Mr. Fairbanks in this play surpasses his excellent work in 'The Mark of Zorro.'"

Paul Powell Assigned to Lasky Studio

Paul Powell, Paramount producer, and Mary H. O'Connor, scenario writer, who have been engaged in production work for Famous Players-Lasky British Producers, Ltd., at Paramount's London studio, returned to New York Monday on the Celtic and will proceed at once to the Lasky studio, Hollywood, where they will be assigned to production units.

While in England Mr. Powell produced two pictures for the British Paramount organization, "The Mystery Road" and "Dangerous Lies," both of them E. Phillips Oppenheim stories. The latter, which was adapted by Miss O'Connor from Mr. Oppenheim's "Twice Wed," was completed just before Mr. Powell left London and he brought with him the first finished print.

Pickford's New Special to Open September 15

"LITTLE LORD FAUNTLEROY," starring Mary Pickford, will open in New York City on September 15th in the Apollo theatre, West Forty-second Street, near Broadway. Through this arrangement, "The Three Musketeers," starring Douglas Fairbanks, will be practically a next-door competitor of Miss Pickford's new picture, as the Lyric, in which the Fairbanks picture is now being presented, adjoins the Apollo. "Little Lord Fauntleroy" will be a super-feature offering, and will be shown in about ten reels.

The Apollo theatre engagement will be handled by Joseph Plunkett, managing director of the Strand, New York City, who is also conducting "The Three Musketeers" presentation. The picture will be put on with special musical setting arranged by Louis F. Gottschalk. A prologue will be staged with special setting.

Vidor's for the A. P. Nears Completion

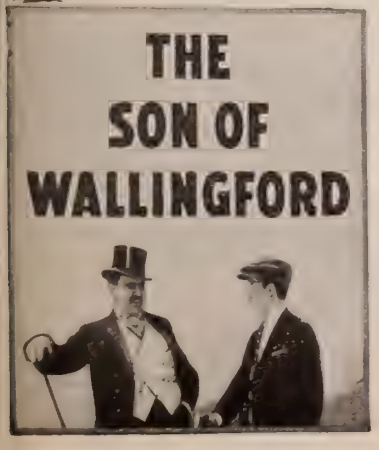
With the shooting of a spectacular railroad wreck, "Love Never Dies," the initial King Vidor release for Associated Producers, Inc., is nearly completed. Cutting on the feature, which will take about a month, will be started as soon as a few studio scenes are taken, and prints are expected to be available about two weeks before release, which has been tentatively set for the middle of October.

The wreck resulted in the destruction of a locomotive, six cars and a railroad trestle, and was far more costly than was originally planned.

Melford's "The Shiek" to Have Enlarged Cast

Margaret Loomis and Fontaine LaRue have been added to the many notable players appearing in George Melford's Paramount production, "The Sheik," in which Agnes Ayres and Rudolph Valentino are featured.

Miss Loomis is an expert dancer, formerly associated with Ruth St. Denis.



Marion Davies

Paramount Names Releases

September List Has Subjects Which Went Big in Pre-Release Showings

AS its contribution to the opening of the new season 1921-22, Paramount presents six productions, many of which have already given promise, through pre-release showings in New York, Chicago and Los Angeles, of being among the leading box-office attractions of the year.

First on the list, scheduled for release September 4, is Wallace Reid in "The Hell Diggers." This is from an original story by Byron Morgan. Lois Wilson is Reid's leading woman, and Richard Bennett appears in a prominent role. Frank Urson here makes his debut as a full-fledged director.

Also scheduled for the 4th is Gloria Swanson's first Paramount starring picture, "The Great Moment." Written by Elinor Glynn. Monte M. Katterjohn adapted the story for the screen and Sam Wood directed. Miss Swanson's leading man is Milton Sills, while Alec B. Francis also has a prominent part.

For Sept. 11th, is scheduled another Paramount starring debut, that of Betty Compson in "At the End of the World." This is from an adaptation by Adelaide Heilbron of a play by Ernest Klein, one of the foremost European dramatists. The scenario was written by E. A. Bingham, and the production was directed by Penrhyn Stanlaws. Milton Sills is again seen as leading man.

Paul Powell's production, "Dangerous Lies," made at the London studios of Famous-Players British Producers, is scheduled for the 18th. This is a photoplay by Mary H. O'Connor based upon E. Phillips Oppenheim's popular novel, "Twice Wed." David Powell is featured in the leading role and Mary Glynne plays opposite him.

Also scheduled for the 18th is the big European special production, "The Golem," which is now playing its twelfth week to capacity business at the New York Criterion. Paul Wegener, one of Europe's greatest actors, directed the production and appears in the leading role.

September 25 is one of the real red letter days on the Paramount schedule for it marks the release of Cecil B. DeMille's "The Affairs of Anatol" with its twelve stars including Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

Playgoers to Release a Five-Reeler Series

AN announcement by Associated Exhibitors states that contracts have been signed by Arthur S. Kane, representing Playgoers Pictures, and Herbert Hayman, on behalf of Herald Productions, whereby J. P. McGowan will direct and be starred in six five reel features, to be distributed by Playgoers Pictures.

The first production has been completed and will be released on September 25th, under the title "Discontented Wives." This feature marks Mr. McGowan's debut as both director and star. In "Discontented Wives," Mr. McGowan is supported by Fritzi Brunette. Others in the cast are Jean Perry, Andy Waldron, G. S. McGregor, Edith Stayart and Jackie Condon.

Bookings Grow as Goldwyn Week Is Neared

Bookings on Goldwyn releases are growing in volume with the approach of Goldwyn Week, starting October 23rd, according to advices from the Goldwyn headquarters in New York. The number of signed contracts being received at the twenty-two branch exchanges are reported to be rapidly increasing. The applications for special exhibitor aids for use during Goldwyn week are said to be so voluminous that it has been found necessary to order new quantities of supplies in excess of the original estimate.

In addition to "The Old Nest" and "Dangerous Curve Ahead," the list of fifth year productions available for Goldwyn Week include "The Night Rose" by Leroy Scott, "All's Fair in Love," by Thompson Buchanan; Tom Moore in Charles Kenyon's original screen story, "Beating the Game," etc.

Wells Hastings to Do Titling for Realart

Wells Hastings has been appointed as the head of the newly-formed title department at the Realart studios. Mr. Hastings has written several originals for Dorothy Gish, as well as a number of novels. His latest work for the screen was the titling of "A Light in the Clearing," a T. Hayes Hunter production.

Grant Brightman Heads New Organization

Grant L. Brightman, for the past two years manager of exploitation for Goldwyn Pictures Corporation, has resigned to form The Brightman Organization, with offices in the World's Tower Building. The new organization will specialize in public relations, advertising, sales promotion, merchandizing, house organ publishing, exploitation for motion pictures exhibitors, distributors and producers. and film titling, editing and continuity writing.

Herbert Rawlinson, who will appear in leading roles in Universal special attractions

May Run "Quo Vadis" in Legitimate Theatre

Following the success scored in San Francisco at the Savoy Theatre, the F. B. Warren Corporation may play the brilliant revival of Geo. Kliene's "Quo Vadis" in several legitimate theatres of the country as a big road attraction with special orchestra and effects, as produced at the Astor Theatre in New York and McVicker's Theatre in Chicago in 1913, the year this spectacle grossed over two million dollars.

Arrangements are now underway for a Broadway theatre in New York and one in Boston to show there during the forthcoming Dante celebration when prominent Italians will meet there in convention.

Grand Opening on Coast for Ingram Special

Rex Ingram's Metro production of "The Conquering Power" was enthusiastically received by a brilliant audience at the Western premiere showing at the Mission theatre in Los Angeles recently. Although no arrangements had been made for a special performance, the audience on the opening night was one that rivalled any ever assembled in Los Angeles for a first night.

Los Angeles critics were unanimous in their praise of "The Conquering Power." Without exception, they pronounced "The Conquering Power" as one of the very few outstanding screen triumphs of the past few years.

Gareth Hughes to Play Opposite Viola Dana

Rather than merely mark time while awaiting George D. Baker's preparation of his second series of starring vehicles, Gareth Hughes, who with the production of "Garments of Truth," "The Hunch" and "Little Eva Ascends" became a full-fledged Metro star, will appear as leading man for Viola Dana in her next special photoplay, "Glass Houses."

"Glass Houses," an original story by Clara Genevieve Kennedy, and scenarioized by her sister, Edith Kennedy, of the Metro staff, will be directed by Harry Beaumont.

Is 2-Reel Drama to Return?

Selig-Rork's Current Work in Two-Reel Product as Viewed by Expert

HERBERT HOWE, writing in the September number of Motion Picture Magazine, a moving picture fan publication, gives the view of an expert critic on the return of the two-reel photoplay such as Selig-Rork are making for Educational release. In an article, under the caption "The Return of the Two-Reeler," Mr. Howe says:

"Another old favorite is trying to stage a come-back. There is always something pathetic about the reappearance of a former idol whose public has forgotten. So it was with a heavy and dubious heart that I went to Selig-Rork studios to review the return of the oldest of all favorites — the two-reel drama."

After discussing the earliest days of pictures, recalling the time when a single reel was considered the limit for any picture, and reviewing the growth from that time to the very long "feature" photoplay, Mr. Howe goes on to say:

"Naturally it was not easy to induce directors and actors of high reputation into demi tasse drama. And Messrs. Selig and Rork knew that it required supernal agencies to raise the favorite from the dead. They finally secured Bertram Bracken as director. From the shelves of the great film library at the Selig plant Mr. Bracken selected 'The Policeman and the Baby,' a comedy drama, and 'The Northern Trail,' a tragedy by James Oliver Curwood, as the first of the series. For these he secured players of repute—William Desmond, Lewis Stone, Ethel Grey Terry, Wallace Beery, Elinor Fair and Margaret Landis.

"When I viewed 'The Northern Trail' I realized more emphatically the fault of the motion picture. Commercially speaking, the five-reeler has been adulterated. I speak of the majority of 'feature' pictures.

"The short story has been the favorite form of American literature. O. Henry, of all writers, is perhaps the most typically American, because he wrote concisely and faithfully of common American life. Some of his stories were produced as five-reelers without much success, whereas those done as two-reelers often overshadowed the feature of the program."

Work on "Iron Trail" Pleases Rex Beach

Rex Beach had his first look at the scenes already completed for the forthcoming United Artists release, "The Iron Trail" and at the end of the screening expressed his approval in two words—"That's Alaska." It is not so much what one says as how one says it that counts; and the tone of satisfied conviction with which the author uttered those two words spoke volumes of commendation for Director R. William Neill's work up-to-date in this subject.

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Eugene O'Brien in "Clay Dollars," a Selznick release

Hope Hampton Completes "Stardust"

Hope Hampton has finally completed the actual filming of "Stardust" and is now engaged in putting the finishing touches to the editing, titling and general ensemble. Miss Hampton is one of the few stars of the screen who personally attend to all the finer points in bringing a picture to a state of final perfection and is indefatigable in her efforts toward this end.

"Stardust" was written by Fannie Hurst, in fact it is this author's first full-length novel, and ran serially for several months in the Cosmopolitan magazine. It was adapted for the screen by Anthony Paul Kelly and made under the direction of Hobart Henley at the Peerless Studio in Fort Lee, N. J.

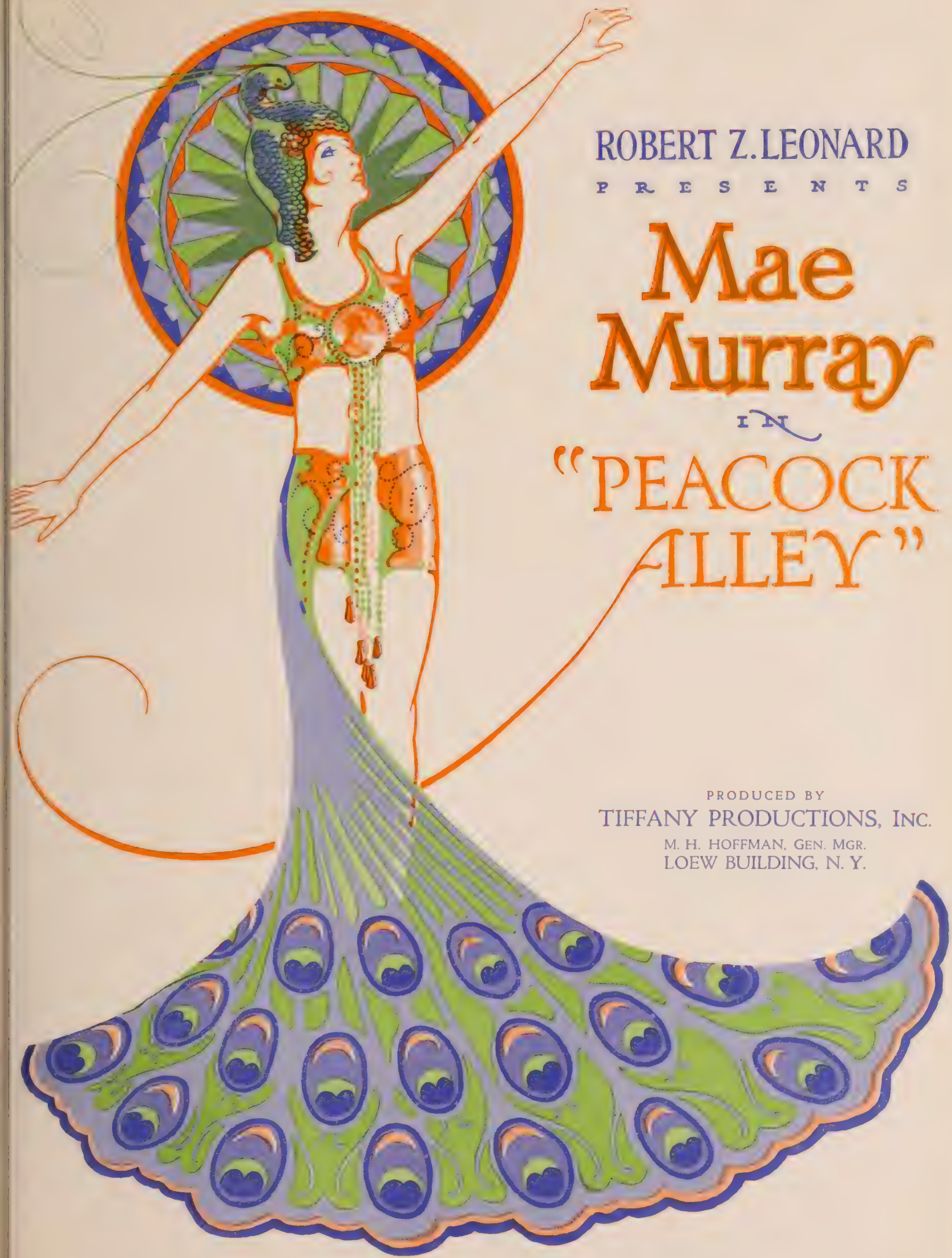
Miss Hampton considers this production to be the greatest picture in which she has appeared and is concurred with in this belief by the most conservative critics. In fact it is said to be one of the most ambitious productions of the year and of the type in keeping with the demand now made by the picture going public. It is a human document. It is scheduled for early release as a First National Attraction.

Betty Compson Feature Is Finished

Betty Compson, under the direction of Penrhyn Stanlaws, last week finished her second starring picture for Paramount, an adaptation of Clyde Fitch's famous stage play, "The Woman in the Case." Preparations are now being made for the starting of Miss Compson's next picture, Sir J. M. Barrie's "The Little Minister," which also will be directed by Mr. Stanlaws.

R-C Acting to Popularize Its Trade Mark

With the aim of establishing the R-C Pictures Corporation trade mark more prominently than ever as a guide to exhibitors and theatregoers, the publicity and advertising department of that organization is carrying on a quiet but aggressive campaign to popularize it throughout the world. The initials R-C with the word "Pictures" in smaller letters underneath and the whole enclosed in a circle makes not only an attactive emblem but one that is easily read at a glance.



ROBERT Z. LEONARD

PRESENTS

Mae Murray

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NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Importance of Proper Illumination of Theatre Interior

Architect and Lighting Engineer Can Prevent Much Discomfort

In the early days of the motion picture theatre, it was customary to present the pictures in a room containing practically no illumination except what resulted from reflection at the screen. This procedure may have been justified to a certain extent at that time because the light used for projecting the picture was very weak, making it necessary to exclude practically all stray light from the room in order that the screen might appear of satisfactory brightness. With improvements in the projection apparatus and in the quality of the photographic materials, the brightness of the picture itself has been increased until it is of relatively high intensity. Following this, there has been some increase in the illumination of the interior of the theatre. The higher screen brightness naturally permits more interior illumination without seriously interfering with the picture.

The desirability of comfortably lighting the theatre is at once apparent provided it can be done without loss of quality in the picture. It is hardly necessary to enumerate the objections to the use of poorly lighted theatres. The difficulty encountered by persons entering the theatre in finding their way to unoccupied seats, and the strain placed upon the eyes by the sudden transition from the dark interior to the brightly lighted exterior when leaving, are familiar to everyone. Furthermore, in a poorly lighted theatre, it is quite impossible for the management to supervise adequately the conduct of individuals: a fact which has led to no little criticism of the motion picture theatre. More serious than any of these, however, is the tax placed upon the eyes when viewing a bright screen in a dark theatre. The eyes become adjusted to brightness conditions just as a runner gets his second wind when his pace has become adjusted to his physical ability. The ideal condition for viewing the motion picture screen occurs when the eyes have become adapted to the average brightness of the screen. This is usually impossible since the screen fills only a small fraction of the whole field of view and the remainder of the field is very dark. Because of this, the eyes are forced to view a bright screen to which they can never become adapted. In other words, the eyes under the above conditions are in the same state of dis-ease as the runner before he gets his second wind, but in the case of the eyes the condition continues indefinitely. The remedy is, of course, to increase the illumination of the interior of the theatre. The first phase of the problem undertaken by the Kodak Research Laboratory was the determination of the conditions of interior illumination which would afford the maximum of comfort for the audience without impairing the quality of the picture.

In order ta make practical tests of illumination, a projection booth and a projection machine were installed in a room in the laboratory. A projection screen of an ordinary type was placed at one end of the room. The room was about forty-two feet long and the ceiling of the room was white, while the walls were a medium tone of buff. A lighting fixture was suspended from the ceiling from brackets in such a way that the position of the fixture in the room, the angle of inclination and the distance from the ceiling could be varied in almost every conceivable manner. The fixture itself was of the indirect type so arranged that the direct rays from the lamps could strike only on the ceiling and rear wall of the room. The electric current in the arc of the projection machine was adjusted so that the brightness of the screen with the machine running, but without a film was 20 apparent foot-candles* which is slightly higher than an average brightness as measured in a number of motion picture theatres.

With conditions established which were similar to those in a motion picture theatre, the research laboratory made many trials to determine the most suitable lighting arrangement. The number of lights in the fixture and the position of the fixture in the room were altered in every way possible. At last, a condition was found where the illumination seemed to be better than any other. The general room illumination was such that a person entering the room from the bright sunshine could see immediately all details of furniture about the room and after a period of not more than one or two minutes, could read ordinary printed matter. *Indeed, the facility with which print could be read would make it entirely feasible to sell advertising space on programs.*

To be sure that the quality of the picture was not impaired by this scheme of lighting, several persons experienced in the judging of the photographic quality were asked to express their opinions. These observers were unanimous in the decision that, not only was the photographic quality of the picture fully as good, but that the effect was more pleasing and resulted in greater visual comfort. An important point noted was that much less shock was experienced by the eyes when the screen brightness was suddenly changed by the appearance of a title, and further, that the slight flicker due to a lack of precise shutter adjustment was less noticeable. On the whole, the arrangement was considered satisfactory by all the spectators.

Having found what seemed to be the best lighting conditions, the illumination was measured at many different points in the room. This can be done by means of a small portable instrument** which can be used to measure the illumination at as many different places as desired. From the values obtained, an illumination engineer is able to duplicate this condition in any theatre. Obviously, specific instructions for theatre lighting cannot be laid down because every theatre is more or less a problem in itself. Such factors as the size, the architectural details, use of cornices and arches, the reflecting power of various ceiling and wall surfaces have to be taken into any computation. Certain decorative schemes, especially of ceiling, may also have to be worked out in order to make the lighting most effective. Since the lamps must in general be placed close to the ceiling, certain regions require a low reflecting power and others a high reflecting power. All of these factors may be taken into account, however, and with close co-operation between the lighting engineer and the designer of the decorative scheme, a highly satisfactory arrangement may be chosen.

To show the improvement which might be brought about in a theatre in which the lighting system was already installed, the Kodak experts designed a scheme of illumination for a small theatre used for the exhibition of motion pictures. The results obtained in the experimental room were made the basis of the new calculations. The details were worked out to give very nearly the same amount of general illumination as the experimental room. In this case also, the results were found to be satisfactory and the general effect more pleasing with less strain on the eyes. The general conclusion which can be drawn from these experiments is that a relatively large amount of general illumination may exist in a motion picture theatre without interfering with the projected picture provided the illumination is properly distributed.

Some observations were made during the course of the experiments which will probably upset some of the existing conventions and increase the comfort of the motion picture

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*Just as the candle power is the unit of light intensity, the foot-candle is the unit of the illumination produced. Thus, a 16 candle-power lamp one foot away from the screen would produce an illumination of 16 foot-candles. A 32 candle-power lamp would produce an illumination of 32 foot-candles. By the 20-ft. candles given above is meant that the light coming from the projection machine illuminates the screen to the same brightness as a 20 candle-power lamp would illuminate a small portion of the screen placed one foot away from the lamp.

**The instrument used in this work was a Macbeth Illuminometer made by the Leeds & Northrup Company, Philadelphia, Pa. It is essentially a portable photometer which is calibrated to measure illumination. In use, an opal glass test plate is placed at the point where the illumination is to be measured. The instrument is then pointed at the test plate and by changing the position of a small incandescent lamp in the instrument, a balance in intensity is secured between the light from the test plate and the light from the lamp. The illumination can then be read directly in foot-candles on the scale of the instrument.

patrons. For instance, the black velvet frame which frequently surrounds the screen is found undesirable and a neutral gray is suggested in its place. The reason is simple. Suppose the illumination of the strongest highlight of the picture is 10 foot candles. Under these conditions the brightness of the black velvet frame would be found to be about 0.001 foot-candles. This makes the ratio of the two or the brightness contrast equal to 1 to 10,000. This contrast is beyond the power of the eye to record and results again in overtaxing the process of adaptation. By using a material with a higher reflecting power than black velvet, the contrast between the screen and the frame may be brought within the range of the eye. If the brightness of the frame is raised to 0.02 foot-candles, the contrast between the strongest highlight in the picture and the frame is 1 to 500. Scientists say that this is about the limit of contrast which the eye can endure with comfort. In general, therefore, the black velvet frame should not be used but, in its place, a material which has a reflecting power sufficient to raise the apparent brightness of the frame to something like 0.02 foot-candles.

The selection of the material will depend upon a number of factors: the illumination of the theatre and the distance of the screen behind the front of the stage being the principal ones. For experimental purposes in the laboratory it was found that covering the black frame with white mill net was quite satisfactory. Such an expedient will not in general be found satisfactory in practice since this material will undoubtedly fail to harmonize with the elegance and richness of finish frequently found in the modern motion picture theatre. In many cases the screen area is surrounded by drapings of silk, velvet, or other fabrics and in such cases it is suggested that a fabric harmonizing with the general decorative scheme be used as a draping immediately around the screen area, the color that will give a satisfactory result being such as in ordinary terminology is referred to as a rather dark gray. A very pleasing result was obtained in an experimental installation by the use of a screen frame covered with a warm-grey burlap such as is used for wall coverings. In case the decorative scheme is carried out not by the use of fabrics but by the use of painted surfaces, the frame should be made by use of a rather dark gray paint. Of course, it should be understood that in case a true gray does not harmonize well with the decorative scheme of the interior some rather dark color tone (including colors usually referred to as warm or cool grays) may be used with advantage. In any event, small samples of fabric or small panels painted with various colors should be tried by placing them temporarily in position near the screen and the final choice made when material or paint is found having a reflecting power such as to make the frame appear of the correct brightness.

For similar reasons, no area of the interior of the theatre visible from any seat in the audience except the picture itself should have an apparent brightness of more than 2.5 to 3.0 foot-candles. This applies to the walls near a lamp, to the lamp itself it is not concealed, to any diffusing globes or fixtures used, and in general to any part of the interior of the theatre. For example, a sheet of white paper illuminated by a 25-watt lamp at a distance of one foot, has an apparent brightness of about 20-foot-candles. A sheet of music illuminated in this way, if visible from the audience, becomes a glare spot and may cause great discomfort. Arrangements should therefore be made which, while providing adequate illumination for the musicians, will prevent the illuminated sheets from being visible to the audience. Lights under a balcony are particularly bad and should be used only with a properly designed indirect lighting system. Considerable attention should be paid to the character and position of exit signs. While it is necessary to make such signs very conspicuous, this can be accomplished without making them so brilliant as to become disagreeable glare spots.

The use of a projection screen set well back from the stage and shielded to a great extent from light reflected from the walls and ceiling would probably permit of even greater values of the general interior illumination than used in the tests performed by the laboratory. The results obtained in the tests indicate that the illumination should be about 0.1 foot-candles on the table plane *** near the front of the theatre and increase gradually to about 0.2 foot-candles near the back of the theatre.

It is suggested that if the lighting of the vestibule, lobby and foyer be graded so that the transition from the sun-light to the interior of the theatre is made gradual, the shock to the eyes on entering and leaving the theatre will be diminished. If properly designed, it is possible that the time necessary for the adaptation of the eyes to the interior brightness when entering the theatre will be consumed in passing into the theatre so that ordinary print may be read at once. In any case, it would be unnecessary to equip the ushers with flashlights as is often done at present. A moving light of this sort is very annoying, especially to persons sitting close to the aisle.

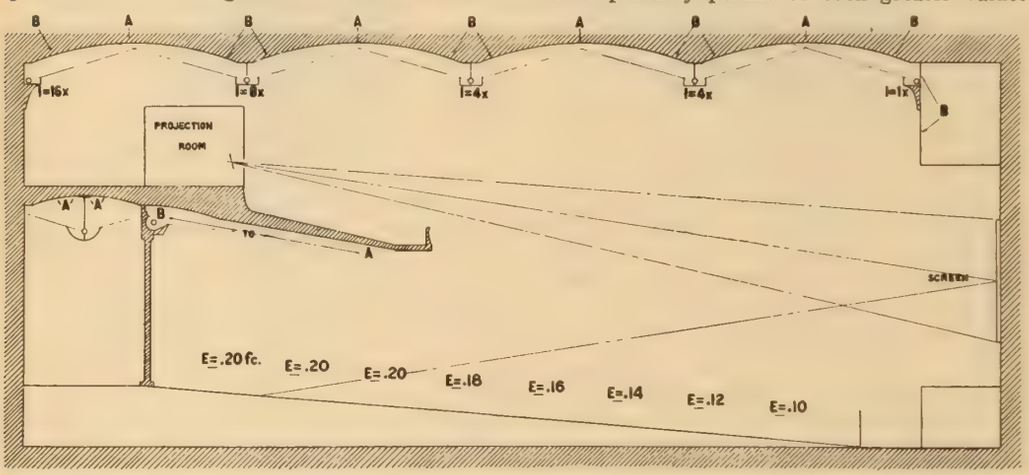


FIG. I

Theatre illuminating plan showing one satisfactory method of scientific illumination

The present high efficiency tungsten lam which are almost universally employed for t atre illumination give an effect which is rat harsh and excessively brilliant. This may overcome by choosing a color scheme for interior, which uses warm tones. Another re edy is to dip the lamps in colored lacquer. formula below gives a very pleasing amber co which is quite satisfactory. Other dye a terials may be used when the amber color d not harmonize with the general color sche of the interior of the theatre.

FORMULA FOR DIPPING LAMPS

4½ ounces	Sandarac (Powdered)
½ ounce	Venice Turpentine
58 grains	Metanil Yellow No. 195 (National Aniline Co., Buffalo, N. Y.)
½ fluid ounce	Lavender Oil (Garden)
26½ fluid ounces	Denatured Alcohol

In figure (I) is shown a possible arrang ment of the lighting in a theatre which is thought would be very satisfactory. T plan is presented as one way of handling t problem and many others may be worked o The scheme is designed to duplicate as nea as possible the results obtained in the laborato and any scheme which will do this would wo equally well. The ceiling, which consists four arches, is illuminated by lamps concea in the fixtures as indicated. The total can power of the lamps in each fixture is in cated by such expressions as i = 1x, i = etc. Without knowing the size of the theat it is quite impossible to specify the exact amou of light to be used. The symbols mean th four times as much candle-power should used at the fixture marked 1 = 4x as at the c marked i = 1x. Thus, if the size of the thea made it necessary to use 100 candle-power i = 1x, we should have to use4 x 100 or candlepower at i = 4x. This will give an illu nation which is more intense at the back of t theatre and which gradually becomes less ward the front.

Since the lamps must be placed comparativ close to the ceiling, it would be necessary order to obtain a uniform ceiling brightn to arrange the decorative scheme so that region marked B would have a relatively l reflecting power while that marked A shou have a high reflecting power. In general, is desirable to use a material of low reflecti power near the lighting fixtures in order cut down the brightness to a point where will not exceed 3.0 foot-candles.

Near the floor of the theatre in the figu will be found numbers indicating approximat the values of the illumination of those poin The expression, E = 0.10 means that the illu nation on the table plane at that point shou be about 0.10 foot-candles. The arrangem of the fixtures is such that with the cand power in each fixture indicated, the illuminat at the table plane will be correct. No atten is made here to work out the details of interior illumination and decoration. They pend so much upon the size of the theatre t each case must be considered separately. It only desired to show the importance of proj interior illumination for motion picture t atres and to indicate the results that may obtained by co-operation between the desig and the lighting engineer, making use of results obtained in the research laborato "The Motion Picture Theatre and Its Inter Illumination," prepared by the Eastman Kod Co., Rochester, N. Y.

Ownership Changes

F. H. and J. A. Barwise have opened up the old Majestic theatre at Nacogdoches, Texas, under the name of the White House.

*** The table plane is any horizontal surface 30 inc above the floor. The amount of illumination in a ro is usually specified by measuring the illumination the table plane for a number of different points in room.

Proper Lens Selection Necessary for Good Entertainment

Results of Tests Described—Choosing the Focal Length

In these days of keenest rivalry among oving picture theatres no detail can well overlooked by the discriminating vner or operator in the strife for public vor. And one of the first of such de- ils to demand consideration is lens uipment.

To regard the projection lens as a mere tail, however, is to minimize its im- rtance. Of all the elements combining make for successful entertainment of is sort, the projection lens is really sic representing the underlying princi- e of the entire operation.

Theatre location, capacity, ventilation, ysical conveniences, popular films—all e important considerations. But with- t a lens there can be no pictures on the reen; consequently, without a satisfac- ry lens there can be no satisfactory pic- res, and satisfactory pictures are e first essential of sustained pop- arity with the movie-going public. ith the development of the busi- ss to a high-class quality plane, ogressive owners and operators ve come almost universally to preciate the truth of this, recog- zing more than ever before the portance of their optical equip- ent.

Feeling the resulting demand for mething distinctly better in this e, the Scientific Bureau of the ush & Lomb Optical Co. has ven the problem a great deal of udy for several years past. To ve brought out a lens of increased ameter and illumination would ve been a quick and compara- ely simple matter. But illumina- on was only one of the things ught, a lens was wanted which mbined all the elements of opti- lly high-grade projection.

The results of this research and perimental work are brought out the new Cinephor Lenses, which e claimed to be unequalled in the four g lens requisites-definition, flatness of eld, illumination and maximum contrast tween white and black, due to the su- erior correction. Because of this cor- ction these lenses can be brought to a arp definite focus.

These results have been attained by the o-ordination of formulas, material and orkmanship. By manufacturing their vn optical glass, the Bausch and Lomb o. state that they can more effectively ntrol its optical properties to meet the quirements of lens problems.

The lens consists of two combinations cells, mounted in a brass barrel. This rrel in turn is mounted in a spiral jacket ith 2¼-inch flange thread, adapting it to machines having a flange on the front of the mechanism such as the Nicholas Power, or furnished with a tube and dust collar to fit the lens clamp of machines like the Simplex.

Series I—Diameter (free aperture) 1 23/32 *in.* (43.5 *mm.*)

Series II—Diameter (free aperture) 2 7/16 *in.* (62 *mm.*)
Front view of Cinephor lenses, showing exact size of both series

The entire mounting is so constructed as to insure durability and absence of lost motion. The lens cells and the spiral jacket are finished in a handsome black lacquer, while the barrel is heavily nickeled.

Cinephor lenses are intended only for motion picture projection, being calculated to meet the special requirements of that class of work.

Two distinct series are offered, designed expressly for professional or theatre work. Both are marked by the same Cinephor standards, differing only in diameter and the focal lengths regularly supplied. They are regularly listed in a range of focal lengths sufficient to satisfy all ordinary projection needs.

The only diameter dimension of a projection lens, which is significant from the standpoint of illumination, is that of the free aperture. Any internal diaphragm or wide lens mount must reduce the illumination proportionately. Since some manufacturers give the outside diameter of their lenses only, both that dimension and the free aperture is given by the Bausch and Lomb Co.

Their Series I has an outside lens diameter of $2\frac{1}{32}$ in. (51.6mm), with a free aperture of $1\frac{23}{32}$ in. (43.5 mm), which is the geratest diameter that will work through the aperture opening on machines having the focusing mount attached to the front of the head. It is listed fifteen different focal lengths, ranging in ¼-inch steps from 4 to 7 inches, inclusive, and in ½-inch steps to 8 inches. This series will prove eminently satisfactory for all-round motion picture purposes under any ordinary theatre conditions.

The Series II has an outside lens diameter of $2\frac{23}{32}$ in. (69.3 mm), with a free aperture of $2\frac{7}{16}$ in. (62 mm), and is regularly listed in ten focal lengths, ranging in ¼-inch steps from 5¾ to 7 inches and in ½-inch steps to 9 inches. They are offered in the longer focal lengths only, being particularly applicable and unequalled for work at long projection distances, and should always be used with machines equipped with Mazda lamps.

SELECTING THE RIGHT FOCAL LENGTH

Upon this selection depends the size of the image on the screen. Not the lens mounting, not even the diameter of the lens itself, but its equivalent focal length and distance from the screen determine the size of the image.

At a given distance the greater the focal length the smaller will be the image. Shorter focal lengths, therefore will give large images. It is a mistake to select lenses of such short focal length that the magnification will be great enough to sacrifice much of the definition and perspective when the observer is near the screen. Brilliant pictures of medium size are far more satisfactory.

The projection distance must be measured from the lens to the screen and should be measured on a line directly from the lens to the center of the screen.

(*Continued on page* 1524)

Evansville House Embodies Several Unusual Features

New Victory Theatre Has Novel Lighting and Cooling Systems

Another million dollar link has been added to the chain of picture palaces in Indiana which are operated by the Consolidated Realty and Theatre Corporation, of which A. F. Brentlinger is vice president and general manager. This is the Victory of Evansville, Ind., one of the finest houses of the middle west, which was recently opened.

A. F. Brentlinger, general manager of the Consolidated Realty and Theatres Corp., who opened the Victory, the fifteenth theatre to be operated by Mr. Brentlinger

The local policy of the theatre will be in charge of B. W. Brentlinger, who is a son of the general manager of the Consolidated organization, and who has been working with him since he first started in the picture industry. The Evansville house will be a home of First National attractions. The theatre will be run on a vaudeville-motion picture program.

First impressions caused by the Victory is its lighting. Its large signs can be seen for a great distance from the theatre. As the lobby is entered a massive linotile stairway, leading into the foyer is seen. The inside of the theatre is gorgeous, still being subdued and artistic. Finished in royal blue, gold and ivory, the theatre has the restful effect. Scroll work has been judiciously used on the stage arcade and balcony edges.

The floor, made of concrete, has heavy soft carpeting over the aisles. The seats are upholstered in dull blue leather. On either side of the front exits are corrugated pillars of ecru, with marble bases.

Several features in the construction of the Victory are the seating and lighting systems. There are no box seats in the house, the balcony extends well forward, coming as close to the screen as possible. The only lights on the side walls are those marking exits. The lighting system, indirect, is arranged in such a manner that all the light comes to the house from the ceiling and from two boxes at the side of the stage. Fourteen lights in these boxes, when covered with shades in the color scheme of the house, will furnish light fo the entire space in front of the balcon extension. The ceiling of the theatre

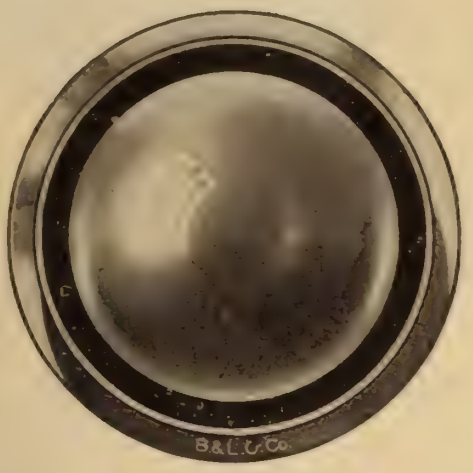
Byron W. Brentlinger, son of A. F. Brentlinger, who will act as house manager of the new Victory. The Victory is an Associated First National sub franchise house

equipped with four rows of six lights eac over which hang big bronze bowls, th light being reflected from the ivory co

(*Continued from page* 1526)

Interior of Victory theatre, showing audience at the first performance on the opening day

Crowd awaiting for the box office opening day of the Victory theatre Evansville, Ind.



Series I—Actual Size
Diameter (Free Aperture) 1-23/32 in. (43.5 mm.)

Series II—Actual Size
Diameter (Free Aperture) 2-7/16 in. (62 mm.)

Brilliant Illumination
Remarkable Flatness of Field
Crisp Definition
Sharp Contrasts

—the four essentials which every discriminating motion picture theatre owner or operator seeks to reproduce in his screen pictures are guaranteed by

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The New Projection Lens

in a manner heretofore unequalled. These lenses supply the element which is absolutely necessary to really good picture shows —the best possible projection. They are *absolutely uniform* in quality selection and are offered in two series:

Series I: Made in fifteen focal lengths, ranging from 4 to 8-inch. Unsurpassed for work under any ordinary theatre conditions.

Series II: Made in ten focal lengths, from 5¾ to 8-inch. Without an equal for work at long projection distances or with Mazda lamp outfits.

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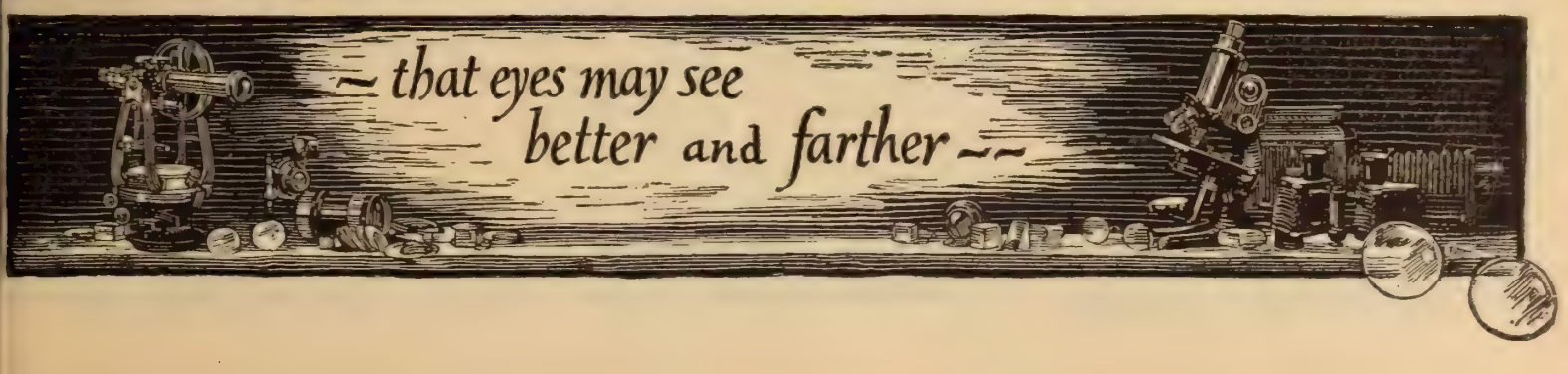


Proper Lens Selection

(*Continued from page* 1421)

The machine itself should be stationed as squarely at right angles to the screen as possible; otherwise a distorted or key-stone-shaped picture will be produced, which cannot be corrected by any combination of lenses.

The table shows the size of image obtained with lenses of different focal lengths at varying distances. Other sizes, focal lengths and distances can be computed as follows:

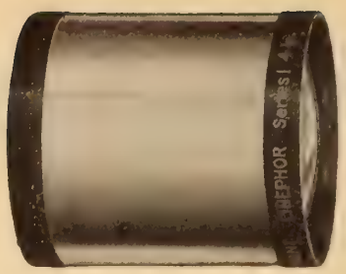
Projection Table

Showing Size of Screen Images at Different Distances with Lenses of Different Focal Length

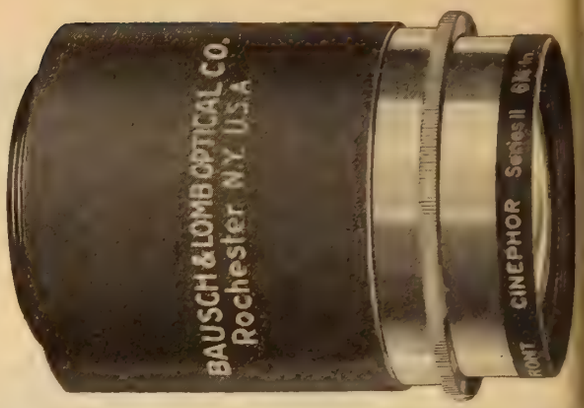
Size of Picture Aperture 0.906" x 0.6795"

Equiv. focus Inches	40 ft.	50 ft	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.	110 ft.	120 ft.	130 ft.	140 ft.	150 ft.
4·00"	9.1 6.8	11.3 8.5	13.6 10.2	15.9 11.9	18.1 13.6	20.4 15.3						
4.25"	8.5 6.3	10.7 8.0	12.8 9.6	14 9 11 2	17.0 12.8	19.2 14.4	21.3 16.0					
4.50"	8.0 6.0	10.1 7.6	12.1 9.1	14.1 10.6	16.1 12.1	18.1 13.6	20.1 15.1	22 2 16.6				
4.75"	7.6 5.7	9.5 7.2	11.4 8.6	13.3 10.0	15.3 11 5	17.2 12.9	19.1 14.3	21.0 15.7	22.9 17.2			
5.00"	7.2 5.4	9.1 6.8	10.9 8.2	12.7 9.5	14.5 10.9	16.3 12.2	18.1 13.6	19.9 15.0	21.8 16.3	23.6 17.7		
5.25"	6.9 5.1	8.6 6.5	10.4 7.8	12.1 9.1	13.8 10.4	15.5 11.7	17.3 13.0	19.0 14.3	20 7 15.5	22.4 16.8	24.2 18.1	
5.50"	6.6 4.9	8.2 6.2	9.9 7.4	11.5 8.7	13.2 9.9	14.8 11.1	16.5 12.4	18.1 13.6	19.8 14.8	21.4 16.1	23.1 17.3	24.7 18.5
5.75"	6.3 4.7	7.9 5.9	9.5 7.1	11.0 8.3	12.6 9.5	14 2 10 6	15.8 11.8	17.3 13.0	18.9 14.2	20.5 15.4	22.1 16.6	23.6 17.7
6.00"	6.0 4.5	7.5 5.7	9 1 6.8	10.6 7.9	12.1 9.1	13.6 10.2	15.1 11 3	16.6 12.5	18.1 13.6	19.6 14.7	21.1 15.9	22.6 17.0
6.25"	5.8 4.3	7.2 5.4	8.7 6.5	10 1 7 6	11.6 8.7	13.0 9.8	14.5 10.9	16.0 12.0	17.4 13.0	18.8 14.1	20.3 15.2	21.8 16.3
6.50"		7.0 5.2	8.4 6.3	9.8 7.3	11.1 8.4	12.5 9.4	13.9 10.5	15.3 11.5	16.7 12.5	18 1 13.6	19.5 14.6	20.9 15.7
6.75"		6.7 5.0	8.1 6.0	9.4 7.1	10.7 8.1	12.1 9.1	13.4 10 1	14.8 11.1	16.1 12.1	17.4 13.1	18.8 14.1	20.1 15.1
7.00"		6.5 4 9	7.8 5.8	9.1 6.8	10.3 7.8	11.6 8.7	12.9 9 7	14.2 10.7	15.5 11.7	16.8 12.6	18.1 13.6	19.4 14.6
7.50"		6.0 4.5	7.2 5.4	8.5 6.3	9.7 7.3	10.9 8.2	12 1 9.1	13.3 10.0	14 5 10.9	15.7 11 8	16.9 12.7	18.1 13.6
8.00"			6.8 5.1	7.9 5.9	9.1 6.8	10.2 7.7	11.3 8.5	12.5 9.4	13.6 10.2	14.7 11.0	15.9 11.9	17.0 12.7
8.50"			6.4 4.8	7.5 5.6	8.5 6.4	9.6 7.2	10.7 8.0	11.7 8.8	12.8 9.6	13.9 10.4	14.9 11.2	16.0 12.0
9.00"			6.0 4.6	7.0 5.3	8.1 6.0	9.1 6.8	10.1 7.6	11.1 8.3	12.1 9.1	13.1 9.8	14.1 10.6	15.1 11.3

The size of image can be determined by multiplying the difference between the distance from lens to screen and the focal length of the objective, by the width of the aperture plate, and dividing the product by the focal length.



Series I—Cinephor lens in barrel only



Series II—Cinephor lens in spiral jacket

Let I be the projection distance, 100 ft. (1200 inches); s, one side of the film picture aperture; *f*, the focal length of the lens, 8 inches; then we have the formula (in which d is the size of the image)

$$d = s\frac{(f-f}{f}$$

Substituting for the letters their known values, we have

$$d = \frac{0.906\ (1200-8)}{8}$$

$$= 135 \text{ inches} = 11 \text{ ft. } 3 \text{ inches}$$

Focal Length: For determining this factor multiply the width of film aperture by the distance from lens to screen and divide the product by the sum of the width of the image and the width of the film aperture.

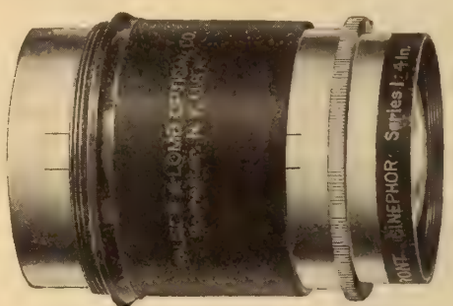
Thus we have the formula,

$$f = \frac{s \times I}{d + s},$$

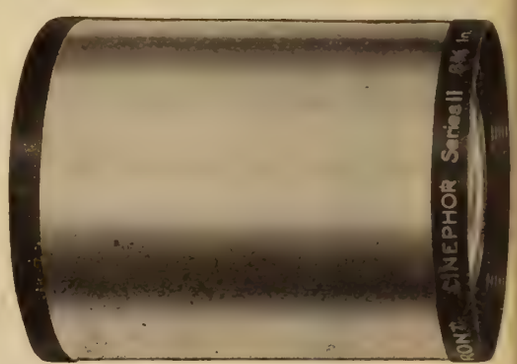
and substituting their values as before,

$$f = \frac{0.906 + 1200}{135 + 0.906} = 8 \text{ inches.}$$

Specific grinding tools and test glasses have been developed for the focal lengths given in the table, and it is recommended the screen margins be adapted to suit a standard focal length. Only a slight reduction in the size of picture or an increase in the width of screen margin is necessary if a standard focal length next longer than that called for in calculation under the formula is selected.



Series I—Cinephor lens in spiral jacket



Series II—Cinephor lens in barrel only

Plan $120,000 Theatre and Studio Building

A syndicate headed by Anthony Rosetti plan to erect a building at Houston and MacDougal Streets, New York City, to contain a vaudeville and picture theatre, stores and studios. A. R. Gribel, architect, estimates the cost at $120,000.

Theatre at Brockton

A large theatre is being completed at Crescent and Main Streets, Brockton, Mass., which is planned to be open Oct. 1. The stage will be 36 feet high, with a depth of 40 feet and an opening of 44 feet. The seating capacity will be 2,000. The latest heating and cooling devices will be installed. Arthur H. Bowditch of Boston is the architect.

Elliot Changes Hands

The Elliot Theatre at Elliot, Pa., has been purchased by Isadore Mandelblatt, formerly the owner of the Castle theatre at McKees Rocks. The house has been completely remodeled and was reopened recently.—Wheeler.

Two More for Brooklyn

Two theatres in Brooklyn are being completed by M. Bleerdes, 773 Willoughby Avenue, Brooklyn, N. Y. The State, at DeKalb and Franklin Avenues, will have a seating capacity of 1,300. The other house, the Ace, will have a seating capacity of 1,200 and a roof garden of 1,000 capacity. A feature of the roof garden of the latter theatre will be an arrangement to produce the proper darkness so that it will not be necessary to wait until dark, thus doing away with daylight saving losses. Neither of the theatres are equipped yet.

Watch for Special Articles Each Week

West Coast Theatres to Add Two More

The West Coast Theatre, Inc., is planning to build a large motion picture house in Pomona, Cal. Their house at Anaheim, now under construction, will have a seating capacity of 1,300.

Theatre for St. Paul

Benjamin N. Schneider, of Minneapolis, and Adolph Zukor are reported to be planning to erect a $250,000 motion picture theatre at Hennepin Avenue, St. Paul, Minn. Mr. Schneider has obtained an option on the property.

Jackson Theatre

A new theatre has been erected by Samuel Jackson in Rivesville, W. Va., and will be named the Jackson, after the owner. The theatre will have a seating capacity of 300 and will be managed by Virgil Jackson, the son of the owner.

POWER'S PROJECTION

Universal Film Company Leases Broadway House; Will Have Model Presentations

"No Woman Knows," Tod Browning's Universal-Jewel production of Edna Ferber's novel, "Fanny Herself," is to have a Broadway run, beginning September 4, in the Central Theatre, Broadway and Forty-seventh street, which has been leased by the Universal Film Manufacturing Company.

A Broadway run is thus assured not only for "No Woman Knows," but also for "Foolish Wives," the million-and-a-half-dollar von Stroheim production, now nearing completion at Universal City.

In taking over the Central, Universal announces a unique and novel policy for the operation of that house.

Each picture that plays the Broadway house will be supplied with exploitation and a presentation arranged and prepared by experts of the Universal exploitation department, so devised that the same effects can be adapted to the uses of every exhibitor who books the picture. No attempt will be made to give these pictures an over-lavish presentation or to accompany them by exploitation that cannot be carried out by the average exhibitor. The Central presentation will be a model that every exhibitor can follow. It will be the exploitation criterion for all of Universal's productions.

The Central will be a moving picture theatre in all respects and it will be a continuous performance house. A costly organ is being installed and extensive alterations and decorations are under way, including the construction of a box office at the front of the lobby. There will be no reserved seats.

Up-to-Date Equipment

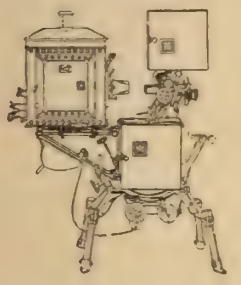
The latest and most up-to-date moving picture theatre equipment is being installed and every attempt is being made to make the theatre a model of its kind.

One of the unique features of the presentations in the Central will be the elimination of interludes and too-elaborate musical programs. The pictures will be accompanied by appropriate orchestral and organ music, but there will be no attempt to feature the musical part of the program.

Besides being a Broadway first run house for Universal, the theatre also will be considered as a presentation example for all Universal exhibitors.

Progress
DEPEND UPON POWER'S

Universal's policy as to this is best expressed in the words of E. H. Goldstein, Assistant to Mr. Laemmle. "We are going to concentrate on 100 per cent. screen entertainment. All else will be contributory to that."



POWER'S PROJECTORS

Equipped With

POWER'S G. E. LAMP

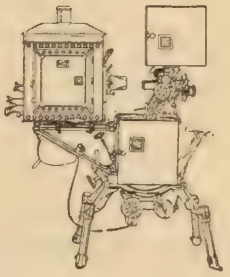
Are Installed in the

Central Theatre, Broadway, N. Y.

Leased by the

Universal Film Manufacturing Company

As a First Run House
To Be Considered Their Presentation Example for All
Universal Exhibitors



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Different Uses of the Five Types o Projection Machines

A Lecture by Don Carlos Ellis at Columbia University

"There are five general types of motion picture projectors, and the kind you want depends upon the use to which you wish to put it," said Don Carlos Ellis in one of his lectures to principals and teachers attending the course in Educational Motion Pictures at the Summer Session of Columbia University, which, by the way, is the first course of the kind ever given. Mr. Ellis is general manager of National Non-Theatrical Motion Pictures, Inc., and has had a large experience in the field of educational films.

"What kind of projector shall I buy? is," said Mr. Ellis, "a question that hundreds of school principals, presidents of granges, clubs, church and business organizations, Chambers of Commerce, Mothers' Clubs, chairmen of boards of education, heads of big industrial departments and travelling salesmen are asking themselves, now that the motion picture is coming into its own as an instructional and informational agency.

"The five general types of projectors range from the big professional machine used in all the motion picture theatres to the new 'baby' projector 'just out' and intended primarily for home use.

"The first of the five general types is the big professional machine, ranging in price from $500 upward, and for which a licensed operator and fireproof booth are required. There are five or six well known makes on the market. This type is suitable for a large auditorium and a number of schools have installed them.

"The semi-professionals belong to the second group. They range in price from $265 to $300. Some makes of this type have a stereopticon, which is frequently an advantage in classroom work where the use of films and slides are combined. The semi-professional is a useful type for general school work where it is to be used in different classrooms. It can be taken apart and put together again without difficulty. The maximum throw is 100 feet, which is much longer than the ordinary classroom. It is a small edition of the professional machine and do not require the expert mechanical skill needed for the maintenance operation of the professional type.

"The most popular projector is probably the third type, the portable or suitcase variety, of which there are a number of makes on the market, ranging in price up to $300. Where the projector is to be moved frequently from room to room, building to building or town to town, the suitcase type will prove most desirable. It is used by county agents, travelling salesmen, and for clubs and churches and schools when it is not intended to remain in one place long.

"The suitcase model lacks some of the advantages of the larger machines. It shows a smaller picture, the throw is less, the lighting is not as strong, the slighting being in direct ratio to the distance—the farther the machine is from the screen the larger the picture, but the more diffused the light and the less clear and sharp the picture. The wear on the film and the likelihood of trouble is also greater in most examples of this type of machine, owing to a double loop used in threading the machine.

"In an excellent new model just placed on the market the threading is direct, ju as in the professional machines, and t double loop is not required. This mod also has a new type of shutter which giv a much stronger light than older types.

"In addition to the small portable pr jectors using standard width films, the is another and smaller type using on narrow width, slow-burning film stoc known as 'safety standard.'

"There are two broad classifications film stock—inflammable, made with cellulose base, and the slow-burnin made with an acetate base. The slo burning comes in more than one widt It is a fact, not widely known among no theatrical exhibitors, that prints can made from any negative on slow-burni film stock in the regular standard widt

"Projectors have been put on the ma ket, however, that use only the narro width, slow-burning film stock. T library of films printed on narrow wid stock is small, but is steadily increasi A reduced print on narrow width sto can be made from any standard negati

"At various times there have been o standard widths of films, made small than either the professional or 'safe standard.' The new 'baby projecto uses film stock just half the size of t standard. The camera which shot accompany this projector has been call the movie kodak.

"There is a projector on the mark for every need," said Mr. Ellis. In co cluding his lecture he invited all t teachers wishing additional informati or names of the different makes to ma use of the service department of his fir

West Coast Co. to Add Four Theatres

Four new houses will soon be added to the large string of the West Coast Theatres, Inc. In San Pedro, Cal., a $500,000 theatre and office building will be erected at the corner of Seventh and Beacon streets. The house which is being built by the Milwaukee Building Co., will seat 2,000.

A theatre to have a seating capacity of 1,100 will be started at Sixtieth and Moneta Avenue, Los Angeles. The estimated cost is $150,000. Stores will be erected on both sides of the theatre entrance. The house will be under the direction of Ralph Brunauer.

Another large theatre building, to contain lodge halls, billiard halls, offices and stores will be erected by the West Coast Co. at Seventh and Beacon Streets, Venice, Cal. The house will have a capacity of 2,000 and will cost about $500,0000.

Associates of the West Coast Theatre Co., the Venice Investment and Amusement Co., are planning to convert the Ocean Park Dome Building, Venice, Cal., into a theatre with a capacity of 2,000. The total cost of the changes will amount to about $125,000.

Evansville House Has Unusual Feature

(*Continued from page 1422*)

ored ceiling. Underneath the balcony there are four rows of two lights each.

The orchestra pit is sunken two feet beneath the lowest point of the theatre floor. A large pipe organ, with an echo organ in the back of the balcony will supplement the orchestra for the feature p tures.

The Victory has a seating capacity 2,750. The floor of the downstairs s tion, which measures 90 by 148 feet, h a slope of 4½ feet. The balcony m sures 90 by 68 feet.

The house is kept at a temperature seventy degrees at all times. Cooling effected by a system whereby water pumped from wells, dug deep down i the earth, through a series of pipes a the air is blown through them by a m ster fan, which draws 8,100,000 cubic f of air through the theatre every t hours.—McElwane.

Kliegl Bros. Move

Kliegl Brothers Universal Elect Stage Lighting Co. are now located 321 West Fiftieth Street, New York C

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

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ROCHESTER, N. Y.

Tells How He Is Able to Manage Theatre Efficiently

Keeps Personal Supervision Over House by Phone System

JOHN SMITH was manager of the most popular motion picture theatre in his vicinity and had just been complimented on the efficient management of his institution. "Your entire house seems to be conducted as though every department received your most careful and personal supervision," said his friend.

Mr. Smith, who is one of the most progressive theatre managers in his section, answered smilingly, "I have been in the motion picture theatre business since its earliest days. I have not only applied all the knowledge gained by these years of experience to the management of this theatre, but have also tried to originate ideas of my own that would tend to place my theatre in a class by itself. Consequently I have this house equipped with every device possible to assist me toward this end. For instance, at my elbow is a private telephone. The various push buttons on this instrument give me instantaneous connection to all parts of the house. It takes about a half a second to reach the ticket seller, the orchestra leader, back of stage, electrician and numerous other points in the house. You of course realize what a saving of time it means to me and what an aid it is to my efficient management to be able to quickly call and talk to all these parties. Likewise, whenever a question arises at any point in the house requiring my personal attention, I can be reached just as quickly by telephone from any point in the theatre.

"The ticket taker, who likewise has a telephone in close proximity to his station, is able to instantly connect with any point in the house. Naturally all kinds of questions arise that he must dispose of, but being unable to leave his post, it would be impossible to do so without the aid of the telephone. I recall a case recently where a robbery of the box office was prevented due to the quick action of the ticket taker in calling for help. Being at the door, partially concealed from view, and yet having the entire front of the house within his range of vision, he was able to do this without the hold-up men knowing that help was being called for over the phone.

"Very often the ticket seller needs supplies of either tickets or change. She calls the proper party over the phone and without the necessity of holding up a line of people who are waiting to buy tickets gets exactly what she needs promptly.

"I almost overlooked one of the main features of my phone system. The orchestra leader and the picture machine operator must keep in constant touch with each other about changes in acts, reducing or increasing the speed of the picture and many other matters. This is taken care of in a most admirable manner over the house phone. The picture machine operator and the orchestra leader must communicate back and forth frequently with the electrician, who is located back of the stage. Frequently, too, the electrician must be reached from various parts of the house to make emergency repair This is taken care of perfectly over th phone. The ushers, too, keep in touc with the ticket taker to keep him poste on the available number of seats. Som times it happens that a patron gets sic or meets with an accident, and in cases o this kind the phone can be utilized t quickly call for help.

"I could go on for an hour and tell o hundreds of other uses my house phone put to, but what I have just said certainl must impress you that a great deal o confusion would result without this phon system.

"The system that I have in service wa made by the S. H. Couch Company, wh specialize in this line of work. They hav offices in Boston, Chicago and San Fran cisco, and I believe in addition theret have trade representations in most ever city. The system is simple to operat reliable, and I think cannot be improve upon. I made no mistake in buying thi outfit, and I believe no other motion pic ture theatre manager would make a mis take in doing as I have done. Its valu cannot be figured in dollars and cent Besides aiding us all in the efficient han dling of the routine work of this theatr it saves my time and that of a number o other high-priced employees, and I don know how I could possibly do my wor if I were to be deprived of its use."

Shifting of Amusement Center in New York Seen by Owners of Tivoli Theatre

Laurence S. Bolognino Carries Out Pioneer Idea by Erecting His House at Fiftieth Street

Many years ago when the amusement center in New York was situated far below Fourteenth street, the community was startled when pioneers in the industry began their move uptown. Fourteenth street, Twenty-third street and Thirty-fourth street followed in rapid succession as the amusement centers of a large and rapidly growing community. Finally even the latter street was deserted and Forty-second street, with its blaze of electric signs, junction of car lines and thunder of traffic, succeeded to popular favor. In the meantime, the demand for amusements so far exceeded the available supply of plots on the Great White Way that theatres sprang up on almost every side street around this new centre.

Even nowadays, however, there are pioneers in the industry—broad-visioned men—who can see deep into the future and its possibilities, and whose achievements will be expressed in new monuments of pleasure erected on the frontiers of what we, in this generation, firmly believe to be the ultimate in the amusement activities in our city. Foremost among these men stands Laurence S. Bolognino, who, with his directors in the Consolidated, completed the erection of the new Tivoli theatre, on the northwest corner of Eighth Avenue and 50th Street. This operation involved the remodeling of six store and apartment buildings of a very old-fashioned type into up-to-date stores and small apartments with all the most modern improvements. These buildings stand on the Eighth Avenue side and form a most imposing entrance to the theatre proper, which is situated directly behind, with exits on the 50th Street side.

The front of the theatre building is designed in a free adaptation of Frenc Renaissance with sgraffitto decorations i various panels. The design is enhance by means of an imposing open balcon flanked on both sides with Ionic column and all parts of this front are built in terr cotta, with a rich limestone effect. Th balance of the Eighth Avenue front of th building is faced with pressed brick, de signed in Colonial feeling, all of whic has been well studied by the architects t make harmonious combination with th terra cotta theatre front.

The interior of the theatre is designe in Italian Renaissance of imposing propor tions and unusually fine detail in its orna mental parts. The stairway to the balcon will be in marble, and in other respect the interior will be finished with the fines and most substantial materials.

In addition to the theatre just describe a beautiful summer garden has been situ ated on the roof and has been provide with novel features of subdued lighting The screen and the roof have an illum nated arcade on either side, forming a artistic setting for the pictures. The roo

(*Continued on page* 1532)

Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

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Many Changes in New York Houses

There has been an unusually large number of changes in ownership of theatres in western New York recently. In Buffalo, H. Hareski of Detroit has purchased the Majestic theatre on East Ferry street from J. D. Parmalee. B. Vohwinkle, proprietor of the Oriole, Genesee street, has taken over the Victor at 1584 Genesee street. Harry Green has sold the Temple theatre on William street and will devote all his time to the Premier, a neighborhood house at Main street and Leroy avenue, which he recently acquired. George C. Witzel is the new owner of the Temple. The Art theatre, 1224 Sycamore street, has been sold to C. Boganiaski.

Many changes have also taken place in the towns in the Buffalo territory. E. C. Cridler has sold the Opera House in Dansville to the company which controls the Star theatre in the same town, and which is managed by Bob Wagner, former manager of the Educational Exchange in Buffalo. E. C. Berkey has sold his Elite theatre in Niagara Falls to Robert Earle and Albert Heintzmann. The Majestic and Mozart theatres in Elmira have passed into the hands of Mr. Bernstein, who controls a chain of theatres in Albany. Joe Carter formerly controlled the Majestic and Mrs. Louise Jackson owned the Mozart. Al Wrench has sold the Granite theatre, Newark, N. Y., to A. E. Read.

Harry Russel, of Sherman, has purchased the Temple and Family theatres in Albion, N. Y., from Harold Dygert. Fred M. Zimmerman, president of Nu-Art Pictures, Inc., Buffalo, opened his remodeled theatre in North Tonawanda, N. Y. The house, which was formerly named the Oliver, is now the Avondale. Frank Aprile, of the Rex theatre, Geneseo, has purchased the Opera House in Oakfield. L. G. Brady, formerly of the Temple theatre, Geneva, has opened the Smith Opera House in the same town with pictures. William Tischkoff, of the Murray and Empress theatres, Rochester, has taken over the Palace in Rochester. Rousney & Downs have opened the Masonic Hall in Ontario.—Taylor.

Opens at Bridgeport

The Paramount theater, J. C. Lund's new motion picture house, on Park avenue, near South, Bridgeport, Conn., opened last week. The theatre is a large and well-built brick building, with interior decorations of Harding blue, which produce an attractive effect. The side walls are decorated with scenic pictures by artist-decorators, and an elaborate indirect lighting system is a feature. Well-appointed retiring rooms for men and women and seven exits are among the modern equipment of the house. Mr. Lund has been 15 years in the motion picture field, and formerly was proprietor of the South End theatre in Bridgeport. His plans are to exhibit only the first-class releases of Paramount pictures, these being shown exclusively in the house and after which it is named.—Agard.

Plan Book Reviews Begin on Page 1537

Wait Three Hours for House to Open

When you can keep a crowd waiting for your show until 10.30, you can bank on it that town is hungry for amusement. This is what actually happened at the opening of the Palms theatre, New Port Richey, Florida. The Palms is the latest addition to the roster of Florida motion picture theatres. The house was built by Preetorius & Jackson, who will also operate it.

New Port Richey is a beautiful little city on the west coast of Florida. The population is a little under a thousand, but this is more than doubled in the winter months, when the tourist, of all varieties, come to get away from the frozen North.

Preetorius & Jackson gave the city a most attractive playhouse, with a capacity of about 400, nicely equipped for the comfort of their patrons, and had everything ready for the grand opening on Saturday, August 27. The crowd came and packed the theatre to capacity. The show was advertised to start at 7.30 p. m., and the operator stood by ready to turn on the switch of the motor at the word "Go," when the juice gave out.

"A break in the flywheel" was the reason given by the electric company, and the big crowd waited. There was music and speeches, and still they waited. Now, it is a long wait from 7.30 to 10.30, but as Mr. Preetorius said: "The crowd was with us from start to finish."

At 10.30 the lights came up, the crowd cheered, the show was on, and most all remained for the finish, which was at five minutes after midnight.—Leslie.

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Michigan's Mecca Theatre Simplexized

The Michigan Motion Picture Supply Company, exclusive distributors of Simplex Projectors for the State of Michigan announce the opening of the New Mecca Theatre, Midland, Michigan on August 9th, with the big Universal feature "Reputation." William Poulas, a successful confectioner in the above-named city, is the owner of this new house. Marie Fitzgibbons will act as house manager.

L. J. Pierce and R. J. Hayden, projectionists, will have charge of two Type "S" Simplex Projectors equipped with Snaplite lenses, projecting a fourteen-and-a-half foot picture at seventy-five feet on a Minusa Screen.

A week before the house opened, H. G. Brewer, the enterprising traveling sales representative of the Michigan Motion Picture Supply Co., arranged with Mr. Poulas to use one of the large show-windows in his confectionery store for displaying the Simplex Projectors, which caused much favorable comment among the inhabitants of the town.

A week later, Brewer returned to personally supervise the installation of the equipment which speaks well for the service the Michigan Motion Picture Supply Company renders its customers, for Brewer has had many years experience as a projectionist in leading Detroit theatres and no one is better qualified for such work than he.

Shifting of Amusement Centre

(*Continued from page* 1428)

is enclosed with picturesque pressed brick piers, separated with stucco faced panels, simulating a Colonial Garden effect.

The theatre and roof garden are entered from Eighth Avenue through a lobby two stories high, with vaulted ceiling. Elevator and stairs to the roof garden open into this same wide lobby.

As a further inducement to creating extensive patronage, the owners and architects devoted considerable attention to the question of heating, ventilating and cooling this theatre, and, after thorough investigation of various schemes, finally decided on a combination system of heating, ventilating and cooling designed and installed by the Typhoon Fan Company. Novel in design and installation, and particularly happy in the results achieved, this installation is worthy of description in detail. The system as finally approved by the architects utilizes two 16-ft. single fans in connection with large heating stacks for heating the theatre. The fa on the east side of the auditorium deliver pure heated air through a grille in th ceiling and the fan at the west side de livers a similar quantity through orna mental grilles at the side of the stage, thu insuring thorough distribution of th heated air throughout the auditorium Very few direct radiators are necessar when this scheme is used, thus eliminatin one of the chief obstacles to artistic in teriors so much desired by architect handling this particular class of building

For summer cooling there has bee installed additional 15-ft. Typhoon singl fans, two of which are set in close prox imity to the heating fans and the other tw directly over the balcony, where thei cooling and refreshing breezes will swee even the less expensive seats in torri weather.

A portion of the air delivered to th auditorium will be used for cooling an ventilating the mezzanine, and positive re sults in this direction are insured by th installation of another 16-ft. fan locate in the space over the mezzanine ceiling the air being drawn from the orchestra t the mezzanine and passing out through grille in the mezzanine ceiling.

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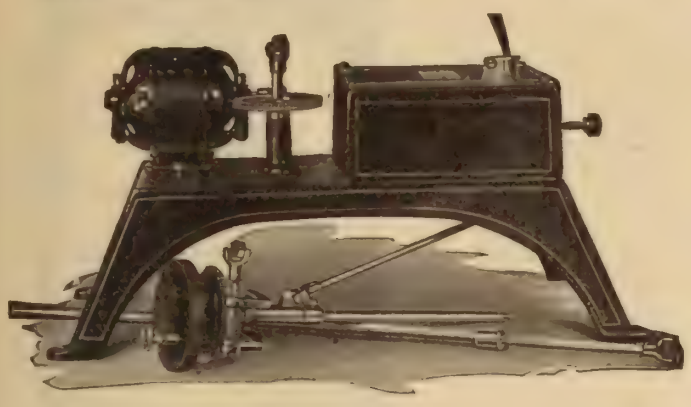

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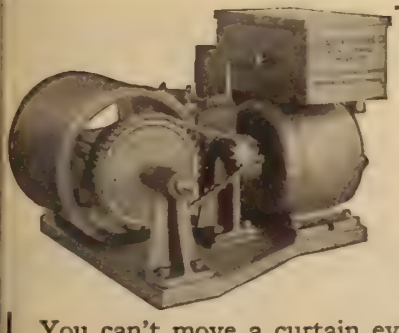

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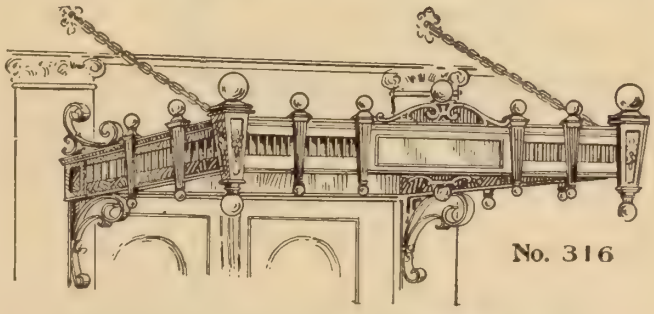

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Feature Subjects of Short Length

"Stealin' Home"

(Century Comedy—Two Reels)

ALF GOULDING who wrote and directed this comedy has used the "office boy-who--fired-for-sneaking-to-the-ball-game" formula s the germ for an idea. It is not very amusing, here being quite a few dull spots since the fun not entirely spontaneous. In arriving at the all park, the lad is mistaken for the pitcher nd advised to get in there on the rubber. The gh spots are found in his total ignorance of ne game. He runs to third instead of first, though he seems to have some knowledge of ne art of sliding home in safety. However, he ins the girl by pulling a Frank Merriwell—tching a ball while standing on his head. hen he stumbled onto the fact that first base the legitimate way around he should make hefty ball player. The comedy should get by ith those audiences who are not too dis-riminate.—*LAURENCE REID.*

"No Clothes to Guide Him"

(Universal—Star Comedy—One Reel)

THIS little domestic comedy features Bert Roach, who is doubling in brass these ays, fluttering from straight legitimate parts slapstick with the versatility of a minstrel. s the title indicates the piece revolves around ert being deprived of his wardrobe when editors clean him out. He resorts to the othes-line and steals a policeman's uniform which little remains. He is jailed for im-ersonating an officer and in the station an tercation follows between him and his closest val for the hand of Mary. The situation is illy explained and Egbert (Mr. Roach) is eed while J. Campbell Pancake languishes be-nd the bars. The comedy is conventional but rves in providing a short filler. Mary Philbin akes a pretty heroine.—*LAURENCE REID.*

"Roaring Waters"

(Universal-Western—Two Reels)

THE Northwest Mounted pattern is used for this two-reel western. Which is to say that e figure in the red-coat gets his man. The ea is so orthodox that one may be excused r not anticipating the element of surprise. he villain is a rum-runner posing as a fur ader. He lures the factor's daughter by means of a forged note, the girl believing that the intrepid officer is to meet her so that they might elope. The red-coated hero learns of the plan and starts in pursuit—and his chase offers a mild thrill because of the danger attached to the scene in which the girl and the rum-runner are being carried toward the falls. The paddle breaks and they are helpless in their canoe. However, the hero rescues them by means of a lasso, and the villain is arrested. The picture follows the conventional line of action and the interest may be found in the rugged back-grounds and the adequate acting of George Larkin, Josephine Hill and Albert J. Smith as hero, heroine, and heavy, respectively.—*LAU-RENCE REID.*

"The Danger Man"

(Universal-Jack Perrin—Two Reels)

JACK PERRIN is given good opportunity to display his ability as a fighter and manipula-tor of the old six shooter in this two reeler. Outside of these qualities the picture is of the ordinary variety, having one of those melo-dramatic plots which sticks out here and there with dramatic moments, and then dwindles down to scheming and planning, with little ac-tion.

The star engages in two good fights which are rather thrilling, puts the bad men to route and has a good entrance in the closing scenes, when he saves the heroine and her father from the "gang."

When the young "cowboy" editor decides to clean up the saloons and dance halls in a west-ern town he finds that there is much opposi-tion to his plans from the rough element.

He is frustrated in all his plans until the 'gals" father, who is a member of the gang, hearing of the young editor's honesty of pur-pose, decides to "go straight" and help him.

The picture will excite in places.—*FRANK LEONARD.*

"Biology—the Microscope and Its Use"

(Nat'l Non Theatrical Motion Pictures—One Reel)

HERE'S something for the student—and he'll have to be somethng of a student to retain his interest while this reel is in progress.

Botany under the microscope is the subject and it must be said that better films on this treatise have never been taken.

Although the film probably was produced for the benefit of schools and colleges, it could be shown to the intelligent patrons and appreciated. —*FRANK LEONARD.*

"Two Faces West"

(Hallroom Boy Comedy—Federated Film Exchanges, Inc.)

RAPID fire, clever gags makes this comedy a credit to the independent market. It is probably one of the best Hallrooms. Percy and Ferdie are again down-and-outers, this time in the West. They have a quarter between them and in order to buy one table d'hote meal, they manage to squeeze inside of one pair of trou-sers, belonging, of course, to a very corpulent gentleman who is exercising in the old swimmin' hole. Some of the eating scenes which follow are the type of comedy which will annoy, if not disgust some, but please a great many others. The two boys find employment in the restaurant. Neatly cut broom straws serve for shredded wheat. There are other funny gags, and the picture ends with some good stuff in a hay field. The boys manage to avoid the pitch-fork and always pop up in a different hay-pile. The best thing about the comedy is that it keeps moving every second. Sid Smith does some circus tumbling. Length 2-reels.—*MATTHEW A. TAYLOR.*

Movie Chats—Ninth Series

(Kineto Co. of America—Released through National Exchanges)

ENGLAND is the scene of a large part of this Movie Chat. It deals with the English dairies and shows first the milking, then the collecting, delivering and sterilizing of the milk. Girls, employed during the war, are still keep-ing up the work. The reel shows next a metal testing machine in a British institute and il-lustrates the twisting of steel and iron to test their strength. A variety of snails complete the reel. They are shown climbing and turning over. Quickening the action, the camera re-veals that a snail is a graceful moving animal despite the derision heaped upon it.—*MAT-THEW A. TAYLOR.*

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gan).....5
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Release Information continued on page 1538

"THE PRINCESS OF NEW YORK"
(Paramount)

Uninspired Story Offers Little Interest

COSMO HAMILTON has undoubtedly lifted a page from Mrs. E. D. N. Southworth and the other sisters of the "pot-boiler" school, for "The Princess of New York" resembles the orthodox, conventional plots in theme and treatment. There is nothing of suspense or surprise throughout the unfolding of the story, and the action is confined to much conversation and naive scenes having to do with intriguing an American heiress into matrimony. There is plenty of comedy material in the plot which might have been utilized in a satirical manner. Instead the sponsors have played the safe course—resorting as it were to hackneyed development.

One can guess the denouement from the introductory scene and the merest tyro attending the movies knows for a certainty that the Oxford undergraduate will win the girl because he stands for all the masculine virtues while the scheming fortune hunters will be forced to take the count. That is the plot in a nutshell. Since the picture is British made, there is no criticism to be found with the casting of the several roles. David Powell, who is featured, plays the hero in a quiet, restrained manner, a performance in perfect harmony with the Oxford atmosphere. He realizes that the financial obstacles are too great to be overcome and rather than bring the girl down to his level, attempts to efface himself from the scene. However, when his father informs him that the heiress is in the clutches of a group of fortune hunters, he jumps into the matrimonial arena and saves her from disgrace in the nick of time.

The main conflict centers around the efforts of the schemers to intrigue her into marriage. A wastrel son discovers his conscience and attempts to play square but the redemption of this figure is more or less glossed over. "The Princess of New York" is strictly society drama and it has been done so often on the screen that there is scarcely any interest left. When a rumor reaches the Londoners that the heroine's father has lost his fortune in speculation, those who attempted to intrigue her cast her aside and the Oxford man finds a legitimate reason for renewing his conquest. Many of the scenes are rather vague which causes the spectator to find the appeal in the rich settings and details of production. A little by-play revolves around a romantic scene in the woods with a motor car for background. The picture is of a higher average than its forerunners which have come from England. Even so it lacks substance to make it comparable with the Paramount product offered on this side of the water.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Geoffrey Kingsward	David Powell
Helen Stanton	Mary Glynne
Mrs. Raffan	Mrs. Saba Raleigh
Sir George Merstham	Geo. Bellamy
Violet Merstham	Dorothy Fane
Allan Merstham	Ivo Dawson
Col. Kingsward	Philip Hewland
Mr. Greet	R. Heaton Gray
Eardley Smith	Windham Guise
Mrs. Eardley Smith	Jane West
Moneylender	H. Lloyd
Reddish	Lionel Yorke
Magistrate	William Parry

By Cosmo Hamilton.
Scenario by Margaret Turnbull.
Directed by Donald Crisp.

PRESS NOTICE—STORY

Another Paramount picture is coming to the ———— theatre next ———— in "The Princess of New York," a photoplay screened in England in which David Powell, a popular player, is featured. The story is by Cosmo Hamilton, who has contributed several highly interesting offerings to the screen and it deals with a young American heires who falls into the hands of schemers whose object is to intrigue her into matrimony and thus assure themselves of a comfortable fortune.

The girl meets with sundry adventures when she falls into the clutches of fortune hunters. Sir George Merstham is desirous that his son marry the girl and a net of intrigue is woven that she may find herself hopelessly entangled. But fortunately, Geoffrey Kingsward, a young Oxford undergraduate, comes to the rescue and saves her from the fortune hunters. It is a picture which radiates a deal of romance and charm and not a little dramatic adventure.

PROGRAM READER

Did you ever have a fortune hunter for an acquaintance? Can you tell one when you are introduced to him? Helen Stanton couldn't and she found herself involved in a net of intrigue, the object of which was to force her into matrimony, before she found her ideal in a young Oxford man. This is the sum and substance of "The Princess of New York," the Paramount picture which comes to the ———— theatre next ———— with a cast headed by David Powell. It has long been established that many impoverished Englishmen who present themselves as gentlemen of landed estates and titles, are desirous of marrying rich American heiresses so that the family income may be increased. Come and see this fascinating and appealing picture.

SUGGESTIONS

Here is a picture which carries an extremely convenient and familiar theme and it would be well to keep it under cover in all your exploitation. Simply stress that you are offering an appealing study in romance and intrigue which is seasoned with a dash of adventure and thrill. Play up that it is the latest British-made, Paramount picture which is fully up to the Paramount standard, and which features David Powell and beautiful Mary Glynne. Describe it as a charming excursion in the land of romance—that it offers glimpses of Oxford which are thoroughly appealing.

"NO WOMAN KNOWS"
(Jewel-Universal)

Sure-Fire Entertainment in This Human Heart Drama

THERE is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, any exhibitor who books it is certain to put up his S. R. O. sign because of its wealth of humanities, its fidelity to life, and the adherence to truth in its composition of scenes. Edna Ferber is exceptionally gifted in inspiring in the hearts of her readers a sympathy with her plots and characterization, and Tod Browning, who translated "Fanny Herself" for the screen, possesses enough imagination, observation and dramatic insight to make the most of any story which is given him for production. Thus the picture could not go wrong.

Some will compare this feature to "Humoresque" through the revelation of Jewish custom and character. If it lacks the palpitating heart-throb, it more than compensates through its stimulating effect and its power to conquer with its human incident and by-play. It is a picture of mother love and sister love—of the overwhelming sacrifice of two women to endure and die and suffer if need be in order that genius may have recognition. The ingratitude of the son and brother brings death to the mother, but the sister conquers her unselfish impulse to make the most of her unhappy life.

While this picture is pitched in a tragic key if one searches for the idealism attached, it is the marvelously human incident which offers the greatest appeal. Mr. Browning has been thoroughly painstaking in his attention to the most subtle detail. He has not failed in a single instance in revealing a wonderful insight into characterization. If he has erred at all it may be found in slightly stressing on the sentiment—an element which is not so much out of harmony if one considers the racial traits of the figures. The little family is shown with its hopes and anticipations. Every touch is humanized and made real with master strikes. The people live and play, love and suffer, and one catches each note because of the adept fashioning by the director. A little Wisconsin town provides the background for the earlier reels and a winter scene is highly realistic with its storm. Poignant is the scene when the mother dies, and the girl overwhelmed with grief because of her belief that she went forth to play instead of remaining at home. The picture develops a conflict when she goes to Chicago and the struggle begins when a philander attempts to assert his evil nature. Through infinite tact he succeeds in lifting her from her environment, for she still performs self-sacrifice for the weak brother. It is when the latter returns home and practises deceit that finally her heart rebels. She will live only for herself thereafter. The ending is rather abrupt, although it suffices in indicating the turn of events.

The titling is exceptionally good and worthy of mention in its harmony to the theme and characterization. And the acting is highly commendable. The types are perfect representations of what they pretend to be. Max Davidson, Snitz Edwards, E. A. Warren and Grace Marvin have the principal character roles and play them with depth and understanding. Mabel Julienne Scott enacts the sympathetic figure of Fanny with commendable poise and persuasion. The honors go to John Davidson for his interpretation of the ungrateful youth. The fire of genius is in his eyes, but faith is not in his heart, and he makes you feel these impressions through a sheer gift of expression. A picture of pathos kindled with the light of human understanding—that is "No Woman Knows."—Length, 10 reels.—*Laurence Reid.*

THE CAST

Ferdinand Brandeis	Max Davidson
Herr Bauer	Snitz Edwards
Molly Brandeis	Grace Marvin
Little Fanny Brandeis	Bernice Radom
Aloysius	Danny Hoy
Rabbi Thalmann	E. A. Warren
Little Theodore Brandeis	Raymond Lee
The Great Schabelitz	Josef Swickard
Father Fitzpatrick	Richard Cummings
Little Clarence Hyle	Joseph Sterns
Fanny Brandeis	Mabel Julienne Scott
Theodore Brandeis	John Davidson
Clarence Hyle	Earl Schenck
Michael Fenger	Stuart Holmes

By Edna Ferber.
Directed by Tod Browning.

PRESS NOTICE—STORY

The amazing story of "Fanny Herself" which was written by Edna Ferber, one of the cleverest fictionists of the day, has been translated to the screen and will be the feature at the ———— next ———— for an indefinite engagement. Directed with infinite taste by Tod Browning, a director responsible for many fine screen successes, it glows with human life and vision. "No Woman Knows" is a slice of life and palpitates with humanity, pathos, sentiment, romance, disillusionment and self-sacrifice. It is crammed with genuine realities which sparkle at every turn of the picture. And it is wonderfully acted by a cast that has seemingly been chosen for its adaptability as well as cleverness. "No Woman Knows" boasts a company that includes among others, Mabel Julienne Scott, John Davidson, Max Davidson, Grace Marvin, Josef Swickard, Earl Schenck and Stuart Holmes. It is beautifully staged.

CATCH LINES

A picture which carries the breath of life—a picture which contains the depth of humanity—which glows with realism—which conquers for its pathos, charm and sentiment—that is "No Woman Knows," the Universal feature which comes to the ———— soon. It is adapted from the amazing story of "Fanny Herself" written by Edna Ferber.

Advance Information on All Film Releases

(Continued from page 1536)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT

Sept. 25—"The Affairs of Anatol" (Cecil B. DeMille Prod.) 8806
Sept. 18—"Dangerous Lies" (Paul Powell British Prod.) ....
Sept. 18—"The Golem" (Special)....5398
Sept. 11—"At the End of the World" (Betty Compson) 5729
Sept. 4—"The Great Moment" (Gloria Swanson) 6372
Sept. 4—"The Hell Diggers" (Wallace Reid)...4277
Aug. 28—Crazy to Marry (Roscoe Arbuckle)....4693
Aug. 21—Wealth (Ethel Clayton)....5141
Aug. 21—The Conquest of Canaan (Thos. Meighan).7015
Aug. 14—Passing Thru (Douglas MacLean-Ince Prod.) ....
Aug. 14—The Whistle (William S. Hart)....5359
Aug. 7—The Princess of New York (Donald Crisp-British Prod.) 6000
July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton)....4147
July 17—Life (Brady Prod.)....4838
July 10—The Mystery Road (Paul Powell-British Prod.) ....
July 10—Too Much Speed (Wallace Reid)....4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.)....6768
June 26—Sham (Ethel Clayton)....4888
June 19—The Bronze Bell (Ince Prod.)....
June 19—One a Minute (Douglas MacLean)....4510
June 12—Appearances (Donald Crisp)....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin)....5016
May 15—Oh Jo (Dorothy Gish)....4956
May 8—Deception (Special Cast)....7799
May 8—Proxies (Special Cast)....6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford)....3827
Apr. 17—The Love Special (Wallace Reid)....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis)....6964

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies....2
May 15—Slaying the Hippopotamus....2
May 1—The Lion Killers....2

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 11—"The Garage" 2
Aug. 14—A Desert Hero....2
July 17—The Sheriff 2
June 12—The Cook....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy....2

PARAMOUNT-SENNETT COMEDIES

Sept. 18—"An International Sneak"....2
Sept. 4—"Are Waitresses Safe?"....2
Apr. 24—Astray from the Steerage....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 25—"Torrid Tampico" 1
Sept. 18—"Boro-Bodor and the Bromo"....1
Sept. 11—"The Cruise to Vera Cruz"....1
Sept. 4—"Marvelous Manhattan"....1
Aug. 28—Toledo and Segovia....1
Aug. 21—Solomon's Temple 1
Aug. 14—Spanish Holidays 1
Aug. 7—In Shanghai and Macao....1
July 31—In Barcelona 1
July 24—Calling on the Sphinx....1
July 17—The Road to the Pyramids....1
July 10—In the Rice Fields of Japan....1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem....1
June 12—In New Madrid....1
June 5—The City of Algiers....1

PARAMOUNT MAGAZINE

Aug. 28—Bud and Susie (Cartoon by Frank Moser).1
Aug. 21—Bobby Bumps (Cartoon by Earl Hurd)....1
Aug. 14—The Hoots (Cartoon by Henry D. Bailey)..1
Aug. 7—School Days (Cartoon by Harry Leonard)..1
July 31—Bud and Susie—(Cartoon by Frank Moser).1
July 24—Hoots—(Cartoon by Henry D. Bailey)....1
July 17—Felix (Cartoon by Sullivan)....1
July 10—Bobby Bumps—(Cartoon by Earl Hurd)...1
July 3—Felix Out of Luck—(Cartoon by Sullivan).1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love)....5
Good Bad Wife (Special Cast)....5
The Midlanders (Bessie Love)....5
The Servant In the House (Special Cast)....5
Hearts and Masks (Special Cast)....5
Dangerous Toys (Special Cast)....7

MONTE BANKS' COMEDIES

In and Out....2
Bride and Gloom....2
His First Honeymoon....2
Where Is My Wife....2
His Dizzy Day 2

HALLROOM BOYS COMEDIES

Circus Heroes....2
Their Dizzy Finish....2
False Roomers 2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F ....
Snapshots No. 2-F ....

SERIAL

Miracles of the Jungle (Fifteen Episodes)....
Ford Weekly....

FIDELITY PICTURES COMPANY

(State Rights)

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

THE FILM MARKET

The Supreme Passion....6
The House Without Children....7
The Ne'er-Do-Well (Reissue)....7
The Spoilers (Reissue)....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet....1
Nutt Inn 1
It's a Live One....1
Powder Puff Pirates....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound....1

FIRST NATIONAL EXCHANGES

A Midnight Bell (Chas. Ray)....
The Sign on the Door (Norma Talmadge)....
The Child Thou Gavest Me (Stahl Prod.)....
Nobody (Jewel Carmen)....
Wedding Bells (Constance Talmadge)....
Peck's Bad Boy (Jackie Coogan)....
Golden Snare (James Oliver Curwood's)....
Stranger Than Fiction (Katherine MacDonald)....
Scrap Iron (Charles Ray)....7500
The Sky Pilot (Catherine Curtis Prod.)....6305
Courage (Sidney Franklin)....6244
Playthings of Destiny (Anita Stewart)....6200
Gypsy Blood (Pola Negri)....5921
Bob Hampton of Placer (Marshall Neilan)....7268
Lessons in Love (Constance Talmadge)....5923
Sowing the Wind (Anita Stewart-Big Five)....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore)....6100
The Oath (R. A. Walsh Special-Big Five)....7806
The Passion Flower (Norma Talmadge)....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald)....5925
The Kid (Charles Chaplin-Big Five)....5193
Scrambled Wives (Marguerite Clark)....8975
The Old Swimmin' Hole (Charles Ray)....5972
Passion (Pola Negri-Big Five)....7000 and 9000
Mamma's Affair (Constance Talmadge)....5000
The Woman in His House (Special)....7524

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
Blind Wives (Special Cast)....7
While New York Sleeps (Special Cast)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice....6000
The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub....6
The Thief....6
The Mountain Woman....6
Know Your Men....6

TOM MIX SERIES

The Hornet's Nest....5000
Hands Off....6
The Road Demon....6
Prairie Trails 6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

The Mother Heart....5000
The Lamplighter....5
Wing Toy 5
Flame of Youth....5
Girl of My Heart....5
Merely Mary Ann....5

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy)....5000
Get Your Man (Buck Jones)....5000
Hearts of Youth (Harold Goodwin)....5000
The One Man Trail (Buck Jones)....5
The Big Punch (Buck Jones)....5
Two Moons (Buck Jones)....5
Just Pals (Buck Jones)....5
Sunset Sprague (Buck Jones)....5
The Tomboy (Eileen Percy)....5
The Blushing Bride (Eileen Percy)....5
Why Trust Your Husband? (Eileen Percy)....5
The Land of Jazz (Eileen Percy)....5
The Husband Hunter (Eileen Percy)....5

SERIALS

Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES

His Meal Ticket....2
Three Good Pals....2
The Big Secret.... 2000
The Janitors.... 2000
Verse and Worse.... 2000
The Simp.... 2000
His Fiery Beat.... 2000
Roaring Lions on Parade.... 2000
His Unlucky Job.... 2000
The Baby.... 2000

FOX NEWS

Twice a Week....1

CLYDE COOK COMEDIES

The Jockey ....
Don't Tickle 1
All Wrong 1
The Huntsman 1

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear....1
The Far North....1
A Hard Shell Game....1
The Vacuum Cleaner....1
The Naturalists.... 1000
A Rare Bird.... 1000
Flivvering 1000
A Crazy Idea.... 1000
Factory to Consumer.... 1000
The Ventriloquist.... 1000
Doctor Killjoy.... 1000
Gum Shoe Work.... 1000
The Lion Hunters.... 1000
The Glue Factory.... 1000
Cold Tea.... 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Thinker (Special Cast)....6
The Edge of Youth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS

In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand)....5
The Cabinet of Dr. Caligari (Special Cast)....6
Wet Gold (Williamson's)....5
Made in Heaven (Tom Moore)....5
An Unwilling Hero (Will Rogers)....5
Snowblind (Special Cast)....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast)....6367
The Great Lover (Special Cast)....5203
Just Out of College (Jack Pickford)....4779
Roads of Destiny (Pauline Frederick)....
The Highest Bidder (Madge Kennedy)....4968
Prisoners of Love (Betty Compson)....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris)....5649
Earthbound (Basil King)....6772
The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

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"THE ROWDY"
(Universal)

Gladys Walton Has Interesting Little Number Here

THIS story, framed against a fishing village, may be cut from a conventional pattern, and it uses one of the oldest stock situations ever conceived, yet there is enough appeal about it in the shape of good incident, appropriate atmosphere, colorful characterization and adequate acting to compensate for an arbitrary development and a more or less familiar line of action. The star, Gladys Walton, plays the title role in a spirited fashion, interpreting the figure of the piquant heroine with all the pep and personality which are hers on the screen. She is an adopted daughter of fisher-folk, the opening shot revealing her being rescued when a mere child from the angry waves.

A sub-title states that she has caused sufficient excitement for her parents in the course of ten years. These early scenes are given up to presenting the attractive star in ingenuish poses—such as fishing off the dock and acting as diplomat in the quarrels of the neighbors. A fight flashed in the opening reel between the hero and heavy offers a mild thrill. And this fistic battle is renewed in the closing reel for the sake of adding a necessary punch. It seems that the villain is one of the officers of the company that employ the natives and the rowdy has occasion to show him his place as well as revealing to the hero that he must show some ambition before he can hope to win her.

The ancient situation involves a locket which is the means of identifying the heroine's ancestry. Since Miss Walton has romped about in rags and tatters and played the tomboy to the limit, the scenarist finds the time opportune to permit her to dress up for the later reels. A flaw in the logic occurs when it is revealed that she belongs to the wealthy Hamptons, who live on the other side of the harbor. It seems reasonable that she would have been found before the lapse of ten or more years. In taking up her new abode she discovers that the social life does not harmonize with her mode of existence. The call of romance is heard by the girl and the rugged hero hears it too. She runs away from her spinster aunts to accompany her friends on a cruise. Which is the moment when the heavy enters the scene again with his motor boat. The fight occurs and he takes the count. The locket clears up the complications when the girl's supposedly real mother returns from Italy and confesses that the child is the daughter of a former maid. The result of the denouement finds the heroine returning to the people who have meant so much to her. The picture is thoroughly appealing, partly because of the star's adaptability to the demands of the story, and partly because of its correct atmosphere and incident. Jack Mower makes a likeable hero.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Capt. Dan Purcell	Rex Roselli
Mrs. Purcell	Anna Hernandez
Kit Purcell	Gladys Walton
Pete Curry	C. B. Murphy
Burt Kincaid	Jack Mower
Mrs. Curry	Frances Hatton
Howard Morse	Bert Roach
Beatrice Hampton	Alida B. Jones
Clarissa Hampton	Countess De Cella

By Hamilton Thompson.
Scenario by Doris Schroder.
Directed by David Kirkland.
Photographed by Earl Ellis.

PRESS NOTICE—STORY

A picture of a pretty little orphan who is adopted by sea-faring people and who at the great conflict in her life decides to remain with these simple fishing folk is "The Rowdy" which comes to the ———— theatre next ———— and ———— with Gladys Walton. The piquant Universal star is at her best in this role since it permits her to flash her well known talent for expressing irresistible girlhood. Miss Walton takes the role of Kit Purcell who is adopted when a mere child. Since Kit possesses an undeniable personality she is not long in asserting her power over the community.

The men fight for her; the women love her. It happens that her supposed relatives claim her through a locket and she gives up the sea-faring folk and makes her home far above their station in life. However, she is discontented and runs away and the conclusion brings the fact that she is no relative of the rich people at all. The picture is charged with human touches, plenty of sentiment and romance and a fine flavor of adventure and is capitally acted and directed.

PROGRAM READER

She was a tomboy from the tips of her toes to the luxuriant hair atop her head. She could take care of herself in the most trying of circumstances. Yet she possessed enough of the feminine to be dependent at times. And she depended upon a rough but likeable fellow who followed the sea for a living. She left the fishing banks one day to make her home with wealthy relatives. But the new life oppressed her so much that she ran away to make her home with her former associates. This is an outline of "The Rowdy," the clever and fascinating picture which comes to the ———— theatre next ———— starring pretty Gladys Walton.

SUGGESTIONS

Here is a star who is rapidly winning the popularity stakes and it would be well to exploit her name in the most prominent fashion. Explain that her pictures are certainly getting across—that "The Rowdy" is up to the standard of the others. You can tell that this is a simple story which is thoroughly appealing since it revolves around life in a fishing village. Bring forth that the picture is ideal for the star. Play up the title and present stills of Miss Walton in her various poses. Describe it as an entertaining picture of punch and drama, sentiment and romance.

"THE NIGHT HORSEMEN"
(Fox)

Mix Not at His Best in This Sequel to "The Untamed"

IT is a different Tom Mix that appears in "The Night Horsemen." The popular interpreter of Western roles has given up, temporarily at least, his satirical fling at life to enact again the serious cowboy, quick with the six-shooter, expert with the lasso and at home in the saddle. But the role of Whistling Dan is one that does not exact undue sympathy from the spectator, principally because the character is compelled to do things which are not charged with humanities. It is rather an arbitrary melodrama which is offered here, though, as in all Mix pictures, there is sufficient action to keep one interested most of the time. But this character which dominates the story seemingly steps from fiction rather than from life. The same may be said for many of the other characters.

It is rather irritating to see the star's eyes gleam yellow after the manner of some color process whenever he sees red, and the fact that he is a strange nomad, unmindful of gratitude or loyalty toward those who have his welfare in mind, tends to precipitate a line of action which is sort of aggravating to the spectator. The most human figure is that of the loyal Buck Daniels who, when he realizes that his advances are not encouraged by the girl, risks his life to bring back the irresponsible nomad of the saddle. The offering drags in not a few places and Mix himself is inclined to take his time. This may be due to enacting the character faithfully, since he is slow in showing a willingness to fight.

The real active part of the plot centers about a couple of vicious brutes who are after the whistling cowboy for one object—his elimination from the right to exist. A saloon brawl results in the death of one of the villains, with the result that the closing reels present the conflict of man against man. The latter reels compensate for the slowness of the introductory scenes and Mix is there with bells on as usual when it comes to practising stunts with the Colt 45 or in the saddle. There is a counter conflict which has to do with the recovery of the ranchman. The cowboy has been urged to return in order that the old man may take on a new lease of life. The heroine meanwhile pines away her days waiting for his return. Had she encouraged the faithful Buck, she would be getting a better prospect for a husband. In its favor there are plenty of good fights and every one concerned is not afraid of being mussed up for the full value of realism. The finale presents a genuine thrill, with Mix using the lasso to good effect. And Lynn Reynolds has incorporated some wonderfully fine long shots. Trust him for that! Mix being the star, there is no reason why "The Night Horsemen" should fail to get over. But it isn't up with some of its forerunners.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Whistling Dan	Tom Mix
Kate Cumberland	May Hopkins
Old Joe Cumberland	Harry Lonsdale
Dr. Byrne	Joseph Bennett
Buck Daniels	Sid Jordan
Mac Strann	Bert Sprotte
Jerry Strann	C. Anderson
Haw Haw	Lon Poff
Marshall	Charles K. French

By Max Brand.
Scenario by Lynn F. Reynolds.
Directed by Lynn F. Reynolds.
Photographed by Ben Kline.

PRESS NOTICE—STORY

Another interesting Tom Mix picture is offered in "The Night Horsemen," based on Max Brand's story, "Wild Geese." This tale is a sequel to "The Untamed," one of the star's best photoplays and it makes its appearance at the ———— theatre next ————. The popular interpreter of cowboy roles has another opportunity to show his skill at clever horsemanship in this interesting story of the West. There is a rousing line of action which presents Mix doing the things which have established his popularity, namely, lariat throwing, and clever work in the saddle.

He plays the part of Whistling Dan, a roving type of cowboy, whose anger is slow to be aroused, but when it does his eyes turn yellow, which is indication that those who cross him had better seek safety in flight. Mix is supported by a company that includes May Hopkins, Sid Jordan, Bert Sprotte and others. Lynn Reynolds directed.

PROGRAM READER

Tom Mix, the popular interpreter of Western roles, is coming to the ————. Tom Mix, the most daring rider, the most expert manipulator of the six-shooter on the silversheet, is coming to the ———— theatre next ———— in "The Night Horsemen," considered by those who have witnessed it to be one of the best Western melodramas of the season. The story by Max Brand is a sequel to "The Untamed," a former Mix picture and it carries the popular star through a vigorous line of action which offers several dramatic thrills which are noticeable in the gun-play, the two-fisted fights, the clever horsemanship displayed, and the marvelous lariat throwing. Remember next ————.

SUGGESTIONS

Here you have a sequel to "The Untamed," a former Mix picture and it would be advisable to present it as such. Tell that it was written by Max Brand, considered one of the leading fictionists in the field when it comes to penning vivid and picturesque stories of the glorious West. Play up that Mix has another opportunity to show his skill in the saddle and with the six-shooter. Tell that it is a typical Mix offering. Play up the title. It is attractive. You can feature it as a hair-raising picture of thrills and punch, of action and suspense, a tingling melodrama. Play up that Mix is there doing the impossible stunts and accomplishing them with ease.

Advance Information on All Film Releases

(Continued from page 1538)

BOOTH TARKINGTON'S EDGAR SERIES
Edgar the Explorer
Get Rich Quick Edgar
Edgar's Little Saw
Edgar Camps Out
Edgar's Sunday Courtship

CAPITOL COMEDIES
July 3—Take it Easy
June 19—Nothing to think About
June 5—Why Worry

GOLDWYN-BRAY COMICS
Hunting Big Game—Lampoons (Shenanigan Kids)
The Sponge Man (Judge Rummy) Lampoons
The Prize Dance (Judge Rummy) Lampoons
Happy Hooldini (Happy Hooligan) Lampoons
Cupid's Advance (Happy Hooligan) Lampoons

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King
No Reg'lar Bud
Gypsy Scientists
Seein' Things on the Orinoco
The Human Voice
The Riveter

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief
Jan. 23—Fatherly Love
Jan. 16—Too Much Pep

HERALD PRODUCTIONS, INC.
MACK SWAIN COMEDIES
Moonlight Knight
Full of Spirit
See America First

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)
The Dwelling-Place of Light (Winston Churchill)
The Sagebrusher (Emerson Hough's)
The Westerners (Stewart Edward White's)

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The Man of the Forest
The U. P. Trail (Zane Grey)
Riders of the Dawn (Zane Grey's)

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)
Love Madness (Louise Glaum)
Sex (Louise Glaum)
The Lone Wolf's Daughter (Louise Glaum)
Sahara (Louise Glaum)

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)

ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Baird)

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)
The House of Whispers (J. Warren Kerrigan)
The Green Flame (J. Warren Kerrigan)
No. 99 (J. Warren Kerrigan)

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)
King Spruce (Mitchell Lewis)

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)

IRVIN V. WILLAT PRODUCTIONS
Face of the World (Special Cast)
Down Home (Special Cast)
Partners of the Tide (Special Cast)

HUGO BALLIN PRODS.
The Journey's End (Mabel Ballin)
East Lynne (Special Cast)
Pagan Love (Special Cast)

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)
The Other Woman (Special Cast)
The Broken Gate (Bessie Barriscale)

ROCKETT FILM PRODUCTIONS
Keeping Up With Lizzie (Enid Bennett)
The Truant Husband (Special Cast)

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier
Bearcat
Seeds of Vengeance
The Gift Supreme
Whispering Devils
The Victim
The Transgressor
The Burning Question
Luring Shadows
Below the Deadline

HALL ROOM BOYS COMEDIES
Cads and Caddies
Stung Again
Wild Wild Woman
Back on the Farm
His Fortune Hunters

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain
Along the Moonbeam Trail

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps
Vacation Days in Switzerland

JANS PICTURES CORP.
Man and Woman (Special Cast)
The Amazing Lovers (Special Cast)
Madonnas and Men
Wings of Pride
A Woman's Business

KIPLING ENTERPRISES
The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Voices (Diana Allen)
Mad Love (Lina Cavalieri)
Wending Trail (Buck Manning)
Skinner's Dress Suit

WESTERN
Handicap

HORSE-RACING PICTURE
Why Tell (Henry Miller)

CHAPLIN REISSUES
A Burlesque on Carmen
The Champion
Jitney Elopement
Work
By the Sea

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
The Match Breaker (Viola Dana)
A Trip to Paradise (Bert Lytell)
Big Game (May Allison)
Life's Darn Funny (Viola Dana)
Over the Wire (Alice Lake)
The Man Who (Bert Lytell)
Fine Feathers (Special Cast)
Home Stuff (Viola Dana)
The Last Card (May Allison)
Coincidence (Special Cast)
Uncharted Seas (Alice Lake)
A Message from Mars (Bert Lytell)
Puppets of Fate (Viola Dana)
Extravagance (May Allison)
The Greater Claim (Alice Lake)
Passion Fruit (Doraldina)
The Off-Shore Pirate (Viola Dana)
The Marriage of William Ashe (May Allison)
Lure of Youth (Special Cast)
Cinderella's Twin (Viola Dana)
Hearts Are Trumps (Special Cast)
The Misleading Lady (Bert Lytell)
The Fatal Hour (Special Cast)
The Four Horsemen

C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)
Nov. 22—The Star Rover (Special Cast)
Aug. 23—The Mutiny of the Elsinore (Special Cast)

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
May 15—The Goat
April 18—The High Sign
March 14—Hard Luck
Feb. 21—The Haunted House
Jan. 3—Neighbors

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)

NAZIMOVA PRODUCTIONS
Sept. 26—Camille
Dec. 6—Billions (Nazimova)
Oct. 11—Madam Peacock (Nazimova)
Apr. —The Heart of a Child (Nazimova)

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)
Mar. —The Very Idea (Taylor Holmes)
Jan. —Nothing But the Truth (Taylor Holmes)

T. L. PRODUCTIONS
Oct. 3—Garments of Truth
Feb. 28—Without Limit

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)
Kentucky Colonel (Special Cast)
Captivating Mary Carstairs (Norma Talmadge) Reissue

NATIONAL EXCHANGES, INC.
Welcome Children (Special cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom (Lady Tean Mei)

KING COLE COMEDIES
Nov.—Strikes to Spare (Bobby Burns)
Oct.—Bars and Stripes (Bobby Burns)
Sept.—Moonshiners (Bobby Burns)

RAINBOW COMEDIES
The Midnight Girl (Shipman-Junior)
Wanted a Girl (Shipman-Junior)

KINETO REVIEW
One Reel Issued Weekly
Thrills
Babyhood
Liquid Gold
Hunting the Sea Wolf
Bonnie Scotland
Swat the Fly
Peculiar Pets
Birds of Crags and Marshes
Village Life in Switzerland
Morocco the Mysterious
Emerald Isle
Down in Dixie
Trip of U. S. S. Idaho
Boy Scouts

SERIALS
THE GREAT REWARD
Fifth—The Madman
Fourth—The Duel
Third—In Bondage

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)
The Call From the Wild (Wharton James)
Adventure Scenics (Twice Monthly)
Irene Hunt Newspaper Stories (Twice Monthly)
White Cap Comedies (Geo. Ovey) Twice Monthly
One Reel Comedies (Vernon Dent) Twice Monthly

PATHE EXCHANGES
July 31—The Money Maniac (Leonce Perret)
July 3—Without Benefit of Clergy (Kipling)
June 5—The Heart Line (Leah Baird)
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)
Feb. 6—The Devil (George Arliss)
Jan. 30—The Killer
Jan. 23—The Sage Hen (Special Cast)
Jan. 16—When We Were Twenty-one (H. B. Warner)

THE YELLOW ARM
(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
Sept. 4—Twelfth, The Price of a Throne
Aug. 28—Eleventh, Pawns of Power
Aug. 21—Tenth, The Water Peril
Aug. 14—The Kingdom of Deceit
Aug. 7—Eighth, Smuggled Abroad
July 31—Seventh, In the Dead of Night
July 24—Sixth, A Nest of Knaves
July 17—Fifth, Danger Ahead
June 19—First, House of Alarms

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
Aug. 7—Fifteenth, The Last Raid
July 31—Fourteenth, Liquid Fire
July 24—Thirteenth, At the Last Minute
July 17—Twelfth, The Whirling Menace
June 19—Eighth, Dropped from the Clouds
June 12—Seventh, Danger's Doorway
June 5—Sixth, The Crystal Prism
May 29—Fifth, Mid Air
May 1—Out of the Clouds

AESOP'S FABLES
Sept. 11—The Fashionable Fox
Aug. 28—Mice at War
Aug. 21—The Donkey in Lion's Skin
Aug. 14—The Fox and the Crow
Aug. 7—The Cat and the Canary

BILL AND BOB SERIES
Sept. 18—The Civet Cat
Aug. 21—The Mountain Lion
July 24—The American Badger
May 29—Outwitting the Timber Wolf
May 1—Catching a Coon

TOM SANTSCHI DRAMAS
Sept. 4—The Wolver
Aug. 21—The Secret of Butte Ridge
May 1—The Sheriff of Mojave
Apr. 17—The Sagebrush Musketeers
Apr. 3—LaRue of Phantom Valley
Mar. 20—The Desert Wolf

Release Information continued on page 1542

"GOD'S CRUCIBLE"
(Ernest Shipman-Winnipeg-Hodkinson)

Picture Would Hit High Spots With More Even Continuity

THIS adaptation of Ralph Connor's novel, "The Foreigner," does not make such easy and interesting reading on the screen as it did via the printed page, principally because of a hazy continuity. The characterization, which should have been clearly defined, is extremely cloudy, so that one is at a loss to understand at times the motives of the different figures. One knows that the plot concerns some Russian immigrants who have fled to Manitoba to escape persecution in their own land. However, in the new country they are still subject to oppression because of the presence of a powerful agent from the land of the steppes who registers brutality at every opportunity.

The picture endeavors to make clear that a foreigner, once he has adapted himself to a new environment, is as much entitled to religious and social freedom as a native son. But the main theme is elaborated with so much irrelevant detail that there appears to be nothing definite about the plot. For instance, a folk-dance is presented at much length, to be replaced by some scene which has nothing in common with the foreign atmosphere. There is also a great group of characters and so much incident is offered to present them that one never has time to become acquainted with any single figure. The father of the hero is cut from a heroic mould and captions state that he has made his escape from Siberia and Manitoba jails. He bobs up in the earlier reels and stays out of the picture until near the finish. The feud between him and the vicious agent is never made quite clear to the spectator.

The hero has a chance to make good with a wealthy miner, but from the moment he leaves Winnipeg one has a difficult time following his adventures. A number of scenes are given up to incidental by-play concerning a drunken half-breed, and the bathing of an Irish servant. If "The Foreigner" had been developed with a few broad strokes and the irrelevant incident eliminated it would, in all probability, have intrigued the imagination from inception to conclusion. There is much that is commendable about the picture. It carries fine atmosphere and picturesque backgrounds, and the acting of Gaston Glass, Edna Shipman, William Colvin and Robert T. Haines is of sufficient high calibre to interest the patron. There is also some good adventure in the action. If the story did not wander about so aimlessly it would carry the all-important element of suspense. A little careful editing would make this look like a good bet. Certainly it suggests forcefulness and appeal.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Michael Kalmar ..... Wilton Lackaye
Ivan Kalmar ..... Gaston Glass
Irma Kalmar ..... Edna Shipman
Their Servant ..... Ann Sutherland
Sir Robert Menzies ..... Bigelow Cooper
Marjorie, his daughter ..... Gladys Coburn
Mortimer Staunon ..... Bradley Barker
Makaroff ..... William Colvin
Jack French ..... Robert T. Haines
Jack French's Servant ..... Jules Cowles
Portnoff ..... Edward Elkas
Nora Fitzpatrick ..... Kate Price

By Ralph Connor.
Scenario by Faith Green.
Directed by Henry Alex. MacRae.

PRESS NOTICE—STORY

"God's Crucible," an adaptation of Ralph Connor's stirring novel, "The Foreigner," is the feature attraction at the ———— theatre next ———— with a cast of competent and well known players that include Wilton Lackaye, Gaston Glass, Edna Shipman, Bradley Barker, Bigelow Cooper, Gladys Coburn, William Colvin and Robert T. Haines. Mr. Connor is one of the most graphic writers of the age and his stories of love and adventure in the Canadian wilds have endeared him to the fiction reading public.

"The Foreigner" is considered one of his finest contributions to the libraries and homes of the land. It is a picture with a big purpose—a big theme and it sweeps forward with plenty of dramatic action and such appealing elements as suspense, adventure, romance, pathos and humor. The feature is set against a marvelously picturesque background and builds through scenes which are always compelling because of the wealth of dramatic action and incident.

PROGRAM READER

A story by Ralph Connor always excites interest. Here is an author whose breadth of vision enables his readers to live his scenes and to identify themselves as actual participants. "The Foreigner" is considered one of his most interesting stories and it comes to the ———— theatre next ———— as a motion picture entitled "God's Crucible." This is a feature marked for its dramatic sweep and its sustained line of action and it carries the spectator through a smashing line of action. It is a picture wonderfully acted by a large and competent cast that includes Wilton Lackaye, Gaston Glass, Edna Shipman, Gladys Coburn and others. Come next ———— and see a highly interesting picture.

SUGGESTIONS

Since Ralph Connor is considered one of the most graphic writers of the big outdoors and since his stories are in wide demand, it would be a good plan to concentrate upon his name and state that "The Foreigner" is coming to the ———— as one of the most compelling pictures of the season under its new title, "God's Crucible." You can dress your lobby to suggest the big outdoors. For a prologue you can feature some dancers attired in Russian costumes going through some native dances. Also a violin solo would be an effective number. Play it up as a vigorous picture of life in the wilds of Manitoba. Describe it as a pulsating drama of action in the far off places.

CATCH LINES

See "God's Crucible," adapted from "The Foreigner" by Ralph Connor. One of the best outdoor pictures ever made. Don't fail to see it.

"PASSING THRU"
(Paramount)

Homespun Story With MacLean Carries Enough Pep and Ginger

WHILE this latest Douglas MacLean picture is hardly up to the calibre of "One a Minute," in regard to spontaneity of action and a vein of constant humor, there is plenty of irresistible touches about it and enough breezy incident to make it quite sure-fire with almost any type of audience. In the first place the star takes advantage of his opportunities to flash his individuality in a score of scenes and the role which he interprets is one which arouses a wealth of sympathy since he is one of those generous fellows who is constantly getting in "dutch" through his willingness to assume the obligations of others in distress.

When the son of the banker who employs him gets caught red-handed by the examiners, the hero steps into the breach and is railroaded to prison. The incident on the journey is one of the most conspicuous high lights and is genuinely human. MacLean is seated with a number of fellow passengers in the smoking compartment of the sleeper and all are registering happiness because of returning home to some expectant joy. A traveler asks the hero where he is going and he answers—"Bar Harbor," pointing to his handcuffed wrists as the evidence. That night the train is wrecked and he makes his escape to a small town, the authorities thinking that he burned to death in the catastrophe. Here he butts into further trouble when he intercedes in behalf of a stubborn mule—trouble furnished from the farmer's fist and not from the animal's hoof.

He offers to work and take his salary "in mule," and the scenes which show him accompanied by the animal are rich in humor because the latter belongs to the trained variety. The town banker is something of a skinflint, but his daughter possesses a disposition which causes the generous youth to fall in love. A party of burglars are caught red-handed by him, but he brings trouble upon himself and is thrust into the vault for interrupting their scheme. The mule comes to the rescue and kicks the bricks out of the vault, but before any of the good people can escape from the bank a mischievous boy has fired a stick of dynamite and all concerned are next revealed as patients in a hospital. "Passing Thru" carries a healthy note of slapstick in its concluding reels, which while it may irritate those in search of polite comedy, manages to make the picture consistent. The plot does not carry much substance, but at least the characterization is thoroughly convincing. Madge Bellamy makes the heroine an appealing figure. This offering is going to send them away entirely satisfied.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Billy Barton ..... Douglas MacLean
Mary Spivins ..... Madge Bellamy
James Spivins ..... Otto Hoffman
Willie Spivins ..... Cameron Coffey
Silas Harkins ..... Willard Robards
Mother Harkins ..... Edith Yorke
Hezikiah Briggs ..... Fred Gambold
Louise Kingston ..... Margaret Livingston
Fred Kingston ..... Louis Natheaux
Henry Kingston ..... Bert Hadley

By Agnes Christine Johnston.
Scenario by Joseph Franklin Polard.
Directed by William A. Seiter.
Photographed by Bert Cann.

PRESS NOTICE—STORY

"Passing Thru," a delightful new Paramount-Ince comedy starring the clever light comedian, Douglas MacLean, will be the feature attraction at the ———— Theatre next ————. This tells the amusing story of a young man who continually assumes the responsibilities of others and finds himself in serious trouble as a result. Mr. MacLean is cast to fine advantage in the role of Billy Barton, a bank clerk who takes the blame for a theft and is sent to prison. He escapes on his way to the penitentiary and settles down as the hired man on Farmer Harkins' farm.

Falling in love with Mary Spivins, he attempts to settle a long-standing quarrel between Harkins and Mary's father, the town banker, and gets into more difficulties. He is eventually vindicated, however, in a climax of total unexpectedness. The picture is charged with humanities and is always appealing throughout its charming scenes. Mr. MacLean is supported by a clever company.

SUGGESTIONS

You can feature this as being quite up to the MacLean standard. You can feature the title and state that the likable star has a vehicle which provides him a great opportunity to show why he is considered one of the best light comedians on the screen. Tell that he plays the role of a young fellow who assumes the troubles of others only to find out that they involve him in tremendous difficulties. Ask your patrons if they think it advisable to assume other people's troubles. Use stills of his leading lady, Madge Bellamy, considered by many as America's most beautiful actress. Treat your copy in a jazzy fashion, putting plenty of punch and snap in all your exploitation. A good teaser would be the invitation to those who are passing through town to stop at the ———— and see "Passing Thru."

CATCH LINES

See Douglas MacLean in the peppy comedy-drama, "Passing Thru."

Advance Information on All Film Releases

(Continued from page 1540)

THE AVENGING ARROW
(Starring Ruth Roland)
June 19—Fifteenth, The Toll of the Desert.....2
June 12—Fourteenth, Shifting Sands.....2
June 5—Thirteenth, On Perilous Grounds.....2
May 29—Twelfth, The House of Treachery.....2
May 22—Eleventh, Dangerous Waters.....2
May 15—Tenth, Outwitted 2
May 8—Ninth, The Auction Block.....2
May 1—Eighth, The Strange Pact.....2

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)
May 1—Fifteenth, The Wages of Crime.....2
Apr. 24—Fourteenth, The House in the Canyon.....2
Apr. 17—Thirteenth, By Air and Sea.....2
Apr. 10—Twelfth, Hazardous Heights.....2

EDGAR JONES PRODUCTIONS
Aug. 28—The Mayor of Misery.....2
Aug. 14—The Black Ace.....2
Apr. 24—The Law of the Woods.....2
Apr. 10—A Forest Samson.....2

HAL ROACH COMEDIES
Sept. 4—The Jail Bird (Pollard).....1
Aug. 21—Name the Day (Pollard).....1
Aug. 21—Move On (Lloyd Reissue).....1
Spot Cash (Pollard).....1
The Tip (Lloyd) Reissue.....1
Rainbow Island (Lloyd Re-issue).....1
What a Whopper (Pollard).....1
All Aboard (Lloyd) re-issue.....2/3
The Flirt (Lloyd) Reissue.....1
No Stop-Over (Pollard).....1
Bliss (Lloyd) Reissue.....1
July 17—At the Ringside (Pollard).....2
June 12—Where's the Fire (Pollard).....1
Own Your Home (Pollard).....1
June 5—Blue Sunday (Pollard).....1
May 22—Big Game 1

HOLMAN DAY PRODUCTION
Sept. 11—My Lady O' the Pines.....2

NEWS REELS
Sundays—Topics of the Day.....½
Wednesdays—Pathe News.....
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1

PINNACLE PRODUCTIONS
July 1—Kingfisher's Roost 5
May 1—Black Sheep 5
Reckless Wives 6
Mar. 15—God's Gold.....5
Jan. 1—Danger Valley.....5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis.....5

PINNACLE COMEDIES
Why Change Your Mother-in-Law.....
Shimmy Isle.....
The Ting Tong Man.....
Absent Without Leave.....
Betwixt and Between.....

ARTHUR GOODEN PRODUCTIONS
Go Get 'Em.....
Crooked Trails.....
Guardians of the North.....

TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail.....

PIONEER FILM CORPORATION
Oh! Mary be Careful (Madge Kennedy).....6000
The Forgotten Woman (Pauline Stark).....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Husbands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney).....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salisbury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Rubens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000

SERIAL
The Mystery Mind.....15 episodes

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

PRIZMA, INC.
Where Poppies Bloom.....½
If .....½
On the Trek.....½
Poor Butterfly .....½
Trouville .....½
The Message of a Flower.....½
Victory Parade .....½
Comedy Review .....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)..... 2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom) 5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705

STAR PRODUCTIONS
Room and Board (Constance Binney).....5000
Her Winning Way (Mary Minter).....5000
Everything for Sale (May McAvoy).....5000
Her Sturdy Oak (Wanda Hawley).....5000
One Wild Week (Bebe Daniels).....5000
The March Hare (Bebe Daniels).....5000
A Private Scandal (May McAvoy).....4363
Sheltered Daughters (Justine Johnstone).....4895
Little Italy (Alice Brady).....4875
Two Weeks with Pay (Bebe Daniels).....4136
A Kiss in Time (Wanda Hawley).....4351
The Land of Hope (Alice Brady).....4964
Such a Little Queen (Constance Binney).....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone).....5249
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840

REELCRAFT PICTURES CORP.
ALADDIN COMEDIES
A Headwaiter's Heart.....1
Tuning Up 1
Washed Out 1
Hot Cakes 1
Scream Street 1
Lion Liars 1
All Wet 1
Stuck Up 1
Rattling By 1
Hot Stuff 1
Spring Fever 1

MIRTH COMEDIES
Here He Is.....2
Sweet Daddy 2
Chick Chick 2
Vacation 2
Speed 2
Wild 2
The Knockout 2
Milk-Made 2

SUN-LITE COMEDIES
Bride and Broom.....2
Baby Baby 2
Mother's Lamb 2
Don't, Mary! 2
Shooting the Chutes.....2
An Eastern Breeze.....2
Bungalow Love 2

R-C PICTURES CORP.
Sting of the Lash (Pauline Frederick).....6
Where Lights Are Low (Sessue Hayakawa).....6
Shams of Society (Walsh-Fielding Prod.).....6
A Wife's Awakening (Louis J. Gasnier).....6
Live and Let Live (William Christy Cabanne).....6
Salvage (Pauline Frederick).....6
Cold Steel 6
Black Roses (Sessue Hayakawa).....6
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up 2
Fate's Mockery 2
Fate's Double Cross.....2
Long Riders 2

HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger 2
Flirting with Terror.....2
Broken Trestle 2

TUSUN COMEDIES
New Ralgia 1
A Slick Detective.....1
Buried Alive 1
From Kitchen to Throne.....1
Wild Women 1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded 1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes 5

GASOLINE ALLEY
Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2

SPECIALS
Witch's Lure 5
A Profligate Woman 5

NEAL HART SERIES
Knight of Western Land.....2
Dead Line 2
Square Shooter 2
Out of the West 2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....1
Fickle Women.....1

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....1
Cowboy Jazz 1

TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers 2
Waffles and Wallops 2

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Roson)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
Handcuffs or Kisses.....
Remorseless Love 5000
The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500

EUGENE O'BRIEN STAR SERIES
Clay Dollars .....
Is Life Worth Living.....5000
The Last Door.....5,000
Gilded Lies 5,000
Worlds Apart.....5,980

OWEN MOORE STAR SERIES
A Divorce of Convenience.....5,000
The Chicken in the Case 5,261

CONWAY TEARLE STAR SERIES
After Midnight .....
Society Snobs .....
The Fighter 5,000
Bucking the Tiger.....5,000

MARTHA MANSFIELD STAR SERIES
The Fourth Sin.....5,000

SPECIAL PRODUCTIONS
A Man's Home (All Star).....
Conceit (All Star).....
The Greatest Love (Vera Gordon).....5,520
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralph Ince Special).....5,500

SELECT PICTURES
Up the Road With Sallie (Constance Talmadge)..5000
Midnight Patrol (Special Cast).....5000

Release Information continued on page 1544

"BEYOND"
(Paramount)

Spiritualistic Propaganda Grafted to "Enoch Arden"

"BEYOND" is a very eccentric series of episodic scenes in which spiritualistic propaganda and a temperance lecture are added to a feminine "Enoch Arden" plot in a way that can scarcely fail to appear ludicrous to the average fan. The authorship of this weird concoction is laid at the door of one of England's greatest playwrights, Henry Arthur Jones, a man famous for his skill at dramatic construction and his ability to write plays in which wholesome lessons are presented entertainingly. Either Mr. Jones has little respect for the intelligence of picture audiences or he has absorbed too much English spiritualism. At any rate the material he has provided for "Beyond" is neither skilfully constructed, convincing in plot or well written in titles, although some of the latter are unmistakably original and not the work of staff writers.

Stripped of its spiritualism "Beyond" tells the story of a young English woman who leaves her home and husband to reform her drunken brother. This accomplished she begins a return voyage but the ship is wrecked with all on board but herself lost. The husband marries again thinking she is dead. After some months she walks into her old home unannonuced and undiscovered to find her husband making love to his new wife. She then goes to the home of her brother apparently not so far away and they all agree to keep the fact that she still lives a secret. The second wife falls down stairs and is killed, explanations follow and the old wife takes the new one's place.

Ethel Clayton and a capable cast appear in innumerable scenes which require titles to explain what is going on and which never show any continuous action or interesting incident. The "ghost" of Ethel's mother shows up ever so often to explain that everything will come out all right, but she never tells her anything that will aid in bringing this about.

All in all it is a very unsatisfactory picture unless one is uncharitable enough to view it as a comedy and about the only place it may be expected to go over is at a spiritualistic camp meeting, for unlike "Earthbound" it has no theme worthy of respect nor technical construction unusual enough to command interest.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Avis Langley ..... Ethel Clayton
Geoffrey Southerne ..... Charles Meredith
Alec. Langley ..... Earl Schenck
Mrs. Langley ..... Fontaine La Rue
Viva Newmarch ..... Winifred Kingston
Bessie Ackroyd ..... Lillian Rich
Samuel Ackroyd ..... Charles French
Rufus Southerne ..... Spottiswoode Aitken
Dr. Newmarch ..... Herbert Fortier

By Henry Arthur Jones.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Photographed by James C. Van Trees.

PRESS NOTICE—STORY

Those who believe in the occult will have a fine treat and those who do not will be entertained in the feature picture, "Beyond," coming to the ———— theatre for a ———— day engagement beginning ————.

The star of "Beyond" is Ethel Clayton playing the role of an English girl who is alleged to be guided through great trials by the spirit of her mother.

The plot of the picture and the incident provided have to do with a young wife who leaves her husband in England to journey to one of the colonies that she may look after her brother and who in returning is shipwrecked and given up for dead, the husband marrying another. The second wife is later killed and a reunion follows.

A strong supporting cast has been secured in support of the star and the picture has been given a splendid production.

Henry Arthur Jones, the noted playwright, wrote "Beyond" and William D. Taylor directed. The offering is in six reels.

PROGRAM READER

A theme in which spiritualism has a prominent part makes "Beyond" a new Ethel Clayton starring vehicle on the Paramount program, coming to the ———— theatre for a ———— days engagement beginning ————, one of the most notable productions of the year.

The story which was written by Henry Arthur Jones, the noted English playwright author of such great successes as "The Hypocrites," in which Richard Bennett was starred and has been filmed by William D. Taylor, who has many picture successes to his credit.

The cast secured in support of Miss Clayton is composed of well known players and the production has been lavishly staged and splendidly photographed.

The story of "Beyond" concerns a young English woman who is guided through many troubles by the spirit of her mother and who finally finds happiness by her faith and the strength gained from the spirit world.

The picture is in six reels and is presented as one of the best features on the current Paramount program.

SUGGESTIONS

Selling this picture to the public has several angles. One which probably would be productive of some results is the spiritualism theme. Otherwise bill Ethel Clayton, the author of the story, the director and the production as a Paramount picture. Stories alleging the existence of a spirit world, the cooperation of people who believe in the occult, etc., will be good if you decide on the other angle.

CATCH LINES

The story of a girl who was guided through many years of sorrow by the spirit of her mother and who finally achieved earthly happiness because of her faith in the occult world.

Henry Arthur Jones, England's most famous playwright, wrote it. Ethel Clayton, one of America's most talented actresses, is the star. William D. Taylor, who has many notable pictures to his credit, directed it.

"BLACK SHEEP"
(Chaudet-Hurst-Pinnacle-State Rights)

Western With Neal Hart Makes Good Program Offering

A FIRST class program release is offered in Neal Hart's newest western, "Black Sheep," which is based upon a familiar formula—that of the conflict between the cattlemen and sheepherders. Notwithstanding this conventional pattern and its obvious development it carries moments of lively action and interesting incident. The scenes are principally exteriors and shots of the western hill country are furnished which carry breadth and atmosphere. Against these backgrounds moves a story which is always vigorous because of its wealth of gun-play and typically western incident. It is a feature of very few faults as westerns go—its chief weakness being an episodic line of action which might be blamed upon the cutting.

The punch scenes are not compact enough in the middle of the picture because of the elimination of the melodramatic conflict and what is substituted takes on the form of character studies and incidental by-play. Hart has a heroic part of which he takes full advantage. It seems to us as if the role might have appeared more genuinely had he not triumphed so easily over his adversaries. He engages in several fistic encounters without once losing his poise. The he-man flavor of the plot will compensate for the unrealities. The hero is a stickler for fair play regardless of the fact that he is a cattleman. And when his relatives and pals are determined to exterminate the sheepherders he is equally determined to stand by and see that everything is above board.

A minor conflict revolves around a mysterious highwayman which does not carry much suspense due to the careful planting of the character. One knows for a certainty that the real culprit is the Mexican. Meanwhile the hero's father expels him from home and he wanders about for two reels with a stray lamb in his arms. In fact much of the incident concerns the protection of this tiny black sheep. The figure of the Westerner is one that exacts a deal of sympathy from the spectator because of his desire to do the right thing at all hazards. The romantic element is mostly negative but the heroine enters into the picture in time to straighten out the complications and identify the real culprit. The long shots of sheep grazing, the hard riding and straight shooting, the adequate acting, the picturesque backgrounds—these are sufficient to attract the spectator. "Black Sheep" should interest most every type of patron except those who are exceptionally hard-boiled.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rex Carson ..... Neal Hart

By W. C. Tuttle.
Directed by Paul Hurst.

PRESS NOTICE—STORY

A swiftly moving and picturesque film of the feud between the cattle-men and sheepherders is offered in "Black Sheep," which comes to the ———— theatre next ———— starring Neal Hart, considered as one of the best exponents of the spirit of the West on the screen. It is a picture which carries a lively line of action which is always punctuated with interesting incident and dramatic punch. The star enacts the part of Rex Carson whose father is one of the influential cattle-men. The latter expels his son from home when Rex declares his purpose of seeing that fair play is extended to the sheepherders.

As the picture develops the figure of Carson arouses a deal of sympathy not only because of his sincerity but because of his friendliness for animals in distress. He rescues a black sheep who has strayed from the fold and it is in the protection of the animal that most of the melodramatic incident is concerned. The picture moves against a truly colorful background and engenders a deal of suspense.

PROGRAM READER

A smash-bang, vigorous, two-fisted picture of the West is coming to the ———— theatre next ———— in "Black Sheep," adapted from W. C. Tuttle's story, "Baa, Baa, Black Sheep," and which features the colorful Neal Hart, than whom there is no better exponent of the spirit of the vast reaches beyond the Mississippi. The picture details the conflict between the cattle-men and the sheepherders who migrated to the West and raised havoc with the ranchers who naturally were provoked by the trespassers upon their domains. It is a picture which carries rich photography appreciated in the fact that the backgrounds take in the hilly country and present a series of exceptional views. Remember next ————.

SUGGESTIONS

Since this is a Western it would be a good idea to exploit it as above the ordinary because of the fact that most Westerns are of obvious design. You can tell them that it is a worthy vehicle for Neal Hart, one of the best delineators of western characters upon the screen. You can put over an all-Western bill, featuring some rodeo show or round-up for a short number—a film that should be easily obtainable. You can put over a prologue featuring a cowboy quartette with such numbers being used as "Jim Along Josie," "Wait for the Wagon," etc. Bill it as a snappy, vigorous, smash-bang Western which carries lively action and suspense.

CATCH LINES

He was considered a black sheep by his father and when alone and friendless he found companion in a tiny black lamb. Did he return to the fold? See "Black Sheep."

See Neal Hart in the fighting, smashing picture of the West. See this vigorous star in a stimulating melodrama, "Black Sheep."

Advance Information on All Film Releases

(Continued from page 1542)

The Whip (Special Cast).....5000
Ghosts of Yesterday (Talmadge-O'Brien).....5000
Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom.....2
A Pajama Marriage.....2
A Seminary Scandal.....2
Watch Your Husband.....2
Twelve P. M.....2
Ballroom Romeo.....2
Too Many Husbands.....2
Caught in a Cafe.....2

CHESTER CONKLIN COMEDIES

Home Rule.....2
A Soft Boiled Yegg.....2
His Model Day.....2

COMEDYART

Uneasy Feet.....2
Ima Vamp.....2
An Uneven Match.....2
Mother's Angel.....2
Henpecked & Pecked Hens.....2
Friends & Enemies.....2
Prince of Daffydil.....2
Shorty's Long Suit.....2
Sweet Dynamite.....2
Rocked to Sleep.....2

MORANTI COMEDIES

Why Worry.....1
Almost.....1
Guilty.....1
Kids.....1

CLAYPLAY COMEDIES

Edenville.....1
The First Zoo.....1
Observations of a Park Statue.....1
Virgin of Hamboul.....1

SUNSET BURRED SCENICS

Birthplace of the West.....1
Land of Sky Blue Blue Waters.....1
Land of Living Color.....1
Path of '49.....1
Highway Through Wonderland.....1
Going North.....1
Dawnland.....1
Totemland.....1
The First People.....1
Gate of the Mountain.....1
High Hills and Low Heels.....1

STOLL FILM CORPORATION

The Flame.....5
The Branded Soul (Special Cast).....5
The Tidal Wave (Special Cast).....5
Bars of Iron (Special Cast).....5
The Hundredth Chance (Special Cast).....6
Mr. Wu (Matheson Lang).....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell).....6
Squandered Lives (Ivy Duke-Guy Newall).....6
The Tavern Knight.....

TARZAN FILM CO.

East Lynne.....

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall).....5000
Water Lily (Mann-Hall).....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau).....5000
She Paid (Marjorie Rambeau).....5000
Mrs. Balfame (Nance O'Neil).....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford).....7000
Apr. 25—Dream Street (D. W. Griffith).....9
Mar. 6—The Nut (Douglas Fairbanks).....6
Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Moonlight Follies.....5
The Rowdy (Gladys Walton).....5
Action (Hoot Gibson).....5
The Shark Master (Frank Mayo).....5
Opened Shutters (Edith Roberts).....5
A Daughter of the Law (Carmel Myers).....5
Luring Lips (Edith Roberts).....5
Man Trackers (Larkin-Hill).....5
Short Skirts (Gladys Walton).....5
The Kiss (Carmel Myers).....5
Desperate Trails (Harry Carey).....5
Thunder Island (Edith Roberts).....5
The Fighting Lover (Frank Mayo).....5
The Beautiful Gambler (Special Cast).....5
The Man Tamer (Gladys Walton).....5
Cheated Love (Carmel Myers).....5
Wolves of the North.....5
The Blazing Trail (Frank Mayo).....5
The Wallop (Harry Carey).....5

TERROR TRAIL

(Eighteen Episode Serial featuring Eileen Sedgwick)
Tenth, The Sands of Fate.....2
Eighth, The Desert of Despair.....2
Seventh, The Palace of Fear.....2
Sixth, The Ship of Surprise.....2
Fifth, The Bridge of Disaster.....2
Third, The Mine of Menace.....2
Second, False Clues.....2
First, The Mystery Girl.....2

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)
Eighteenth, Hidden Treasure.....2
Seventeenth, A Fight to a Finish.....2
Seventeenth, The Crystal Lake.....2
Fifteenth, A Race for Life.....2
Fourteenth, The Midnight Attack.....2
Thirteenth, The Cipher Kid.....2
Twelfth, The Lost Ring.....
Tenth, The Secret Cavern.....2
Ninth, Under Sentence.....2
Seventh, The Trap.....2
Sixth, In Hiding.....2
Fifth, The Bandit's Victim.....2
Fourth, Hidden Danger.....2
Third, The Secret of the Sea.....2
Second, The Hornet's Nest.....2
First, The Buccaneer's Bride.....2

WINNERS OF THE WEST

Eighteen Episode Serial Featuring Art Accord
First, The Power of Gold.....2

JEWEL PRODUCTIONS, INC.

No Woman Knows.....7
Reputation (Priscilla Dean).....
Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6

JEWEL COMEDIES

Robinson's Trousseau (Lee Moran).....2
A Monkey Movie Star (Joe Martin).....2
Roman Romeos (Lyons-Moran).....2
Blue Sunday (Lyons and Moran).....2
A Monkey Hero (Joe Martin).....2
A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

CENTURY COMEDIES

A Week Off.....2
Brownie's Little Venus (Brownie).....2
High Life (Harry Sweet).....2
Stealin' Home (Harry Sweet).....2
Hold Your Breath (Chas. Dorety).....2
Golfing (Brownie).....2
The Clean Up (Jean-Dorety).....2
Three Wise Boobs (Brownie).....2
The Whizbang (Jameson-Gregory).....2
Third Class Male (Dorety-Montgomery).....2

STAR COMEDIES

His Ill Luck.....1
A Thousand a Week.....1
Those Doggone Kids.....1
The Champ (Billy Fletcher).....1
While New York Snores (Billy Fletcher.....1
The Skylark.....1
An Awful Bull (Billy Fletcher).....2
Babes and Boobs (Billy Fletcher).....1
Meet My Husband (Billy Fletcher).....1
Uneasy Money (Robert Anderson).....1
Hearts and Flour (Dorothy Wolbert).....1
Rubbing It In (Billy Fletcher).....1
A Chinese Romance (Billy Fletcher).....2
Zulu Love (Eddie Barry).....1
The Truck Horse Bandit (Billy Fletcher).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Fight Within (Larkin-Hill).....2
The Call of the Blood (Art Accord).....2
The Cowpuncher's Comeback (Art Accord).....2
Roarin' Waters (Larkin-Hill).....2
The Rim of the Desert (Jack Perrin).....2
Both Barrels (Jack Perrin).....2
Range Rivals (Wilson-Lane).....2
The Valley of Rogues.....2
Beating the Game (Hoot Gibson).....2
The Man Who Woke Up (Hoot Gibson).....2
The Shadow of Suspicion (Eileen Sedgwick).....2
The Movie Trail (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Son of Wallingford.....
The Heart of Maryland.....7
Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terriss) Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS

The Inner Chamber.....6
The Scarab Ring.....6
Her Lord and Master.....6
The Vice of Fools.....5
The Prey.....6
Cousin Kate.....5
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Lucky Carson.....5
Bring Him In.....5
The Silver Car.....6
It Can Be Done.....5
Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5

CORINNE GRIFFITH PRODUCTIONS

The Single Track.....5
Moral Fibre.....5
What's Your Reputation Worth.....
It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills.....5
Three Sevens.....5

ALICE CALHOUN PRODUCTIONS

The Rainbow.....5
The Matrimonial Web.....5
Peggy Puts It Over.....5
Closed Doors.....5
The Charming Deceiver.....5
Princess Jones.....5

LARRY SEMON COMEDIES

The Bell Hop.....2
The Fall Guy.....2
The Bakery.....2
The Rent Collector.....2
The Hick.....2
The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Applicant.....2
The Riot.....2
The Tourist.....2
The Blizzard.....2
The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2

"THE SERENADE"
(R. A. Walsh-First National)

Lots of Atmosphere and Acting, But Not So Much Action

"THE SERENADE" is from a story translated from the Spanish, which had previously been dramatized under the title of "Spanish Love," same having met with some measure of success on Broadway due mostly to excellent acting and the work of a company of Spanish dancers. It was a romantic drama, founded on a slender plot, having to do with the love making of two Castilian sons, each trying to win the hand and the heart if possible, of a Spanish beauty. The lady accepts the least desirable of the pair according to her parent's viewpoint, so the rival still presses his suit. The two men have a fight with knives, the lover favored by the parents, being wounded. This results in it being necessary for the other to flee for his life, since the wounded man is the governor's son, and the penalty is death for attacking a member of an official's family. The girl promises to marry the suitor who has been wounded on being assured that the life of the man she loves will be spared. However, the two rivals get into another quarrel. The lover the girl favors, refuses to take advantage of an opportunity to kill the other, although it is a fair fight, which in the Castilian code of honor makes it imperative that the governor's son announce himself out of the race. This he does and then dies of what is inferred to be a combination of a physical and a heart wound.

With this material and an added sequence which is anti-climaxic R. A. Walsh has made a picture rich in atmosphere, but told largely by titles, and which is exceedingly short on action except for some interpolated incident rather reminiscent of "The Mark of Zorro." The production as a whole drags badly. A portion of this may be safely laid to the camera work, shots so long that the characters are scarcely distinguishable being much in evidence. The photography is not of the best either.

A good cast of types in which Brother George, Miriam Cooper and Bertram Grassby have the principal roles and about equal opportunity, do as well as is possible with the material provided.

The picture has cost money, many big sets and ensemble scenes being presented.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Maria del Carmen	Miriam Cooper
Pancho	George Walsh
Her Mother	Rosita Marstini
Pepuso, His Father	Jas. A. Marcus
Domingo Maticas	Josef Swickard
Ramon, His Son	Bertram Grassby
El Capitan Ramirez	Noble Johnson
Don Fulgencio	Adelbert Knott
Juan	Wm. Eagle Eye
The Dancer	Ardita Milano
Pedro	Peter Venzuela
The Secretary	John Eberts
Zambrino	Tom Kennedy

Scenario by J. T. O'Donohue.
Directed by R. A. Walsh.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Serenade" an R. A. Walsh production, featuring Miriam Cooper. It is a romance of old Spain—the land of dark-eyed senoritas, bold fighting cavaliers—daring deeds and thrilling adventures. It is a picture of tender romantic scenes which are tinctured with moments of thrills. The action is laid in the town of Magdalena, a Spanish possession, and depicts in an interesting manner the love affairs of Maria del Carmen, prettiest girl for miles around, and Pacho, the son of the governor.

The arrival in town of Ramon results in complications, duels and misunderstandings which threaten the peace of the town and the love of Pancho for Maria, but affairs are untangled in a novel manner. Miss Cooper, because of her dark beauty, makes a bewitching senorita as she leans over the balcony of her hacienda, listening to the serenade of love and passion. It is a picture of tempestuous love which is thoroughly appealing and charming.

PROGRAM READER

A tale of fiery love and tempestuous wooing on the Spanish isle of Magdalena is R. A. Walsh's "Serenade" which comes to the ———— theatre next ———— with Miriam Cooper and George Walsh as the featured players. It is a picture of dusky Spanish beauties who dance, flirt, scorn and love—of Spanish Dons who ride, fight, hate and love. Come next ———— and see this picture of wondrous adventure in old Spain. Visit the land of song and dance. See the bold, fighting cavaliers. Watch the dare-devil horsemen in a wild chase. Come and see Miriam Cooper whose bewitching loveliness is given perfect expression here. See George Walsh as the bold, dashing Don. Come and be royally entertained.

SUGGESTIONS

Here is a picture which lends itself admirably to exploitation. The very title is suggestive of various methods of advertising. You can put over a Spanish prologue, preseneting in a tabloid musical act a Spanish musical comedy, with the principals correctly attired and singing and dancing to Spanish numbers. Also play up R. A. Walsh, who is considered one of the leading directors of the screen. Play up Miriam Cooper and use stills of her. She is beautiful and her personality is suggestive of Spanish temperament. Play up that George Walsh is in the cast too. Bill it as a tempestuous drama of passion and love in old Spain. Use your colorful descriptions in exploiting the picture. Have your ushers garbed as senoritas.

CATCH LINES

See the vivid, tempestuous drama of love and passion in old Spain. See R. A. Walsh's "Serenade" at the ———— theatre next ————.

See "Serenade" at the ————. A picture of dark-eyed senoritas and bold, dashing Dons. A picture of love and adventure in old Spain.

"BEATING THE GAME"
(Goldwyn)

"Fortune Hunter" Idea Developed Into Fine Entertainment

A NEW twist to "The Fortune Hunter" idea and some good rural incident in addition to the characterizations of a fine cast of types is responsible for a picture that ought to go over as very good entertainment with most any audience.

It has an extremely well developed plot, even if somewhat inconsistent; some suspense, an occasional bit of comedy, good settings and titles, many fine rustic types and a likeable star in a part which fits him exceedingly well.

Among the players deserving equal praise with the star is Dick Rosson, Nick Cogley, Tom Rickets and Lydia Yeamans Titus. Victor Schertzinger, who directed, has shown a real knowledge of the rural life, although he might have been more consistent with his village election scenes. The mayoralty or presidency of towns the size of that in which "Beating the Game" is largely laid carry little responsibility, nominations are made by a half dozen of the faithful of the two principal political parties, and the chance for grafting consists principally in getting a couple of "Annie Oakleys" to the annual circus. However, most people will not quibble over such small matters. "Beating the Game" is a good evening's entertainment, has a fine moral, will be apt to fool some of even the wise ones as to its ending and need have no fear of censors, preachers or reformers. If there were more pictures like this latest Moore vehicle there would be less talk of dull business in the hinterland.

The story of "Beating the Game" concerns a young burglar who is sent to a small town by a supposedly master crook to make a reputation for honesty, so that the village may be fleeced. The erstwhile criminal finds being honest is better than dodging cops, meets the right girl, defies the alleged master mind and then finds out that it was all a put up job to give him a chance to go straight, the "master mind" being a senator from that district.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Fancy Charlie"	Tom Moore
Nellie Brown	Hazel Daly
G. B. Lawson	DeWitt C. Jennings
Ben Fanchette	Dick Rosson
"Slipper Jones"	Nick Cogley
Jules Fanchette	Tom Ricketts
Madame Fanchette	Lydia Knott
Bank President	William Orlamond
Angelico, his wife	Lydia Yeamans Titus

Story and scenario by Charles Kenyon.
Directed by Victor Schertzinger.

PRESS NOTICE—STORY

Tom Moore in his latest Goldwyn vehicle, "Beating the Game," a story of a burglar who went to a small town to gain a reputation for honesty that he might fleece the whole community, is the feature attraction scheduled for the ———— theatre for a ———— days' engagement beginning ————.

Mr. Moore is supported by a strong cast of great types. The roster includes such favorite players as Hazel Daly, Nick Cogley and others who have a strong following with the fans.

The role of "Honest John Jones" gives Mr. Moore one of the most likable parts of his career and in the scenes taken in a small town locale, where the action of the larger part of the story transpires, some interesting rural incident has been evolved. "Beating the Game" is a picture built on the theory that environment makes the man, and a strong case is made in relating how Moore as the slick young crook in the city becomes the honest, energetic and trustworthy young business man of the little country village.

The picture is in five reels and was directed by Victor Schertzinger.

PROGRAM READER

A new five-reel rural comedy, "Beating the Game," with popular Tom Moore in the leading role and supported by a strong cast of players, is the feature picture booked for the ———— theatre for a ———— days' showing beginning ————.

"Beating the Game" is a picture play that will please the most exacting. It presents the star as a slick young city crook who is reformed by his contact with honest rural people and who finds a wife, happiness and business success in a little village.

In support of Mr. Moore is a strong cast of players, among whom Hazel Daly and Nick Cogley play strong roles. The picture was directed by Victor Schertsinger from an original story. It is fine entertaiment and a welcome change from problem and sex plays.

SUGGESTIONS

Bill this strong from the story angle promising a plot that is faultless with perhaps some comparison to "The Fortune Hunter" as to style. Give Tom Moore the headlines but do not neglect the supporting players especially Hazel Daly and Nick Cogley. This is a picture where newspaper advertising in which good selling talk about the theme will be especially effective. Lobby displays and prologue numbers should be along rural lines.

CATCH LINES

The story of a wise city slicker who came to a one horse burg intending after getting a reputation for honesty to bamboozle the entire population and then found that he liked the simple life so well that he just couldn't be anything but straight.

Just a homely tale of a smart city crook who blew into a tank town intending after building up a reputation as a model young man, to steal everything from the church pulpit to the widow's cow—but who changed his mind when he found out being honest was profitable and better suited to his tastes.

"THE BROKEN SPUR"
(Ben Wilson-Arrow)

Scenic Values Add to Average Western

AS program Westerns go, this will probably be called a passable picture in the houses that have played the previous Hoxie productions, although the story told is highly improbable and convenient, with the ending always in sight.

It also lacks the action and incident usually counted upon to put over the Western feature and suffers considerably from wordy and unnecessary titles, written in a poetic vein.

The picture's greatest audience asset is a widely varied and extremely beautiful collection of scenic backgrounds. They give the offering a distinct educational value that should make it interesting to a class of people who will not care especially for its dramatic side.

The star plays a dual role. He is a civil engineer building a railroad and an outlaw sojourning in the mountains through which the road is to run. Neither role presents much of an opportunity for the sort of stuff that has given Hoxie his following, stunts and horseback riding, and the two characters are so near alike that only the color or horses and attire enable the spectator to know whether heavy or hero is on the screen.

The story of "The Broken Spur" concerns the stealing of the railway payroll by Hoxie as the outlaw, with Hoxie as the engineer being accused of the crime. Both men are arrested, each claiming to be innocent. The method of determining this point is a broken spur on the heel of the bandit, the missing part having been picked up at the scene of the holdup. A counterplot along the same lines is worked out by having the heroine see the outlaw making love to a woman whom she thinks is her rival in the affections of the engineer.

The story and continuity for "The Broken Spur" was written by J. Grub Alexander. Ben Wilson directed. The photography is excellent, with most of the scenes being shot out of doors.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Silent Joe Dayton / Jacques Durand ..... Jack Hoxsie
"Angel" Lambert ..... Evelyn Nelson
Bill Lambert ..... Jim Welch
Pierre Le Bac ..... Wilbur McGaugh
John Dexter ..... Edward Borman
Andy MacGregor ..... Edward Rattenberry
Ida Hunt ..... Marin Sais

Written by J. Grub Alexander.
Scenario by J. Grub Alexander.
Directed by Ben Wilson.

PRESS NOTICE—STORY

To the majority of people it is difficult to be other than just what we are, although we do read from time to time of a "Raffles" or a "Dr. Jekyll and Mr. Hyde." An actor who can take the part of two characters in a play or motion picture always proves his real ability in his art. Jack Hoxie, who comes to the _____ theatre on Monday in his latest Western feature, "The Broken Spur," proves his ability to accept a dual role, for he is both the big good-natured camp foreman, beloved by his men, and the roving bad-man of the Canadian wilds who fights as quickly with his fists as with his revolver.

PROGRAM READER

To us who cannot, for many reasons, roam the world as we might like to, the motion picture has brought the many places we should like to visit to us. The beautiful and interesting places, the rugged mountain peaks, the scorched desert, the habits and modes of living of the Eskimo, the African, the peoples of the old and new worlds.

In Jack Hoxie's latest Western feature, "The Broken Spur," coming to the _____ theatre next Monday, the beautiful mountains and valleys are pictured in all their splendor, also views of a lumber camp in full operation, from the cutting down of the big trees to their being cut up into planks for domestic use.

SUGGESTIONS

Play up the scenic locations in all your advertising especially in the matter of stills. Give the star the usual billing but do not promise him in his usual stunts. For a lobby display the log cabin effect will be appropriate. Prologue ideas are to be found in the scenes of the picture showing a logging camp. Good posters, window cards and heralds are available from your exchange.

CATCH LINES

A story of the great out doors enacted among the most wonderful scenic locations ever caught by the camera.

Big Jack Hoxie playing a dual role in a heart interest story of the West. A broken spur mended a broken heart and proved a man innocent of a great crime.

First in Circulation

First in Volume of Advertising Carried

First in Service to Readers

The News Alone Covers the Field

Additions Made to Cast of R. A. Walsh Picture

The following Los Angeles photoplayers have been added to the cast of R. A. Walsh's First National production, "Kindred of the Dust": Eugenie Besserer, three-year-old Bruce Guerin, Maryland Morne and Pat Roney.

The "Kindred of the Dust" cast now consists of the above recently acquired players and of the principals: Miriam Cooper, Ralph Graves, Lionel Belmore and W. J. Ferguson.

"Tailor Made Man" to Star Jack Pickford

Al Green and Jack Pickford, who came East to submit to United Artists the finished picture, "Little Lord Fauntleroy," starring Mary Pickford, are scheduled to return shortly to the Coast where they will begin production on "The Tailor-Made Man," which Green will direct and which will be the medium that will change Jack Pickford from a director to a star again. This feature is scheduled for release through the United Artists.

Loew Gives 100 Days to "Cup of Life"

Three productions distributed by Associated Producers, Inc., attained the honor of being the first to be accorded the extended time bookings of 100 days on Loew time, made possible through the opening of the State theatre and other houses. Previously the maximum number of days available for motion pictures in the metropolitan district was 83.

Thomas H. Ince's "The Cup of Life" is the first feature to be booked for the extended time. Two Mack Sennett comedies, two-reelers, were also booked for the same number of days. They are "Love's Outcast," the first of the series, starring Ben Turpin, and "Call a Cop."

Goldwyn Films Near Finish

Rupert Hughes Story Among Three Productions Completed This Week

THE photography on three big Goldwyn productions will be completed this week, and the titling and editing of the films begun next week.

One of the three is Rupert Hughes' new and original screen story, "The Wall Flower," in the directing of which the author has assisted E. Mason Hopper. Production chiefs at the studios are enthusiastic about "The Wall Flower" and the acting of Colleen Moore, who was especially engaged to play the chief role after the entire field of leading women on the coast had been canvassed. Richard Dix plays opposite Miss Moore. Others in the cast are Tom Gallery, Gertrude Astor and Fanny Stockbridge.

Albert Payson Terhune's picture, "Grand Larceny," made from his novel of that name, is said about the studios to be in Goldwyn's big picture class. Wallace Worsley directed it. Elliott Dexter, Claire Windsor and Lowell Sherman play the leading roles. Others in the cast include Richard Tucker, Tom Gallery, Roy Atwell and John Cossar.

The third big production now nearing completion is "His Back Against the Wall," in which Raymond Hatton, the character actor, plays the leading role, that of a timid New York tailor who goes West and develops all the courage and stamina that, in his secret thoughts, he had often longed to possess. The story is said to be an unusual and intriguing one, written by John Alexander. Virginia Valli was especially engaged for the leading feminine role in this picture. Rowland V. Lee was engaged to direct it.

Frank Lloyd's production, "The Sin Flood," is now being titled and edited. "The Sin Flood" is an adaptation of Henning Berger's 'Syndafloden." Helene Chadwick and Richard Dix head the cast which also includes James Kirkwood, Ralph Lewis, Otto Hoffman, William Orlamond, L. H. King, Will Walling, Darwin Karr, John Steppling and Howard Davies.

Bosworth Busy on Coast

Star Boosts Northern California as Ideal Location for Production

NORTHERN CALIFORNIA as an ideal place wherein to conduct motion-picture production on an extensive scale is the recommendation advanced by Hobart Bosworth in a statement issued from the headquarters of the F. B. Warren Corporation. Mr. Bosworth is at present busy with the scenes for his first production for Warren release at the Pacific Studios in San Mateo. The picture now under way is titled "White Hands." It was written by C. Gardner Sullivan. Lambert Hillyer is the director, and the picture is being made for the Graf Productions. "White Hands" will be released by the F. B. Warren Productions.

Bosworth has long been impressed with the picture possibilities of the bay cities and has continually stated not only to producers, but to prominent business men that, all things being taken into consideration, the country around San Francisco has as much right to claim picture companies as the communities around Los Angeles.

"I say now, as I have always said, that this is the country for picture making. The desert, the mountains, the lakes and the sea are all near at hand. The southern part of the state has been photographed to the last possible nook and cranny.

"One of the particular satisfactions in coming here is that at last I have proved my contention, and nothing will give me greater pleasure than to show the world what we can produce in the way of excellent photoplays. That other companies will establish their bases here, in the near future, there can be no doubt."

Max Graf, head of Graf Productions, would also have been identified with Northern California motion picture work five years ago if Bosworth's plans were successful, for the star had him in mind as studio manager for earlier schemes which Mr. Bosworth promoted, but which fell through because of lack of co-operation on the part of the city officials in San Mateo.

Former Football Hero Made Screen Star

MAURICE FLYNN, famous as a football star at Yale, has been promoted to stardom on the screen by William Fox. The stories selected for the new Fox star will reflect the life he came to know well in a period of adventuring after leaving college. The first, upon which work will be begun immediately, is "The Real Man," a popular story by Francis Lynde, which will provide the athletic young actor with excellent opportunities to display his demonstrated abilities and engaging personality. Carl Marbaugh will direct the production.

The first picture in which Maurice Flynn appeared was "The Silver Horde" by Rex Beach. Since that time he has appeared in "Going Some," "Officer 666" and other pictures.

New Faces Seen in the Christie Casts

Three new Christie Comedies are now in the making for early release through Educational Film Exchanges. Director Frederic Sullivan is finished up "A Pair of Sexes," with Neal Burns playing the role of a "temporary" parent and Henry Murdock as the real father. In this picture Viora Daniel, a new Christie acquisition, is co-starred with Burns.

After "A Pair of Sexes" will come "Pure and Simple," a story being made by William Beaudine with Bobby Vernon in the featured role. With Bobby is Josephine Hill who made her first appearance with Christie in "Let Me Explain."

Scott Sidney has started another comedy which will be called "Saving Sister Susie." Dorothy Devore is featured in this comedy. Earl Rodney and Katharine Lewis are also in prominent parts.

All Elements of Appeal in "Enchantment"

That desirable quality in a photoplay—an appeal to all classes of audience—is claimed by Cosmopolitan Productions for its forthcoming release "Enchantment," starring Marion Davies. The modern society atmosphere in which the picture is acted, the interesting quality of its story will appeal to men and women of all sorts, and the fairy tale episode, which is a significant part of the plot, will not only delight the grown-ups but is calculated to send the youngsters into ecstacies of delight.

"Enchantment" is the screen version of a popular story by Frank R. Adams that apeared in Cosmopolitan Magazine under the title of "Manhandling Ethel." The scenario was written by Luther Reed and the production was directed by Robert G. Vignola.

"Over the Hill" Is Used Again as Pulpit Text

Following the opening of a run in San Francisco, "Over the Hill" was chosen by the Rev. Dr. James L. Gordon, pastor of the First Congregational Church, not only as the subject of his Sunday evening sermon, but as that of a question box conducted in the church and of another sermon two weeks later. On the second occasion the Columbia Park Boys' Club, a famous San Francisco organization, attended the services by special invitation, in uniform, and occupied the choir section of the church.

Next Lloyd Re-Issue Is Titled "Pinched"

"Pinched" is the next re-issued one-reel Harold Lloyd comedy which has been selected by Pathe for release during the week of September 11th. The comedy not only boasts of having the spectacled comedian as a star, but also has practically a three-star combination in the cast, inasmuch as Bebe Daniels, now a star in her own name, plays opposite Lloyd, and "Snub" Pollard, featured in Hal Roach comedies, is his running mate in the offering.

Laud Scenario Writers of DeMille Subject

William de Mille's new Paramount production, "After the Show," which was adapted from Rita Weiman's story, "The Stage Door," is said to have evoked high praise from the company's executives when shown at the Paramount home office. Much favorable comment was drawn forth by reason of the excellence of the scenario which was the joint work of Hazel MacDonald and Vianna K. Knowlton, staff members of the scenario department of the Lasky studio.

Production Starts on Forward Film Series

The advance guard of producers left New York Saturday evening, bound for Portland, Maine, to shoot the first feature of a series of six for Forward Film Distributors, Inc.

Wray Physic Productions is the name of the producing concern that has contracted to make a series of five-reel stories of the better type for Forward. The first picture will be built under the title of "The Heritage of the Sea," and it is said that the story contains the material to make it one of the best pictures to be released during the coming year.

Lasky Announces Future Swanson Picture

Jesse L. Lasky announced in Hollywood Friday the purchase by Paramount of another original story by Elinor Glyn for Gloria Swanson. "Beyond the Rocks" is the title, and Mr. Lasky believes that it will duplicate the success of "The Great Moment," by the same author. Albert Shelby Le Vino is now writing the scenario. Sam Wood will direct and Thompson Buchanan will supervise the production.

"Beyond the Rocks" will follow in production "The Husband's Trademark," the Clara Beranger story, which Miss Swanson will star.

Late Additions to Cast of "Turn to Right"

Recent additions to the cast of "Turn to the Right," which Rex Ingram is making for release by Metro, include Margaret Loomis, formerly with the Ruth St. Denis company of dancers; Lydia Knott, who will play the "mother" role, and Harry Myers of "Connecticut Yankee" fame, who will appear as the crook with a sense of humor.

Lester Scott, Jr., with C. C. Burr Company

Announcement was made this week by Charles C. Burr, President of Affiliated Distributors, Inc., of the completion of negotiations whereby that organization adds to its personnel Lester Scott, Jr., well known in the independent field as a travelling representative. Mr. Scott has already entered upon his duties of field representative for Affiliated and will specialize in the allotment of territorial franchises for "Burn 'em up Barnes."

Variety in Movie Chats

Wide Range of Subjects Brings International Commendation

WHILE the critic of motion pictures would hardly compare Charles Urban's Movie Chats with a vaudeville bill, they have one element very much in common. That is the quality of variety. In all probability it is this variety which has won for them such an emphatic success in all parts of the world.

Letters from England and the countries on the Continent; from many places in America and many other countries often stress this point. This is particularly true of America where audiences are made up of persons who come from many different countries. Sooner or later all persons in these audiences are sure to see something about their home country, oft as not, about their home town, for the Movie Chats penetrate everywhere and into everything.

Their instructional quality is never lost sight of and everything that goes into them is designed to be of some educational helpfulness, but they are light in treatment and always highly entertaining.

Travel, the arts and sciences, religion of all countries, costumes and customs of all countries, military and naval subjects of all countries—these and a score of other topics are constantly finding their way into the Movie Chats. Each Movie Chat is edited in lengths of one reel and each contains anywhere from three to twenty subjects.

In England they are being used by practically every theatre and in every other country their use is growing constantly. Here in America in one brief year they have secured a remarkable hold and have won many adherents to the claim made for them that they are the best single reel of all.

Mr. Urban is now engaged in editing a new series and in each of the new Movie Chats there will be contained a message that will stir the best thoughts of the millions of motion picture audiences. One hundred Movie Chats are now completed and in release. Mr. Urban plans to add 100 yearly to the library of the Urban Popular Classics.

Clyde Cook at Hippodrome

Dillingham Breaks Tradition to Include Comedian in Big Show

WHAT the other fellow is doing in his sphere of activities, and how he is doing it, is always of interest to exhibitors—more particularly when that "other fellow" happens to be one of the biggest showmen in the country and, among other ventures, manager of the world's biggest playhouse.

During the season 1921-1922, for the first time in the history of the New York Hippodrome, Charles B. Dillingham, its manager, will include a motion picture as part of his program, making of it one of the features; and for this departure from the customs and traditions of the institution Clyde Cook, the Fox comedian, in a series of Clyde Cook Special Comedies, has been chosen.

The arrangement between the Hippodrome management and Mr. Fox provides for the running of the Clyde Cook Special Comedies as they are released—as the first run engagement in the United States—each one to run continuously until the next is ready, so that a Clyde Cook comedy will form a part of the Hippodrome program at all times and will be the only screen feature used.

Clyde Cook is no stranger to Hippodrome audiences. He was appearing there in person when William Fox found him and signed him to appear in screen comedies.

The Hippodrome show runs five hours a day—two and a half hours at each performance—or thirty hours a week, at an aggregate cost of $75,000. The running time of Clyde Cook Special Comedies is twenty-five minutes—fifty minutes a day, or five hours a week, one-sixth of the total playing time for the entire show per week. When it is considered that the Hippodrome bill comprises a very large number of acts, each one featuring world-famous artists, it can be seen what a remarkably strong drawing attraction this Fox comedian is considered.

"Heart of the North" Bought by Zierler

WITH "The Heart of the North" just entered on the States Right market, comes word that the big and important New York State and Northern New Jersey territory has already been disposed of.

The Commonwealth Film Corp. of New York, through Sam Zieler, has just completed negotiations with Joe Brandt, who is State Righting this feature, whereby it will handle the feature in Greater New York and Northern New Jersey. In addition to this, it is announced, upper New York State Rights have been taken over by Nu-Art Pictures, of Buffalo, thereby completing the sale of the New York State territory.

The picture is to be released in the New York and Northern New Jersey territory at once, and Mr. Brandt is personally co-operating with Mr. Zieler in planning a special advertising and exploitation campaign. Intensive exploitation is to be done by both Commonwealth and Nu-Art on this feature, and special novelties are being prepared, it is announced.

Exhibitors Respond to "The Blot" Campaign

Leading exhibitors of the country, who have booked Lois Weber's production "The Blot" for an early showing, are keenly enthusiastic over the Warren Corporation—Parker Pen Company tie-up to be used in exploiting this picture.

The exploitation and publicity of the Warren Corporation has been swamped with applications for the free window cards furnished by the Parker Fountain Pen Company for use during the engagements of "The Blot" in the various cities where the picture will play and a Parker agency is located. The Parker people will devote space in the National magazine advertising on the stunt.

The idea: Exhibitor's playing "The Blot" who conduct the essay stunt on "What is the Greatest Blot on our American Life of To-day?" are furnished free with the advertising material and window cards provided by the Parker people. In return they give Parker pens as prizes for the best 300 word essays on the question.

Convicts Enthuse Over "Inside of the Cup"

Cosmopolitan Productions has received the following letter from Edward T. Lynch, Director of Entertainments, Mutual Welfare League, Sing Sing Prison, Ossining, N. Y.:

"Pursuant to your request we are enclosing herewith a report we have prepared on 'The Inside of the Cup,' and we trust that it will meet with your approval.

"The men enjoyed the picture immensely, and it is still the talk of Sing Sing. It is not very often that such good productions are placed on the market. I can honestly say that everyone of your pictures we have had here so far, has always played to a full house, and the name Cosmopolitan has now become synonymous with good pictures."

Irvin Willat to Direct Goldwyn Release

Goldwyn announces that by a special arrangement Irvin V. Willat has been engaged to direct the picturizing of Gouverneur Morris' novel, "Yellow Men and Gold," which will go into production within a very short time. The cast is now being engaged by Clifford Robertson, Goldwyn's casting director, in consultation with Mr. Willat. Mr. Morris' famous story was put into continuity form by Ruth Wightman in collaboration with the author.

Marion Davies Directed by Robert Vignola

Robert G. Vignola's first production with Marion Davies as the star, made for Cosmopolitan, has been completed, and is now awaiting release through Paramount Exchanges. The title of this production is "Enchantment," and was adapted by Luther Reed from the Cosmopolitan magazine story, "Manhandling Ethel," by Frank R. Adams.

Jessen's Studio News by Wire

VITAGRAPH

William Duncan and Edith Johnson are beginning "The Comeback." Henry Herbert has been engaged as the heavy.

Director David Smith has completed the editing of "The Flower of the North" by James Oliver Curwood with Henry B. Walthall and Pauline Starke.

The Larry Semon company is still at Hume.

FOX

Dustin Farnum is beginning "Cursed," a story laid in the South Sea Islands and Boston, under the direction of Bernard Durning.

William Russell is finishing "The Desert Shall Blossom."

Tom Mix has finished "Lay it Out" and is beginning an original untitled story laid in the Grand Canyon. Lynn Reynolds is directing.

Barbara Bedrod is beginning "Cinderella of the Hills" under the direction of Howard Mitchell.

Maurice "Lefty" Flynn begins his first starring picture, "The Real Man," under the direction of Carl Harbanugh who is now casting.

Eileen Percy is to begin "Whatever She Wants" under the direction of C. R. Wallace.

Director Emmett Flynn is beginning "The Count of Monte Christo" with Jack Gilbert as the Count. Gilbert has just finished "In Coberts Valley" under the direction of Jack Dillon.

Johnny Walker and Edna Murphy have finished "The Jolt," under the direction of George Marshall.

Buck Jones has finished "Riding with Death" and is beginning "The Fast Mail" under the direction of Jacques Jaccard.

Clyde Cook is working on "The Taxi Driver," under the direction of Jack Blystone.

LASKY

George Melford has completed "The Sheik." Rudolph Valentine, who with Agnes Ayres, was featured, has gone to New York on a business trip.

George Hackathorn has been engaged for the lead opposite Betty Compson in the James M. Barrie play, "The Little Minister," to be made under the direction of Penrhyn Stanlaws, and the supervision of Thomas Buchanan.

Mahlon Hamilton will pla opposite Gloria Swanson in "The Husband's Trade-Mark," an original story by Clara Beranger. Sam Woods will direct.

Charles Meredith will play opposite Ethel Clayton in "The Cradle," under the direction of Paul Powell.

Elinor Glyn is writing another vehicle for Gloria Swanson titled "Beyond the Rock."

In production are "A Prince There Was," starring Meighan under the direction of Tom Forman, and supervised by Frank E. Woods; "The Call of the North," with Jack Holt, directed by Joseph Henaberry and supervised by Rollin Sturgeon; "The Melancholy Spirit," with Arbuckle, directed by James Cruze, and supervised by Frank Woods; "Rent Free," featuring Wallace Reid, under the direction of Howard Higgins, with scenario by Elmer Rice, and supervision by Thompson Buchanan; "Miss Lulu Bett," with Lois Wilson in the title role and Milton Sills opposite, under the direction of William De Mille.

Hobart Bosworth's latest production for Associated Producers is "Blind Hearts," a scene from which is here shown

UNIVERSAL

Gladys Walton is beginning "The Guttersnipe" from a story by Percival Wilde, with Dallas Fitzgerald directing.

Stuart Paton is directing Frank Mayo in "Doctor Jim," an original story by William Worthington.

Lon Chaney is to begin "The Wolf Breed." Casting is now in progress.

Jack Conway will direct Herbert Kindred of the Dust."

Rawlinson in "The Substitute Millionaire." The cast includes Lillian Rich, Doris Pawn, E. A. Warren, William Courtwright, Bert Roach and others.

George Plympton and William Lord Wright have written a serial around the Henry Stanley expedition in Africa to find Livingstone. Edward Dull will direct Eileen Sedgwick, who is to be featured.

Hobart Henly will direct Marie Prevost in "Princess Virtue" casting for which is now going on.

Single reel subjects now in production are "Noiseless Valley," directed by Craig Hutchinson; and "Should Mothers Trifle?" directed by William Watson.

GOLDWYN

Samuel Goldwyn has returned East.

Recently finished productions are "Grand Larceny," directed by Wallace Worsley, with Claire Windsor, and Elliot Dexter as principals; "The Wall Flower," by Rupert Hughes, directed by Hopper, and featuring Richard Dix and Gertrude Astor and an all star cast; "The Back Against the Wall," directed by Roland Lee, and featuring Raymond Hatton, Virginia Valli.

Irving Willat has been engaged to direct the Gouverneur Morris story, "Yellow Men and Gold."

Mlle. Yezierska's "Hungry Hearts" will be directed by Mason Hopper. Ethel Kay, a Russian actress, has been engaged for the leading role.

1st NATIONAL

Basil King is here to aid in the adaptation of "The Dust Flower."

Robert McIntyre has reported that Morosco will produce "Linger Longer Letty" with Charlotte Greenwood shortly.

James Young is on the Coast to direct Catherine MacDonald in "The Infidel."

The R. A. Walsh company is working on an island off the Pacific Coast making exteriors for "The Kindred of the Dust."

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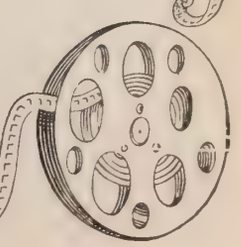


MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

MINNEAPOLIS

The latest harbinger of the glad news that business is popping in the territory is R. C. Buttolph, the Minneapolis manager for Associated Producers, who recently returned from a trip through southern Minnesota and Iowa.

Mr. Buttolph states that in every town he visited exhibitors displayed the greatest optimism and said business was great with theatres playing to capacity at every performance.

Oscar Day, father of Edith Day, the actress, has been apppointed manager of the Loring theatre, a Finkelstein and Ruben neighborhood house. Mr. Day recently returned from Europe and for a time was connected with the Finkelstein and Ruben press department, later going to the Park theatre at Brainerd.

Ted Force, well known local newspaper man, is managing another F. & R. neighborhood house, the New Lyndale.

Jack Prescott, former manager of the New Lyric theatre, who took charge of the Loring when the Lyric closed for the summer, is now manager of the New Garrick theatre. The management of the Strand theatre has been placed in the hands of C. P. Murphy who managed the Garrick prior to its close for renovation this summer.

Film circles of Minneapolis were shocked recently by the report that Julius Cook of the Cook Realty Co., Duluth had committed suicide. Mr. Cook's body was found by a bookkeeper in the Grand theatre, which has been closed for the summer. He had been dead for 24 hours when his body was found, according to the coroner.

CANADA

The old Fraser theatre, Vancouver, B. C., has been closed as a result of the erection and opening of a brand new house by Proprietor J. Young. The new theatre is much larger than its predecessor.

Manager Barney Groves of the Royal theatre, Vancouver, B. C., has appointed Joseph Teter as his assistant manager.

Announcement by L. Ernest Ouimet, of Montreal, president and general manager of Specialty Film Import, Limited, for the year just started indicates that his company is the exclusive distributor in Canada for Pathe Exchange, Federated Film Exchanges, Timely Films, Inc., Associated Exhibitors, Playgoers Feature Films as well as for a number of European pictures.

Jack Welch, of the United Artists' staff, Winnipeg, has become the Western Canadian manager for Associated Producers.

Jack Fleming, of the Vitagraph office in New York, has been appointed representative in Western Canada for Vitagraph, with headquarters at Winnipeg, in succession to Jack Droy, who has become Canadian general manager for Vitagraph, with offices at Toronto.

Jack Ward, formerly manager of the Province theatre, Winnipeg, Manitoba, has been placed in charge of the new Allen theatre in Winnipeg, succeeding Herbert Gage, who has resigned from the Allen organization and has returned to Toronto.

The Premier theatre, Sherbrooke, Quebec, has changed hands, having been acquired from J. R. Duncan by Messrs. Singermann and Camlod. The Premier has been dark and, following the change in ownership, it has been re-finished for the fall and winter seasons.

Gladish.

WESTERN NEW YORK

James MacFarlane, who owns the Temple and Liberty theatres in Canandaigua, N. Y., and who is also building a new $75,000 house in the same city, is a candidate for mayor.

W. A. V. Mack, manager of the Buffalo Pathe exchange, reports last week the biggest from a business standpoint in the history of the exchange. The many bookings on the new Harold Lloyd comedy and "Hurricane Hutch," helped to attain the record. Mr. Mack held screening parties in Buffalo and Rochester last week on the serial.

Fenton Lawlor is back on the job at the Pathe office, following an extended vacation.

The Ellen Terry theatre, Buffalo, one of the houses controlled by General Theatres corporation, was entered by burglars last week. The yeggs forced a side door, knocked the combination off the safe and escaped with $75 in receipts.

Charlie Bowe has been appointed manager of the Olympic theatre, Buffalo, succeeding Al Beckerich, who will soon open a vaudeville booking agency in the Queen City of the Lakes.

Robert Long, formerly a member of the staff at the Regent theatre, has resigned and taken over the Walden theatre, an East Side neighborhood theatre.

Lester Wolfe, formerly with Selznick, has been engaged by Manager Allan S. Moritz, of the Buffalo Paramount exchange, to cover the Southern Tier. Frank Scully has resigned to accept the management of the United Artists' office in New Haven. E. M. Kempner, a sales school graduate, is now a Paramount salesman, covering the Buffalo territory. Mr. Moritz reports a 35 per cent. increase in business for Paramount Week over last year and 165 theatres participating in the event in the district. Eight prints of "The Affairs of Anatole," are now working and all the key cities have signed up for long runs on this subject.

Loew's State theatre will open in Buffalo on October 15. Marcus Loew is expected in Buffalo soon to inspect the handsome structure on Main street.

M. A. Chase, Universal manager in Buffalo, is confined to his home with a nervous breakdown.

E. J. Hayes, manager of the Buffalo First National Exchange, is back in town after two trips to New York for conferences with R. H. Clark, general manager of the Gotham exchange.

CONNECTICUT

Backed by the same interests that now operate motion picture houses in New London, Willimantic, and several other Connecticut cities and towns, the Mystic (Conn.) Theatre Company has been incorporated with an original capital of $25,000. Papers noting consummation of the organization have been filed with the Secretary of State at Hartford. The incorporators are Morris Pouzzner, of New London; former Mayor Samuel Campner, of New Haven; and Annie Campner, of New Haven. It is understood the purpose of the new corporation is to secure and operate a high-class motion picture house at Mystic, a popular summer resort, shipbuilding and textile centre.

Improved conditions have been indicated within the past week in the Bridgeport, Conn., motion picture world, with more houses being reopened and indications that still others will reopen soon. Beyond the mere reopening of the houses, it is taken to mean that industrial conditions in that city have begun to return toward normal. The Barnum theatre on Barnum avenue was reopened about a week ago and has resumed daily programs. S. Z. Poli reopened his Plaza theatre, one of the leading motion picture vaudeville houses of that section, the fourth. The Plaza has been closed for about eight weeks.

Last week the Capitol theatre, Hartford, Conn., celebrated its first anniversary with an exceptionally entertaining program.

CLEVELAND

Paul Gusdanovic, who owns the Strand and Orpheum theatres has taken a five-year lease on the Hoffman Palace and will open it early in September, re-naming it the Circle. "The Cup of Life," Associated Producer picture will be the opening attraction, it is announced. It is also announced that the Circle and Strand will run simultaneous bookings.

S. Dembow, Jr., assistant general sales manager for Fox Film Corporation was in town last week visiting local Fox Manager Weiskoph.

The Rialto, one of the chain of Essick-Scoville-Reiff motion picture houses and a prominent theatre on the West Side, inaugurated a one-week policy beginning last week with "Mother O' Mine." Messrs. Scoville, Essick and Reiff all say that the one-week policy has it all over the split week, and business is getting better every day.

"The Four Horsemen of the Apocalypse" follows its initial Ohio release at the Stillman with one week bookings at each of the Feiber Shea houses in Canton, Akron and Canton. The Park Youngstown played it the week of August 28. From there it went to the Grand Opera House in Canton for the week of September 5, and plays the Colonial, Akron, the week of September 11. In all theatres there will be but two shows a day, at a dollar and a half top price.

Synchronized Scenario Music Company announces through its local general manager, Dave Warner, that the exhibitors in this territory are more than pleased with its proposition and are supporting it enthusiastically. Among the leading houses in the territory which have closed contracts for Synchronized music are the Pantheon, Alhambra and Temple, Toledo; Dome, Youngstown; Liberty, Youngstown; Grand, Columbus; Marion theatre, Marion; Opera House, Mansfield; Allen's Capitol, Fairyland, Heights, Southern Lucier and the entire Schumann-Fine-Kramer Circuit, all of Cleveland.

J. J. Allen was in town recently. He was in conference with local manager S. Barrett McCormick. Mr. McCormick says there's nothing important in the wind. Just a social call that Mr. Allen made on his way East.

The Hoffman Palace Theatre Company which built one of the prettiest motion picture theatres of last season, has gone into the hands of a receiver. M. B. Horwitz, prominent local exhibitor, has been appointed receiver.

KANSAS CITY

The Globe theatre, Kansas City, featuring first run pictures and vaudeville, after having been closed all summer, reopened last Thursday.

At an "Independent" luncheon at the Peking Cafe, Kansas City, last Friday, exhibitors pledged themselves to book as many independent productions as possible this month, Independent month, and the independent exchangemen promised to aid in every way in maintaining exhibitor independence.

Bert Albin is planning the erection of a new suburban theatre in Kansas City, to have a seating capacity of about 1,000. Mr. Albin is manager of an open air theatre at Forty-fifth and Bell streets, Kansas City.

Joseph Kaliski, formerly manager of the Fox office in Denver, has been appointed manager of the Select branch in Kansas City, succeeding Lynn S. Card.

J. Erwin Dodson, formerly with Pathe, has been appointed manager of the W. W. Hodkinson office at Kansas City, by Joe Bloom, district supervisor.

Associated Producers Kansas City branch offices have been moved to the sixth floor of the Film building, the space formerly being occupied by Goldwyn.

O. K. Mason of the Regent theatre, Wichita, Kas., has purchased the Royal theatre, Newton, Kas., from G. W. Bays. The house will be closed for extensive improvements.

QUALITY VAUDEVILLE AND SOLOISTS
FOR MOTIONPICTURE AND VAUDEVILLE THEATRES
THE
FALLY MARKUS
STANDARD VAUDEVILLE
AGENCY
BRYANT 4103 1547 BROADWAY
NEW YORK CITY

CHICAGO
86%
NEW ORLEANS
66%
NEWARK
NEW JERSEY
15th largest city in U.S. is
73%
Simplex
All other makes combined 27%
MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St– New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Marshall Neilan

With the courage of youth
Marshall Neilan has again
Concentrated his genius in
A mighty effort to blast
The rock of conventionalism
In motion picture entertainment.

Bits of Life through its sheer
Novelty must command the attention
Of the entire trade.

It will do more than that unless the
Predictions of experts are wrong, for
Its peculiar conception makes it a
Picture that will more than satisfy
Every possible type of motion picture
Audience.

It is entirely fitting that such a
Milestone in the progress of the
Screen should be entrusted to the
Expert hands of ***Rothacker-Aller.***

A First National Attraction.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons--
Come and see them.

Founded 1910
by
Watterson R. Rothacker

SEPTEMBER 24, 1921

Motion Picture News

Reg. U. S. Patent Office

8340

¶ We repeat the figures telling the number of exhibitor subscribers to Motion Picture News only because they mean so much to you—the advertiser.

¶ Eight Thousand three hundred and forty exhibitors are voluntary, cash-paid subscribers to Motion Picture News—no premiums, no clubs, no tricks.

¶ Through chains and booking agreements this represents the buying power of thirteen thousand theatres.

¶ This A. B. C. Statement is the complete answer to the vague claims of any other medium. It tells the whole story—a money-making story to the wise advertiser.

Still Far in the Lead in Advertising Pages, Because—
If It's Advertised at All It's in The News.

VOL. XXIV No. 14 — Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 — PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

A Beautiful woman,—a strong man,—and wild animals galore make a combination absolutely sure to receive public approval. In the new Tarzan serial THE GREAT WESTERN PRODUCING CO. have maintained the highest possible degree of interest through thirty-one reels of just such subject matter. Louise Loraine furnishes the beauty, Elmo Lincoln the strength, and the whole continent of Africa supplied the wild animals.

And the posters were furnished by the RITCHEY LITHO. CORP., which is only another way of saying that the advertising matter is the finest that WEISS BROTHERS could anywhere obtain.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

William S. Hart in

"3 WORD BRAND"

A WILD WEST romance that makes Buffalo Bill's show as tame as a sewing circle.

The real old-time stuff—with all the old thrills and fifty new ones.

Starting with a lone man's fight with a tribe of savage Indians, thundering on through surprises and thrills to a mighty climax.

With Hart in three roles—a pioneer, a plainsman, and the governor of the State!

He rescues the heroine from under the hoofs of a maddened steer; he kidnaps the governor, takes his job, and saves his friend from hanging. He's in the thick of all the action—and the action sure is thick!

It's a picture that would make even a college president stand up and cheer!

By Will Reynolds

Adapted and directed by Lambert Hillyer

Photographed by Joe August, A. S. C.

A William S. Hart Production

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Mayflower Photoplay Corporation presents
GEORGE LOANE TUCKER'S
PRODUCTION
"Ladies Must Live"
with
Betty Compson
Adapted from the novel by
Alice Duer Miller
MR. TUCKER'S only production since "The Miracle Man," and destined to add equal glory to his memory.
Built on a theme as mighty, produced with the same intuition and understanding.
Telling a compelling and stirring tale of spiritual regeneration.
Few pictures ever released could be compared with it in drawing power.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

Educational Pictures

"THE SPICE OF THE PROGRAM"

"Every One A Feature!"

Christie Comedies
Campbell Comedies
Animal Comedies
Punch Comedies
Mermaid Comedies
"Torchy" Comedies
From Sewell Ford Stories
Toonerville Comedies
By Fontaine Fox
Selig-Rork Photoplays
Short Reel Features
"Scenics Beautiful"
By Robert C. Bruce
"World Wanderings"
Slow Motion Specialties
Sketchografs-Cartoons
Kinograms-News Weekly

EDUCATIONAL PICTURES ARE---

The Only Nationally Advertised Short Subjects.

Motion Pictures Must Have REAL MERIT; Otherwise They Cannot Stand National Advertising.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

"A Rush and a

Carl Laemmle offers the exhibitors of America the biggest heart picture of many years

A UNIVERSAL JEWEL PRODUCTION DE LUXE

THE AMAZING STORY OF "FANNY HERSELF" BY EDNA FERBER SUPERBLY DIRECTED BY TOD BROWNING

"NO WO

"Stampede" Says the New York WORLD

Read what the New York Critics say

TELEGRAM: "A wonderful story made into a picture classic."

EVE. WORLD: "A pictorial triumph—many pathetic incidents."

EX. HERALD: "A soul-stirring drama, a fine achievement, a page out of the book of life, done in a big way."

NEWS: "There is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, the exhibitor who books it is certain to put up his S. R. O. sign. A picture of mother love and sister love, but it is the marvelously human incident which offers the greatest appeal. The acting is highly commendable—the types are perfect."

TRIBUNE: "Going to be a great success."

POST: "Packed with heart interest."

GLOBE: "A plaintive picture of self-sacrificing youth."

TRADE REVIEW: "It grips and tugs at the heart-strings—one of the most interesting and entertaining photoplays of the season. A beautiful love element is interwoven into one of the greatest human documents ever screened. Tears and laughter are intermingled in a most pleasing fashion and everyone should enjoy seeing it. Mabel Julienne Scott is exceptional and her supporting cast all that could be asked. Truly, an "all-star" cast is in this production."

Now Showing at the Central Theatre Broadway, at 47th Street

"MAN KNOWS"

October

CARL LAEMMLE OFFERS

UNIVERSAL SPECIAL ATTRACTIONS

Hoot Gibson

The two-fisted boy with a smile that women love—who cracked the bulls-eye in five-reelers with his very first shot—"ACTION"—soon to delight every soul in your audience with "RED COURAGE," from a story by Peter B. Kyne, directed by Reaves Eason. A super-feature at a program price. You'll never see a better Western. It's in a class by itself.

Gladys Walton

The sure-fire heroine of "PINK TIGHTS"—"ALL DOLLED UP"—and "THE ROWDY," in a kiss-her-or-kill-her comedy drama whose title gives you the clue.—"HIGH HEELS," directed by Lee Kohlmar. No youthful star that you can think of has received so much praise for her charming personality and spirited acting as GLADYS WALTON. To show a Walton Attraction is to insure a crowd.

Frank Mayo

As universally popular a player as you'll find anywhere on the screen to-day, in an outdoor drama packed with action and vigorous romance. "GO STRAIGHT," from a story by Wm. Harper Dean, directed by William Worthington. A first-class sample of those super-features which Universal sells its contract holders today at program prices. See your Exchange without delay.

Miss du Pont

One of the screen's most beautiful women in a great feature staged without regard for expense. "THE RAGE OF PARIS," directed by Jack Conway, from a story by DuVernet Rabell, a picture of America and Europe of today that will give your people new ideas as to stage settings, costuming, fine acting and luxury in production. Sold you at a contract price that few super-feature makers would be able to meet.

Universal

Century COMEDIES

The Greatest Once-a-Week Comedy That Money Can Buy

Says M. P. World:

"Among the distinctly outstanding short comedies being produced at the present time are the two-reel Century comedies. . . . 'Brownie's Little Venus' is thoroughly delightful from beginning to end. Impossible to go wrong on this."

Play

Brownie
The National Joy Pup

Harry Sweet
The Merry Comic

Baby Peggy
The Child Wonder

Charles Dorety
That Funny Man

Show the Latest Century Release:

BROWNIE
and
Baby Peggy
in
Brownie's Little Venus

Released Thru Universal

PEOPLE LIKE NEWS REELS BECAUSE THEY PICTURE HUMAN DRAMA THAT IS TRUE AND REAL—NOT STAGEY.
PEOPLE LIKE INTERNATIONAL NEWS *BEST* BECAUSE IT SHOWS THIS REAL HUMAN DRAMA IN ITS FINEST AND MOST VARIED STATE.

International News

The WORLD BEFORE YOUR EYES

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMA AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

The Mightiest Triumph

Against the greatest array of the industry's real accomplishments ever known to have played simultaneously in any city, including among others :

"WAY DOWN EAST" at the Mark Strand Theatre for the first time in New York at popular prices.

"THE AFFAIRS OF ANATOL" opening week at the Rivoli and Rialto Theatres.

MARY PICKFORD in "Little Lord Fauntleroy" opening week at the Apollo Theatre.

DOUGLAS FAIRBANKS in "The Three Musketeers" third week at the Lyric Theatre.

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

presented by

EXCEPTIONAL PICTURES CORPORATION

Up to the time of going to press filled the

CAPITOL THEATRE

New York City

with enthusiastic capacity audiences

All indications pointing to a record-breaking attendance for the week

Conditions never before existed to have made possible even an approach to this remarkable achievement

The most unusual picture of all in the world's largest theatre

in Motion Picture History

*Never have the New York daily newspapers (13 in all) so unanimously praised a feature picture.

* (Complete facsimile copies, without any deletions whatsoever, of the entire list of newspaper criticisms will be sent to any exhibitor upon request.)

PICTURES ARE AMAZING

One of the most interesting and excellently photographed films of human, animal and plant life beyond civilization's domain that has reached Broadway. Some of the *pictures are amazing* and all of them are entertaining. It is good to be able to add, too, that Mr. Johnson's film is shown as a full length feature of a program. It is not chopped up into fillers. Also it seems honest.
—(*N. Y. Times*)

A REFRESHING NOVELTY

Here is real romance, fascination and adventure found in its natural environment, supplied by the discovery of wild beasts at every turn and an unexpected meeting with a band of Sulu pirates who prey upon unsuspecting travelers. The wearied movie-goer will find in "Jungle Adventures" *a refreshing novelty* and welcome change from the conventional run of "movie."
—(*Evening Telegram*)

BEAUTY AND EXCITEMENT

But never before has he (Samuel Rothafel) been fortunate enough to capture a film with the *beauty and excitement* concealed in the jungle adventures of Martin Johnson and his wife, who is as daring as she is decorative.—(*Alison Smith in The Globe*)

A SCREEN MASTERPIECE

And their eyes met Martin Johnson's "Jungle Adventures," *a screen masterpiece,* which transforms the wilderness of Borneo into a DeMille setting with a text as fascinating as that of Kipling's masterpiece. The scenery is worthy of Urban.
—(*Suzanne Sexton in The Morning Telegraph*)

SHOULD BE A RECORD-BREAKER

"Jungle Adventures" *should be a record-breaker* in popularity among small boys and those older boys who never have grown up entirely. It's the vivid representation of all the boyish dreams about savages and wild venturings.—(*Yates in The Daily News*)

A RARE TREAT

Going to the Capitol and viewing Martin Johnson's "Jungle Adventures" after seeing "The Affairs of Anatol" at the Rivoli, across the street, is like stepping from a hothouse into the open and smelling the same greenery under the auspices of fresh air. S. L. Rothafel has presented *a rare treat.*—(*The Sun*)

MOST FASCINATING

The pictures are splendidly photographed and show the *most fascinating* phase of jungle travel.—(*N. Y. Journal*)

VASTLY ENTERTAINING

A new form of feature picture. It is called "Jungle Adventures," and was made by Martin Johnson in Borneo. It is *vastly entertaining,* as all real adventure pictures are bound to be.
—(*N. Y. Tribune*)

GIFT FOR SHOWMANSHIP

S. L. Rothafel, in exhibiting these cinematographic records of a year's explorations by Martin Johnson and his wife into little known depths of Borneo, again reveals his *gift for showmanship,* taking the jaded movie patron away from mere triangle tragedies and out into the open, where he can let his fancy's bare feet run wild.—(*N. Y. Herald*)

BY ALL ODDS THE MOST DARING

By all odds the most daring exploits among savage beasts, crawling inhabitants of the forest and Sulu pirates yet revealed to the eyes of man are thrown upon the screen at the Capitol.
—(*Quinn L. Martin in the Morning World*)

PENETRATED BEYOND THE LINE

The hardships of Mr. Johnson and his wife should not be subjected to minimization by any one who has not been there, and we are told they *penetrated beyond the line* drawn by the last white man.—(*P. F. Reniers in the Evening Post*)

WHERE ONLY BRAVE ADVENTURERS DARE TO GO

If you want to see not a mere elephant or two, but veritable herds roaming through an almost impenetrable wilderness, *where only brave adventurers* and movie cameramen *dare to go,* you should visit the Capitol this week.—(*N. Y. Call*)

EXCEEDINGLY INTERESTING

The recital of their experiences through the lens of the motion picture camera makes an *exceedingly interesting* film. The subtitling is clever and adds much to the interest of the picture.
—(*The Evening Mail*)

Exhibitors:
Watch for announcement of releasing arrangements and book this boxoffice attraction before your competitor does.

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice-President and General Manager
Executive Offices:
1540 Broadway, New York City

SELZNICK PICTURES

REG U.S. PAT. OFF.

LEWIS J. SELZNICK
Presents ~

EUGENE O'BRIEN in "CLAY DOLLARS"

BY LEWIS ALLEN BROWNE
DIRECTED BY GEORGE ARCHAINBAUD

First of Mr. O'Brien's
1921-22 Star Series
A Surprise-Don't Miss It!

GET ABOARD THE SELZNICK SPECIAL

— BUY A TICKET TO SUCCESS

ELAINE HAMMERSTEIN

CONWAY TEARLE

CONSTANCE TALMADGE

NORMA TALMADGE

OWEN MOORE

Your Patrons Want These Stars

At intervals a "flash" picture with spectacular big scenes and a lot of thrilling melodrama comes into the market and "cleans up" for every exhibitor who books it. "Good and Evil" in its swiftly moving six reels will score this kind of record everywhere.

Herz Film Corporation *presents*

BEAUTIFUL

Lucy Doraine

in the gigantic society drama

"GOOD and EVIL"

with a cast of 10,000 persons

As soon as you screen this big colorful picture in the nearest Warren branch you will see all of the angles of advertising and exploitation that will set your patrons talking. There are thousands of persons in the four great episodes taken in Paris, Monte Carlo, Versailles, Naples and Vienna.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

"Quo Vadis" Is A Showman's Picture!

It's a clean-up picture for the exhibitor *who knows what to do with it:* It's the kind of picture with which the sure-fire old-timers made fortunes and paid for their theatres.

To-day—it is outstripping many costly productions enacted by stars.

Re-edited, re-titled, re-advertised as a giant among pictures that it truly is—"QUO VADIS" is playing extended engagements in the largest cities; is booked again by the important circuits; is being road-showed in some territories

And —

The only revival playing in America today that is making profits for exhibitors.

GEORGE KLEINE
presents

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

If you are a good exploiter of pictures, this is one that will deliver big results.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

W. H. Clune
presents

NELL SHIPMAN

in

The Girl From God's Country

Written by Miss Shipman

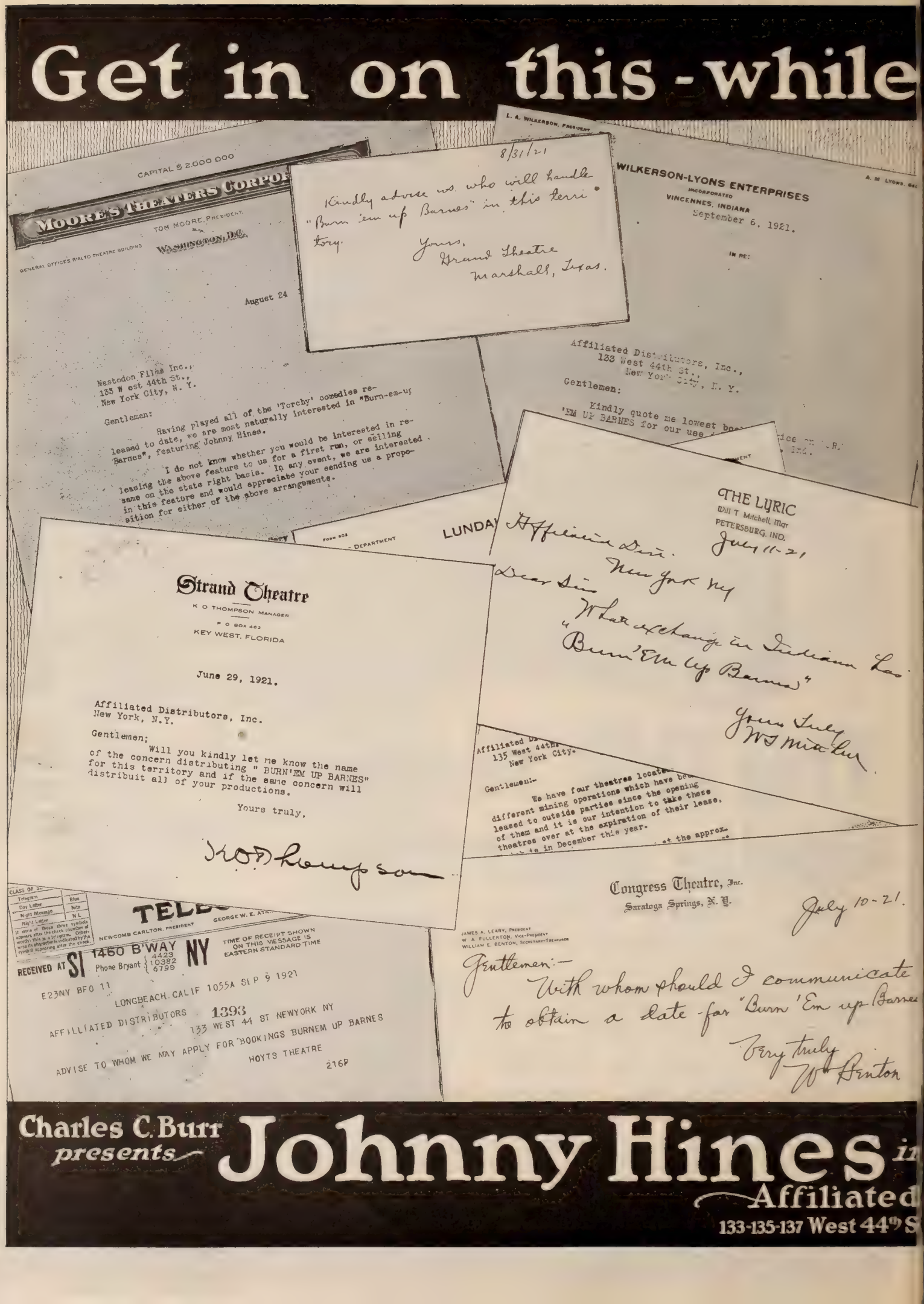
Directed by Nell Shipman and Bert VanTuyle

The nation's biggest first-run accounts, remembering the drawing power of the previous Nell Shipman successes, are immediately booking "The Girl From God's Country."

These, For Example

Jensen & Von Herberg Circuit	Palace Theatre, Buffalo
The entire Poli Circuit	Strand & Wizard, Baltimore
Alfred Black Circuit	Rialto, San Francisco
Turner & Dahnken Circuit	Broadway, Los Angeles
Gore Bros., Ramish & Lesser	Wells Virginia Theatres

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY


Get in on this - while
CAPITAL $ 2,000,000
MOORE'S THEATERS CORPORATION
TOM MOORE, PRESIDENT
WASHINGTON, D.C.
GENERAL OFFICES RIALTO THEATRE BUILDING
August 24
8/31/21
Kindly advise us who will handle "Burn 'em up Barnes" in this terri-tory.
Yours,
Grand Theatre
Marshall, Texas.
L. A. WILKERSON, PRESIDENT
WILKERSON-LYONS ENTERPRISES
INCORPORATED
VINCENNES, INDIANA
September 6, 1921.
IN RE:
Affiliated Distributors, Inc.,
133 West 44th St.,
New York City, N. Y.
Gentlemen:
Kindly quote me lowest boo
'EM UP BARNES for our use
Mastodon Films Inc.,
133 West 44th St.,
New York City, N. Y.
Gentlemen:
Having played all of the 'Torchy' comedies released to date, we are most naturally interested in "Burn-em-up Barnes", featuring Johnny Hines.
I do not know whether you would be interested in leasing the above feature to us for a first run, or selling same on the state right basis. In any event, we are interested in this feature and would appreciate your sending us a proposition for either of the above arrangements.
FORM 802
DEPARTMENT
LUNDA
THE LYRIC
Will T Mitchell, Mgr
PETERSBURG, IND.
July 11-21,
Affiliated Dist.
New York City
Dear Sir
What change in Indiana Law
"Burn 'Em Up Barnes"
Yours truly
Wm Mitchell
Strand Theatre
K O THOMPSON MANAGER
P O BOX 462
KEY WEST, FLORIDA
June 29, 1921.
Affiliated Distributors, Inc.
New York, N.Y.
Gentlemen;
Will you kindly let me know the name of the concern distributing " BURN'EM UP BARNES" for this territory and if the same concern will distribuit all of your productions.
Yours truly,
K O Thompson
Affiliated D
135 West 44th
New York City.
Gentlemen:-
We have four theatres locate
different mining operations which have be
leased to outside parties since the opening
of them and it is our intention to take these
theatres over at the expiration of their lease.
is in December this year.
at the approx
CLASS OF SERVICE
Telegram
Day Letter
Night Message
Night Letter
Blue
Nite
N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
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NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATK
RECEIVED AT
1460 B'WAY
Phone Bryant { 4423 10382 6799
NY
TIME OF RECEIPT SHOWN ON THIS MESSAGE IS EASTERN STANDARD TIME
E23NY BFO 11
LONGBEACH CALIF 1055A SEP 9 1921
AFFILIATED DISTRIBUTORS 1393
133 WEST 44 ST NEWYORK NY
ADVISE TO WHOM WE MAY APPLY FOR BOOKINGS BURNEM UP BARNES
HOYTS THEATRE
216P
Congress Theatre, Inc.
Saratoga Springs, N. Y.
July 10-21.
JAMES A. LEARY, PRESIDENT
W. A. FULLERTON, VICE-PRESIDENT
WILLIAM E. BENTON, SECRETARY-TREASURER
Gentlemen:-
With whom should I communicate to obtain a date for "Burn 'Em up Barnes
Very truly
W. Benton
Charles C. Burr
presents
Johnny Hines
in
Affiliated
133-135-137 West 44th S

the getting is good!

THE GLOBE AM
INCORPORATED U
REPUBL
NOW BEING ERECT

April 11

Affiliated Distributor
136 West 44th St..
New York.

Gentlemen:

The Republic Theatre

133 - 137 West 44th St..
New York, N. Y.

Gentlemen:-

Kindly advise us the name and address
Chicago distributor through whom you will releas
films in "BURN 'EM UP BARNES."

Yours very truly,

THE DICKE THEATRE

IN THE NATION'S CAPITAL
CRANDALL THEATRES
WASHINGTON, D. C.

EXECUTIVE OFFICES

932-936 F STREET

August 26th, 1921.

Mr.C.C.Burr,
Mastodon Films,Inc.,
133 West 44th Street,
New York City.

Dear Mr. Burr:-

Your wire of August 25th received,and regret that I will be unable to use your picture owing to the fact that I am filled up with First National,that is,so far as First Run is concerned.Would be glad however to give you a run around all the rest of my houses after you have received your First Run in Washington.

Wishing you mush success,and with kindest regards, I beg to remain,

Yours very truly,

ARTHUR J CASEY Res Manager
ANDREW J COBE Booking Representative

BRAUN-CASEY CO. Inc. Props
ARTHUR J. CASEY Pres. and Mgr.
EDSON BARLOW Treasurer

ACADEMY OF MUSIC

HAVERHILL, MASSACHUSETTS

HAVERHILL'S THEATRE DE LUXE

31, 1921

AMUSEMENTS

America's Greatest Regional
Motion Picture Journal

Eighth floor, Lumber Exchange

T. E. Mortensen
President and Treas.

Minneapolis, Minn.,

Sept.10. 1921.

Mastodon Films, Inc.,
133 W. 44th St.,
New York City.

Gentlemen:-

We wish to advise you that AMUSEMENTS has received a great number of inquiries relative to "Burn 'Em Up Barnes" from exhibitors wanting to know where they could book this production.

Of course the

PASTIME THEATRE

ICE BERNEY, Proprietor

LEWISTOWN'S FAVORITE PLAYHOUSE

THE PICK OF THE WORLD'S PROGRAMME

LEWISTOWN, PA.,

July 8th 1921

AFFILIATED DISTRIBUTORS Inc.
NEW YORK CITY, N.Y.

Gentlemen;-

Seeing by the MOVING PICTURE WORLD that you are producing pictures for the INDEPENDENT market who like to say that I am open for good productions for two day run providing I can get them at the right price. Kindly let me know who has your productions for this territory and what your price for two day run is for my Town.

Awaiting an early reply I remain,

Very truly yours,
Ice Berney
Per H.

THE TEMPLE OF THE GREATER STAR

RIVIERA THEATRE

Anderson.Indiana

August 31/21

Mastodon Films, Inc.
New York, NY

Gentlemen:

Please advise us who will distribute the Johnny Hines picture "Burn 'Em Up Barnes" in Indiana.

Yours very truly,

Burn 'em up Barnes"

Distributors, Inc.
New York City, N.Y.

Frank Zambreno, Chicago's famous showman — calls these the greatest ever. *And Frank is right!*

H. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW *announces a series of* FOUR WONDER-DRAMAS *featuring* NEVA GERBER

JAMES MORRISON, BEN WILSON *and* JOSEPH GIRARD

Produced by Berwilla Film Corp.

"A YANKEE GO-GETTER"
A splendid drama of mystery, intrigue, adventure and romance.

"DANGEROUS PATHS"
An epoch-marking picture, crowded with tense, gripping action.

These are the First Two Arrow-Gerber Specials.
Two More Coming. Make Arrangements NOW.

ARROW FILM CORPORATION
220-224 West 42nd St., New York

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Arrow Pictures Point the Way to Big Box-Office Receipts

W. E. Shallenberger,

Gentlemen, We Thank You —and We Compliment You on Your Judgment

Arrow started something!

—And it started with a bang. The first announcement of greater Arrow activities brought a deluge—a veritable flood of inquiries and orders.

They've poured in ever since. Never in our years of successful operation have we been so swamped with business.

Which seems to prove three things:

1. Demand for independent pictures is greater than ever before;
2. Exhibitors and exchange men are keenly alive to the independent opportunity Arrow offers;
3. Business is better than ever provided you *deliver the goods.*

Watch Arrow Announcements—They're Profit Opportunities

Arrow Film Corporation
220-224 West 42nd Street, New York

Every Arrow Picture
Is Independently Produced and Independently Distributed.

Every Arrow Picture
Is Sold at a Logical Price and Permits a Good Profit.

Every Arrow Picture
Is a Pleasing Subject for Theatre Patrons Anywhere.

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Distributors for the
Eastern Pennsylvania, Southern
New Jersey and Delaware Territories

RIALTO PRODUCTIONS INC.

1333 Vine Street
Philadelphia, Pa.

Realart's Guarantee:

A reasonable average profit on a season's productions-

REALART STAR FRANCHISE
License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May Mc Avoy
Season of 1921-1922

An Exhibitor is entitled

—to pictures at a price which will permit him a fair average return on a season's output;

—to know exactly what and how much service he is buying;

—to service that really serves;

—to consistency of product—the thirty-sixth picture of the same high quality as the first;

—to know exactly when he can play the pictures he buys;

—to assume that a contract signed in good faith will be accepted in good faith (Sales made unfairly are liabilities, not assets);

—to assume that his interests will be protected;

—to enjoy the same privileges that other merchandisers enjoy;

—to fair play and square talk, always.

The Realart Star Franchise for 1921-1922 guarantees all of these vital principles of Realart's Creed to Exhibitors everywhere.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

CONSTANCE BINNEY
in
The CASE *of* BECKY

A powerful picturization of Edward Locke's famous stage success in which David Belasco starred Frances Starr in the same dual role

Directed by Chester M. Franklin
Scenario by J. Clarkson Miller

CAN a girl have two souls—one good and one bad?

A demon and an angel had possession of a beautiful girl's soul, and as each conquered for the moment, her character changed from that of a lovable girl to that of a virago.

Powerful drama—mystery that startles you—suspense that bears you breathless from one big scene to another—a charming love idyl—and one of the greatest fight pictures ever filmed, not the brutal battle of clubs and fists, but a far more terrible one in which two hypnotists struggle for the soul of a young girl—that's what you give your audiences when you show them "THE CASE OF BECKY."

The story of one man's power for good and another man's power for evil in a young girl's mind. It thrills you, it haunts you, it fascinates you as completely as "Trilby" and "Dr. Jekyll and Mr. Hyde combined!

Sign your Franchise now, and get an early playing date!

As a play "The Case of Becky" made a fortune for David Belasco. As a picture it will make money for every exhibitor who owns a Realart Star Franchise.

ALICE BRADY

in "DAWN OF THE EAST"

Trade-Mark Reg. U. S. Pat. Off.

Scenario by
E. LLOYD SHELDON

Directed by
E. H. GRIFFITH

Trapped! . . . . . .

Caught in the cunning web of Oriental intrigue!

Struggle as she might, flee whither she would, she could not escape the shadow of the clutching fingers that stretched even across the seas to America.

What would you do to save the life of one you loved?

Would you pledge yourself to marry a yellow man?

Would you fight like a tigress when at last you were driven at bay?

Here is a story of love, adventure and intrigue on the shores of the Yellow Sea—a picture to stir one's blood—with its gorgeous settings tinged with the color and mystery of the East.

Never has Alice Brady had a more thrilling opportunity for her glorious emotional ability—a more colorful background for her dramatic powers.

This picture is included in your Realart Star Franchise

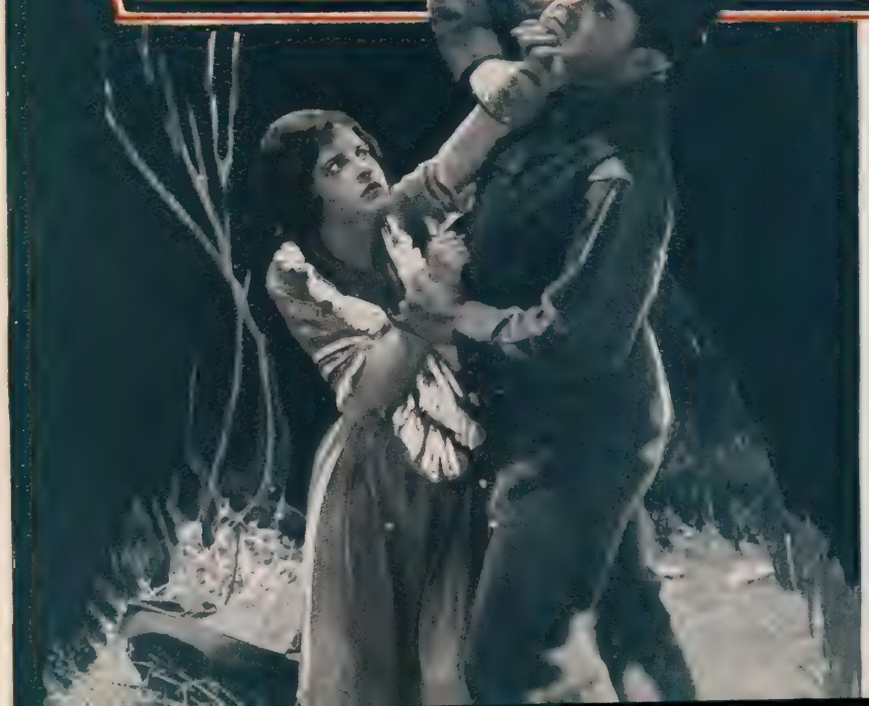
ALICE BRADY

in "DAWN OF THE EAST"

MAY McAVOY

"WONDER GIRL"
in

"A VIRGINIA COURTSHIP"



From the play by
EUGENE PRESBREY
Directed by
FRANK O'CONNOR
Scenario by
EDFRID A. BINGHAM

"A Virginia Courtship" is one of "Realart's Thirty-Six" Your Franchise is ready for you!

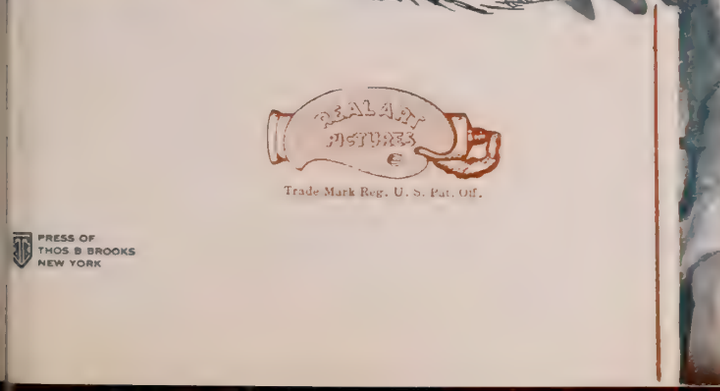
A VIRGINIA COURTSHIP.

The title gives you the recipe—the recipe for full houses. It's like a mint julep—full of fragrance, refreshment and *punch!*

The picture is based on the famous play of the same name by Eugene Presbrey which achieved such popularity in the days shortly before the Spanish War, and is remembered along with "The Old Homestead" and other favorites of that time.

The fire-eating colonel who still fought duels, the ancient quarrel of the Fairfaxes and the Llewellyns, the single-handed battle of the heroine with a band of counterfeiters, and the romance of a lovely girl and a manly boy—all of these appeals—plus the flawless emotional acting of May McAvoy make this a picture that is a crowd-builder.

Get your share of prosperity now with a Realart Star Franchise.



REALART PICTURES

Trade-Mark Reg. U. S. Pat. Off.

PRESS OF
THOS B BROOKS
NEW YORK

lart's Service Slate

he names written below are those of the men in charge
Service Stations One of these service stations is near you The
charge of it is equipped to afford you at all times service that really serves
He is there to look out for your interests, to attend to your orders, to give
you prompt deliveries, to send you prints that are in first-class condition, to
answer your inquiries with promptness, to provide you with exploitation
helps; and to give you what you want when you want it.
He has your Realart Star Franchise ready for you. Get in touch with him
at once!

Exchange	Manager	Address
Atlanta	Joseph L. Marentette	97 Walton St.
Boston	Walter R. Scates	5 Isabella St
Buffalo	Harry E Lotz	254 Franklin St.
Charlotte	M. W. Davis	28 West 4th St.
Chicago	Harry W. Willard	845 South Wabash Ave
Cincinnati	Mark Goldman	Film Exchange Bldg
Cleveland	James B. Reilly	Pioneer and B'Lay 208 Bangor Bldg Prospect Ave E.
Dallas	L. E Harrington	1924 Main St.
Denver	John N. MacMeekin	1742 Glenarm St
Detroit	Ralph B. Quive	303 Joseph Mack Bldg
Kansas City	David R. Blyth	Film Exchange Bldg 17th and Wyan Sts.
Los Angeles	Oren T. Woody	922 South Olive St
Minneapolis	M. E. Maxwell	801 Produce Exc. Bldg
New Orleans	Truly B. Wildman	944 Perdido St.
New York	Lester W. Adler	130 West 46th St
Omaha	Sherman T. O'Brien	1216 Farnam St
Philadelphia	Albert N. Eden	253 North 13th St
Pittsburgh	James S. Hommel	1018 Forbes St
St. Louis	Hoyd Lewis	3626 Olive St
San Francisco	Ben F Simpson	209 Golden Gate Ave.
Seattle	Paul R. Aust	2012 Third Ave.
Washington	Louis Reichert	806 Mather Bldg 916 F. St. N.W.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

a national joy week!

R-C PICTURES CORPORATION

You'll Be Smilin'— *You'll Be Happy;*

NATIONAL JOY WEEK—October 16-22, 1921

introducing

DORIS MAY in "THE FOOLISH AGE"

To spread the spirit of happiness and good cheer throughout the entire country, make young and old forget the past depression and drive away the "blues," Exhibitors unite with Doris May in celebrating

NATIONAL JOY WEEK by showing to Joy fans her first big comedy drama **"THE FOOLISH AGE"**

AN HUNT STROMBERG PRODUCTION

Arrange now with nearest exchange for playdates

R-C PICTURES CORPORATION

723 SEVENTH AVENUE
NEW YORK

One of the most exquisite creations the screen or stage — or the entire art world itself — has ever seen

MARY PICKFORD

in

"Little Lord Fauntleroy"

A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett's famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

A clean sweep across the country!

New York, Boston, Chicago, Los Angeles and San Francisco all report

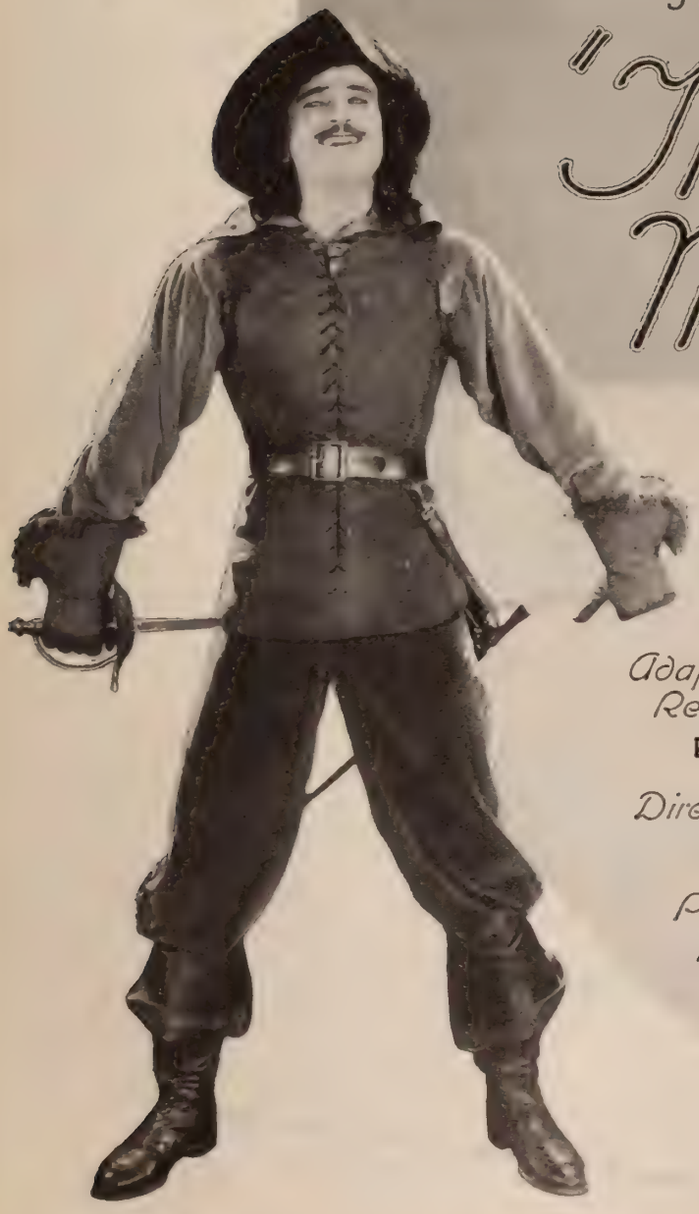
AN OVERWHELMING AND SENSATIONAL SUCCESS FOR

DOUGLAS FAIRBANKS'

superb production

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL
BY ALEXANDRE DUMAS



Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D.W. GRIFFITH'S "WAY DOWN EAST"

offers you this opportunity too—

MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK
PRESIDENT & GEN'L M'G'R

OFFICE OF THE
MANAGING DIRECTOR

Sept. 12th, 1921

Mr. Hiram Abrams, President,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Abrams:-

You will be gratified to hear that we have proved to our full satisfaction that D. W. Griffith's "WAY DOWN EAST" is just the same overwhelming attraction in the motion picture theatres as it was when presented personally by Mr. Griffith in the regular theatrical houses.

We opened it here yesterday to tremendous business. The long run that "WAY DOWN EAST" had at the 44th Street Theatre was the best kind of advertising, so far as the motion picture theatres that will now run it, are concerned. "WAY DOWN EAST" comes to the exhibitors of the country with the greatest advance campaign and good will that any production, theatrical or otherwise, ever had.

With kindest personal regards, I am,

Sincerely yours,

Joseph Plunkett
MANAGING DIRECTOR

JP-K

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Aaron Jones of Chicago Says:

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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HIRAM ABRAMS

PRESIDENT UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY

IT IS MY HONEST OPINION THAT GEORGE ARLISS IN DISRAELI IS ONE OF THE FINEST HIGH CLASS PRODUCTIONS IT HAS EVER BEEN MY GOOD FORTUNE TO VIEW THE PUBLIC AND CRITICS HERE IN CHICAGO ARE ALL UNANIMOUS IN THEIR PRAISE AND ARE HOLDING THE PICTURE UP AS AN EXAMPLE FOR OTHER PRODUCERS CONGRATULATIONS

AARON JONES...

"A Distinctive Production"

GEORGE ARLISS
in "DISRAELI"
"A Distinctive Production"

THE motion picture version of "Disraeli," starring **Mr. George Arliss,** has been accorded a measure of praise seldom given to a screen production.

THE reviewers and critics of the trade and lay press have echoed the unified praise lavished by the public upon this production, emphasizing the dignity, charm and artistry of the work.

"DISRAELI" has commanded the respect, not only of those who consistently follow motion pictures, but also of vast numbers of persons who never before trusted themselves to seek profitable amusement in motion picture theatres.

IN view of this it is a privilege to express my gratitude to **Mr. Henry M. Hobart,** President of Distinctive Productions, Inc., for his master work as the producer of "Disraeli"; to **Mr. Arliss,** who steps gracefully into a position among the screen's greatest personalities; to **Mr. Henry Kolker,** the Director, for his individual achievement; to **Mr. Harmon Weight,** Mr. Kolker's skilled assistant, and to **Mr. Forrest Halsey,** who translated Mr. Louis N. Parker's play for the screen.

"DISRAELI" was undertaken in a spirit of the utmost sincerity, executed in a spirit of dignity and presented to the public without clamor.

APPRECIATIVE of the duty owed to lovers of that which is best in the art of motion pictures, and to the large following won by Mr. Arliss, we shall continue to make distinctive pictures, and shall offer the public nothing less than **distinctive productions.**

(*Signed*) ARTHUR S. FRIEND

New York, September 15, 1921.

PETE MORRISON

in

"CROSSING TRAILS"

Directed by CLIFF SMITH

A man-sized tale of the West with action, drama, and thrilling situations that will satisfy and afford wholesome entertainment.

"GHOST CITY"

with

HELEN HOLMES

AND ALL STAR CAST

Directed by WILLIAM BERTRAM

A production with elemental appeal, dramatic story, and rapid action that will go over one hundred per cent.

Distributed by ASSOCIATED PHOTO-PLAYS INC.

25 WEST 45TH ST.
NEW YORK CITY

"THE SON OF

Mr. and Mrs. George Randolph Chester

Authors of "Get Rich Quick Wallingford"

WALLINGFORD"

"THE SON OF WALLINGFORD" is a *big* picture. Thousands of players appear in some of the scenes; the sets include an artificial lake, with its dams and sluiceways; oil derricks; and a complete city, modern in its appearance. But its mere bigness is not its claim to fame.

The pageants; the flaming surface of the oil-covered lake; the frenzied mob scenes—all thrill. The types—J. Rufus, Blackie Daw, Jimmy and scores of others—make it a gem of its sort. Its authors are internationally famous as the creators of "Get Rich Quick Wallingford," whose name has been a household word for nearly twenty years. Its publicity value is tremendous. It has appeared as a story in Collier's Weekly, in book form, and is being syndicated to thousands of newspapers.

The one outstanding reason for the greatness of "THE SON OF WALLINGFORD" is that it is a *different* sort of screen entertainment. You will say this as soon as you see it.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Ernest Shipman
Presents

GOD'S

From
RALPH CONNOR'S
Great story "*The* FOREIGNER"
Directed by
HENRY MACRAE
With an All-Star Cast Including
GASTON GLASS ~ GLADYS COBURN
WILTON LACKAYE ~ ROBERT HAINES
Produced by WINNIPEG PRODUCTIONS, *Inc.*

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

CRUCIBLE

THE DRAWING POWER OF THIS CAST MEANS BIG BOX-OFFICE RETURNS

WID'S says:
"A very capable cast of *well known players.*"

SCREEN OPINION says:
"The cast is good throughout—ALL STAR."

MORNING TELEGRAPH says:
"A good cast of WELL KNOWN PLAYERS."

EXHIBITORS HERALD says:
"A splendid cast—EXPLOIT IT."

MOVING PICTURE WORLD says:
"The cast is excellent—MANY POPULAR PLAYERS."

The Cast plus the vast volume of readers of *the Book* plus the world-wide popularity of *the Author*—makes "God's Crucible" one of the great money-making possibilities of the year.

A HODKINSON RELEASE

"JUDGMENT!"

FROM A DRAMA by VICTOR HUGO

INDEPENDENT BUYERS:

In "JUDGMENT!" World Film Corporation offers you your first opportunity to acquire territorial rights for

A BIG SPECTACULAR PRODUCTION

WITH

A Cast of Thousands

Stupendous and Lavish Sets

A Tense Plot of Love and Intrigue

(Subtitles by Harry Chandlee and Wm. B. Laub)

A Picture Which Will Exploit Itself!

For terms wire:

World Film Corporation

MILTON C. WORK, Pres.

130 West 46th Street New York City

"ONLY A WOODEN INDIAN could sit through Harold Lloyd's newest comedy, 'I Do', and not double up with laughter."—*Portland Oregonian.*

"As the young newly-wed in 'I Do' Lloyd is funnier than ever before."—*Louisville Herald.*

AND EVERY OTHER NEWSPAPER IN THE UNITED STATES AGREES WITH THEM.

ASSOCIATED EXHIBITORS

HAL ROACH
presents
THROUGH ASSOCIATED EXHIBITORS
HAROLD LLOYD
IN
"I DO"

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT

PATHÉ DISTRIBUTORS

CAMEO CLASSICS

presents

"HOME-KEEPING HEARTS"

FROM THE STORY "CHAINS" *by* CHARLES BARRELL

Directed by CARLYLE ELLIS

Distributed by PLAYGOERS PICTURES

THROUGH PATHÉ EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET NEW YORK CITY

A sincere and inspiring story about the lives of just such people as occupy the chairs of your theatre.

A drama of laughter and tears which depicts a man's fight to be a man among men; spurred on by the trust of his daughter and opposed by the shadow of a clouded past.

A feature which your audiences will love because it is delightfully human and decidedly "different."

A Pair of Eyes in a Passing Motor a quick decision — astonishing nerve — explanations — a speedy getaway — angry relatives — desperate chase — narrow escapes — complications — strategy — yielding beauty — runaway match — then a tremendous jolt and a delicious solution.

Through it all the ready smile of Bryant Washburn as theyoung business man who brought American methods to British romance and burned up the road to London in bringing home his bride.

LEE A. OCHS
presents

BRYANT WASHBURN
in
"THE ROAD TO LONDON"

BY DAVID SKAATS FOSTER

DISTRIBUTED BY ASSOCIATED EXHIBITORS, *Inc.*

FOREIGN REPRESENTATIVE SIDNEY GARRETT.

THROUGH PATHE EXCHANGE INC.

This picture is now playing at the New York Hippodrome, where it is a part of the big hit "Get Together"—the first picture ever used in the regular show at the great New York playhouse.

William Fox
presents

CLYDE COOK

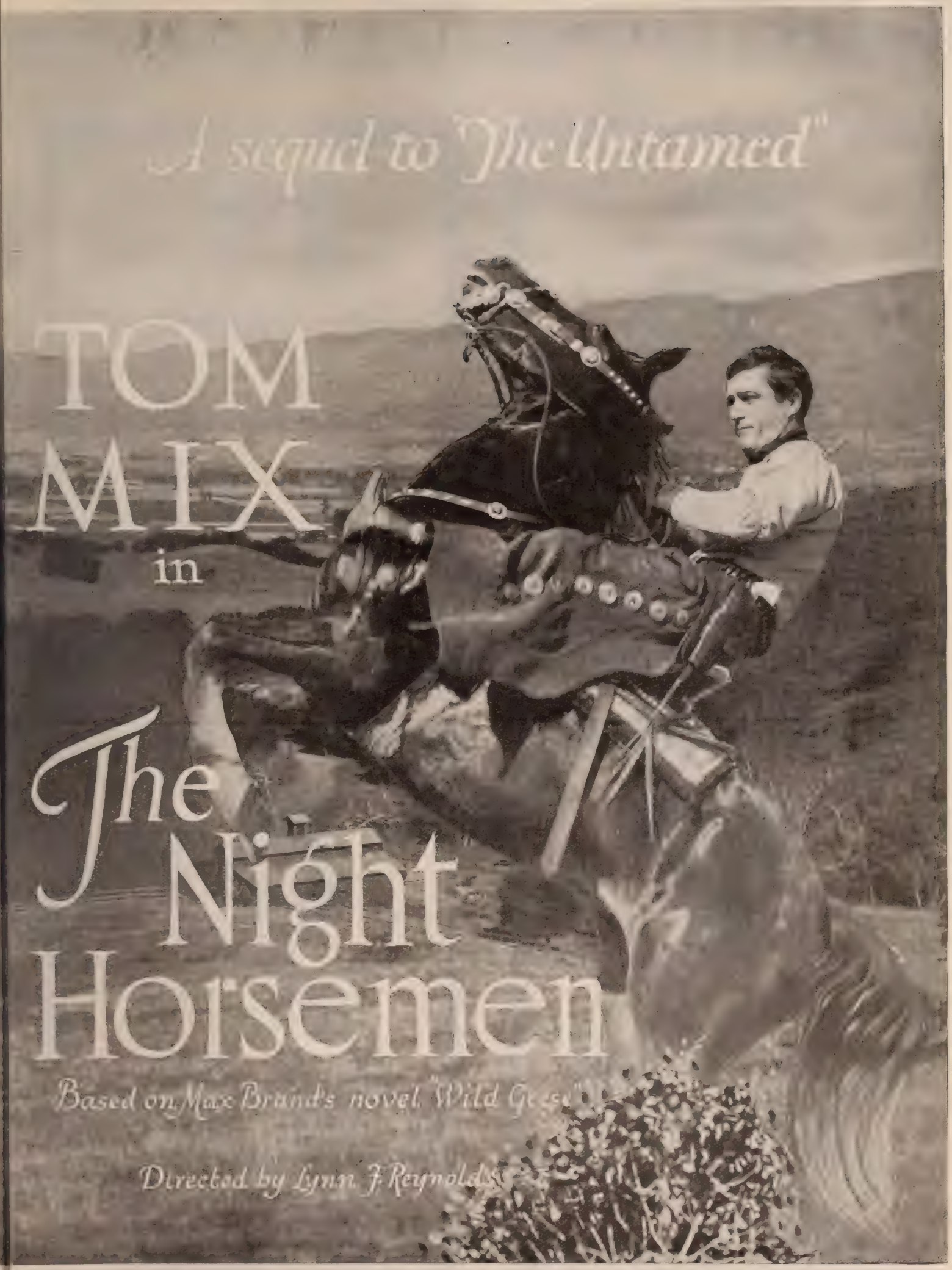
in The

Toreador

A Clyde Cook Special Comedy

Directed by
Jack Blystone

William Fox
presents


A sequel to "The Untamed"
TOM MIX in
The Night Horsemen
Based on Max Brand's novel "Wild Geese"
Directed by Lynn F. Reynolds

Goldwyn Pictures

Rupert Hughes tears down one wall of the American home and you walk in and know the family

Goldwyn presents
a Reginald Barker Production

The Old Nest

Rupert Hughes'
Heart-gripping story of home
With the greatest star cast ever assembled

Depicting with delicious humor and natural pathos the familiar joys and woes of married life

Goldwyn presents
Rupert Hughes'
comedy drama of American married life

Dangerous Curve Ahead

Directed by E. Mason Hopper

The story of a crook who became honest in spite of himself and then discovered he liked it

Goldwyn presents

Tom Moore in Beating The Game

By Charles Kenyon
Directed by
Victor Schertzinger

The lovers are introduced by a golf ball, separated by a bracelet and reunited by a house detective

Goldwyn presents

All's Fair In Love

Adapted from the stage success
"The Bridal Path" by Thompson Buchanan
Directed by E. Mason Hopper

Exhibitors Desiring Mats of These Adverti

for Current Showing

A thrilling drama of the hidden forces of life with an appeal as irresistible as "Madame X"

Goldwyn presents
Frank Lloyds Production

The Invisible Power

By Charles Kenyon
Directed by Frank Lloyd

Containing every element of popular audience appeal — with a great star and a wonderful cast

Betty Compson *in* For Those We Love

By Perley Poore Sheehan *Directed by* Arthur Rosson
Personally produced by Betty Compson
Distributed by Goldwyn

Audiences will wait breathlessly for the doom to fall upon "the man who had lived too long"

Goldwyn presents

Ace of Hearts

With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

Goldwyn Week
Oct. 23 to 29

sements Should Write to 469 Fifth Avenue

The New Trade Mark

On the Industry's Horizon

THE TRADE MARK shown above is the sign of better days in the motion picture industry—better days here already and better days to come.

IT STANDS FOR
ALLIED FILM LABORATORIES
ASSOCIATION, Inc.

IT MEANS THAT back of every print from the laboratory of a member of this Association stands not only the integrity of that laboratory, but the integrity of an ASSOCIATION.

OUR MEMBERS are bound together not alone for mutual protection, but for the protection of the exhibitor, producer and distributor against inferior raw stock, inefficient laboratory methods and non-standardized printing.

WHEN YOU REALIZE that Members of this Association are bound by strict rules, reliable business methods and sound commercial practices it is easy to understand what a powerful influence this Association wields for the betterment of laboratory conditions and relations between producer, distributor and laboratory.

THE PRODUCER who deals with an A. F. L. A. member deals not only with an individual but with an association which serves as a medium for the adjustment of confusing disputes between all branches of the industry and its members.

Allied Film Laboratories Association, Inc.

Biograph Company
Claremont Film Laboratory, Inc.
Craftsman Film Laboratory
Cromlow Film Laboratory, Inc.
Dobbs Laboratory
Eclipse Film Laboratory
Evans Film Manufacturing Co.
Film Development Corporation
Nicholas Kessel Laboratory
Kineto Company of America
Nick's Laboratary
Palisade Laboratory
Republic Laboratories, Inc.
Rex Laboratory, Inc.
Tremont Film Laboratories, Inc.
William Horsley Laboratory

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

SOMETHING TO BE PROUD OF

URBAN POPULAR CLASSICS

Foolish pride hurts the pocket-book in the same way as it hurts the individual, but intelligent pride always *pays*.

The Exhibitor who is proud of the programs he arranges for his patrons; who always seeks the best there is because he knows that the best always pays—that is the Exhibitor we are most interested in having play the KINETO REVIEWS and the CHARLES URBAN'S MOVIE CHATS.

They are the best single reels; true educational pictures, as entertaining as they are instructive.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

A complete list of Kineto Reviews and Movie Chats already released will be mailed to Exhibitors upon request

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — PRESIDENT. — New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

CHARLES HUTCHISON

STUNT NO. 38

Hutchison, the dare-devil defier of death, rides a log down a timber sluice, a stunt that the most reckless lumberjacks declared to be impossible.

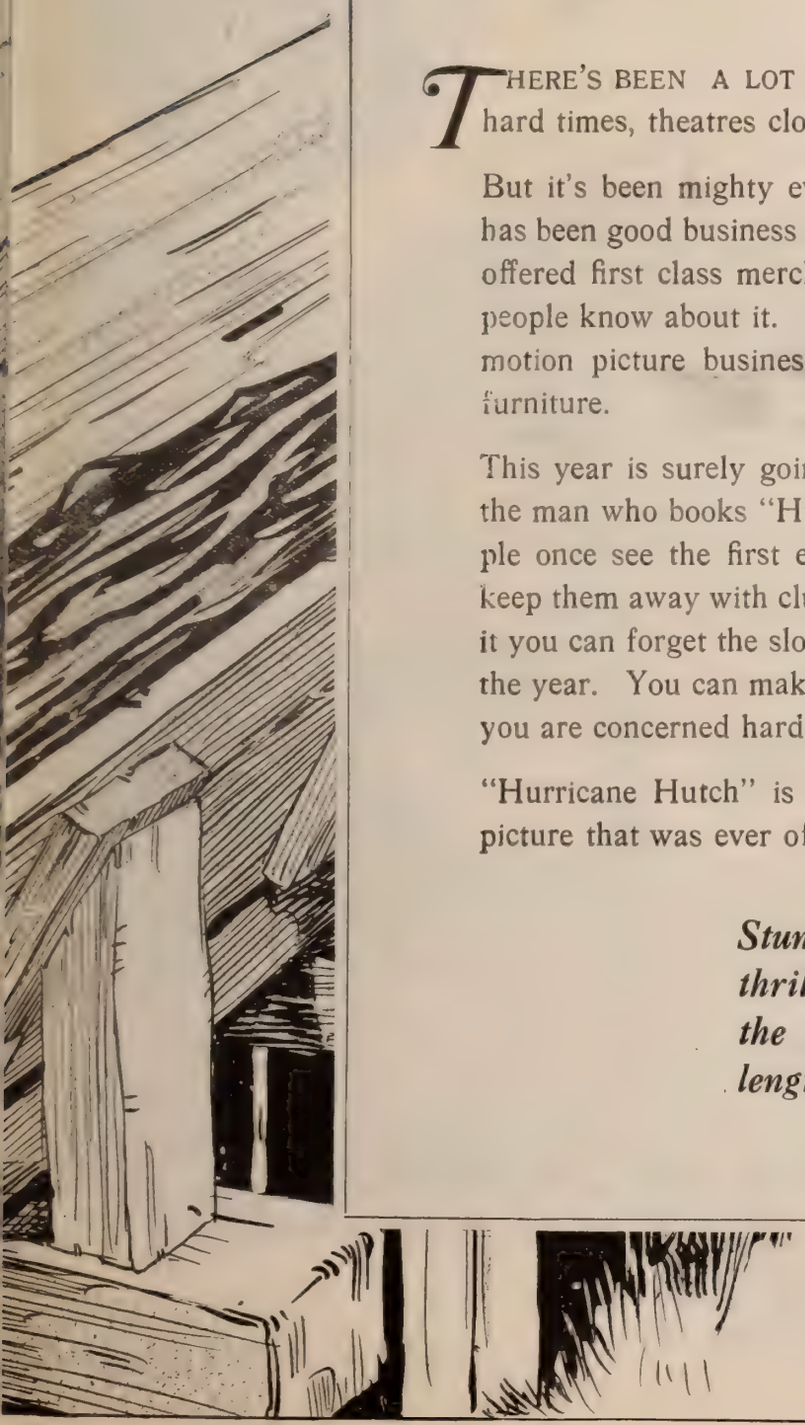
Do you want to remain independent?
To do so you must patronize the independents
Make Independence Month mean something
Book Independent Pictures

Book Pathé Pictures

IN HURRICANE HUTCH

with WARNER OLAND

produced and Directed by Geo. B. Seitz



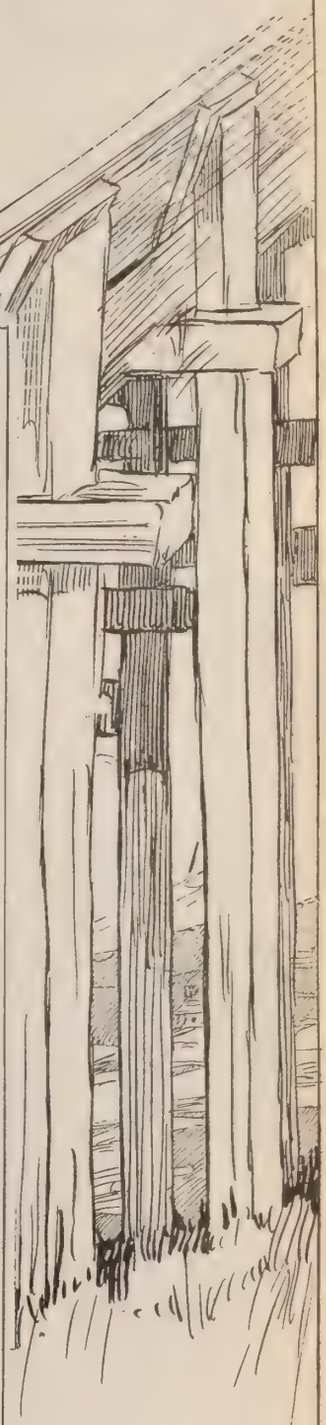
THERE'S BEEN A LOT OF TALK in this business of hard times, theatres closing, and what not.

But it's been mighty evident all the time that there has been good business in *every* line for the man who offered first class merchandise at fair prices and let people know about it. And that's just as true in the motion picture business as in dry goods, shoes or furniture.

This year is surely going to be a great big year for the man who books "Hurricane Hutch." If the people once see the first episode you won't be able to keep them away with clubs. If you book it and boost it you can forget the slow business of the first half of the year. You can make up your mind that so far as you are concerned hard times are over.

"Hurricane Hutch" is the most amazingly thrilling picture that was ever offered.

Stunt for stunt and thrill for thrill it is beyond argument the greatest picture of any length ever made



Pathéserial

TRADE MARK

If the State Right Buyer Is Not Making Money He Should Get Out of Business

THIS IS THE NEW ERA

The independent production and distribution of Motion Pictures is on the high road to permanency and profit.

THE ONLY REAL INDEPENDENTS ARE STATE RIGHTS PRODUCERS AND THE DISTRIBUTORS

The NEW SERIES of TEXAS GUINAN Two-reel Western and Northwestern Features have been disposed of in every territory in the United States, excepting:—

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Colorado, Utah, Wyoming and New Mexico.
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The Theatres and Exchange Men are cautioned not to confuse these productions with any others heretofore made and in which Miss Guinan appears. These productions are bigger and better.

Theatre Owners are requested to communicate with the following Exchanges:

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MERIT FILM CORP.,
126 W. 46th St., New York, N. Y.
Territory: N. Y. State, Northern N. J., Del., Md., Dist. of Col., Va.

METRO FILM EXCHANGE,
1321 Vine St., Philadelphia, Pa.
Territory: Southern N. J. and Eastern Penna.

QUALITY FILM CORP.,
414 Penn Ave., Pittsburgh, Pa.
Territory: Western Penna. and W. Va.

MERIT FILMS, INC.,
202 Film Bldg., Detroit, Mich.
Territory: State of Michigan.

THE LANDE FILM DISTRIBUTING CO.,
21st St. and Payne Ave., Cleveland, O.
Broadway and Pioneer St., Cincinnati, O.
Territory: Ohio and Kentucky.

FAVORITE PLAYERS FILM CORP.,
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Territory: Northern Ill., Indiana and South Wisconsin.

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Territory: Northern Wisconsin, Minn., N. D., S. D.

CRESCENT FILM CO.,
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FEDERATED FILM EXCHANGE,
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PEACOCK PRODUCTIONS, INC.,
Main Office: Film Bldg., Kansas City, Mo.
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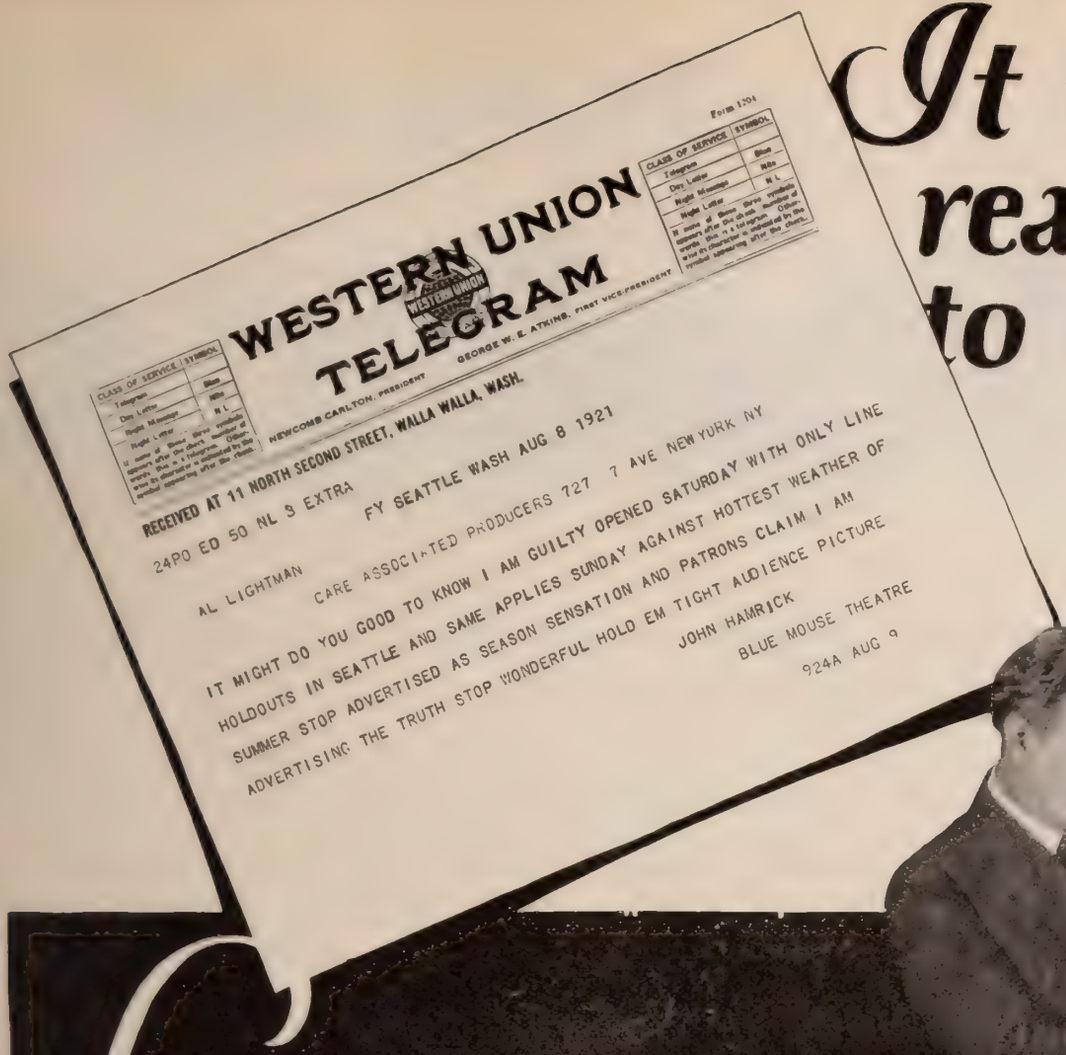
It takes a real picture to do this-



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FY SEATTLE WASH AUG 8 1921

AL LIGHTMAN

CARE ASSOCIATED PRODUCERS 727 7 AVE NEW YURK NY

IT MIGHT DO YOU GOOD TO KNOW I AM GUILTY OPENED SATURDAY WITH ONLY LINE HOLDOUTS IN SEATTLE AND SAME APPLIES SUNDAY AGAINST HOTTEST WEATHER OF SUMMER STOP ADVERTISED AS SEASON SENSATION AND PATRONS CLAIM I AM ADVERTISING THE TRUTH STOP WONDERFUL HOLD EM TIGHT AUDIENCE PICTURE

JOHN HAMRICK

BLUE MOUSE THEATRE

924A AUG 9

LOUISE GLAUM *in* "I AM GUILTY"

A

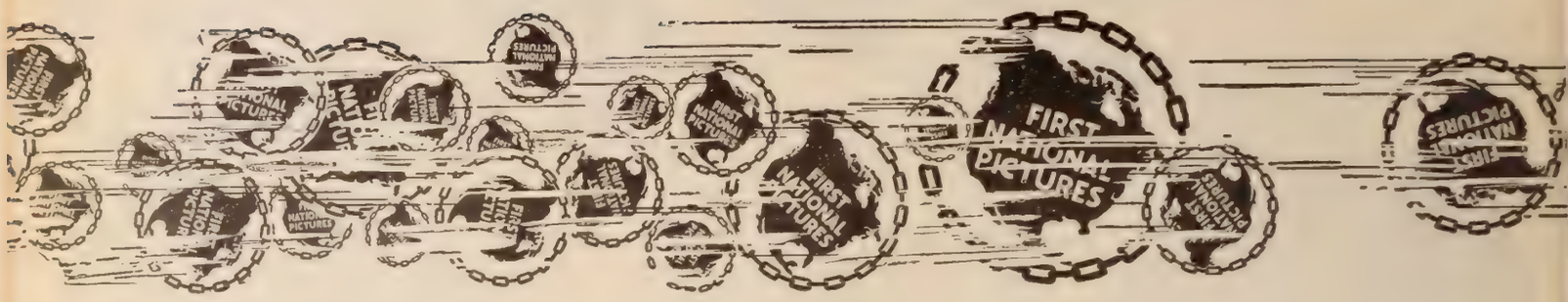
J. Parker Read Jr. Production

FIRST NATIONAL PICTURES

Distributed through

FIRST NATIONAL EXCHANGES

We're Off!



We're on the right track for the big Fall Sweepstakes!

Get started right! Don't let 'em ring the bell on you for a false start!

The only way to start right is to use the right kind of pictures!

We've got the goods! We're Off!

YOU'LL START RIGHT IF YOU START WITH THESE

NORMA TALMADGE

in

"The Sign on the Door"

The favorite screen star in her best picture—Joseph M. Schenck's presentation taken from the play by Channing Pollock and directed by Herbert Brenon.

ANITA STEWART

in

"Playthings of Destiny"

A strange and unusual love angle in a picture that takes you half way round the world. Made by the Anita Stewart Productions, Inc., and presented by Louis B. Mayer.

The John M. Stahl Production

"THE CHILD THOU GAVEST ME"

A great audience picture, one that will bring tears to every eye—a strong cast and a wonderful child actor. Written by Perry N. Vecroff and directed by John M. Stahl.

The R. A. Walsh Production

"SERENADE"

A love romance of old Spain, full of thrills and wild adventure, throbbing with life and virile action. With Miriam Cooper and George Walsh. Directed by R. A. Walsh.

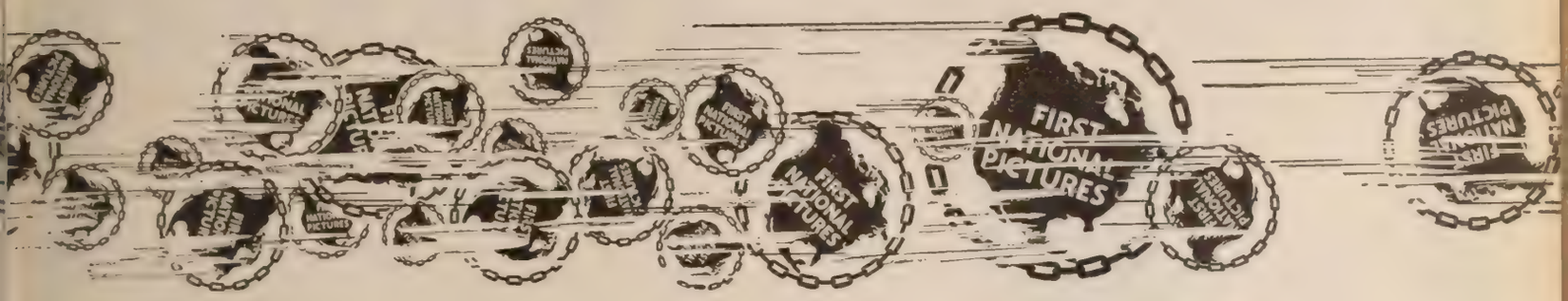
They'll bring you under the wire ahead

Charles Ray in "R. S. V. P."
Anita Stewart in "Her Mad Bargain"
Mr. and Mrs. Carter De Haven in "My Lady Friends"
Norma Talmadge in "The Wonderful Thing"
Marshall Neilan's "Bits of Life"

You Can Break the Summer Jinx and make it the

There'll be a Franchise everywhere

Let's Get a Big Lead Now!



Get a big lead right in the first quarter!

We have the pictures that'll do it!

We have the pictures that'll keep you away ahead of the game clear through the year's run!

And they'll bring you under the wire heading the field! We're Off!

YOU'LL KEEP IN THE LEAD IF YOU PLAY THESE!

CHARLES CHAPLIN
in
"The Idle Class"

You'll see two of him—the funniest, fastest, cleverest, classiest two-reel comedy the world's greatest artist ever made. A worthy successor to "The Kid." Written and directed by himself.

CHARLES RAY
in
"A Midnight Bell"

You'll see the popular star in something different—love, humor, thrills. Adapted from Charles Hoyt's stage success by Richard Andres. Directed by Charles Ray and presented by Arthur S. Kane.

BUSTER KEATON
in
"The Playhouse"

His first picture for First National. You can bet it's a riot! The first of a series of six two-reelers. You can contract for them separately or in a series of three. Go to it now! Written and directed by Buster Keaton and Eddie Cline. Presented by Joseph M. Schenck.

CONSTANCE TALMADGE
in
"Wedding Bells"

The winsome screen comedienne in one of her snappiest and wittiest comedy dramas. Adapted by Zelda Crosby from Salisbury Field's play. A Chet Withey Production, presented by Joseph M. Schenck.

They'll win the big stakes

Richard Barthelmess in "Tol'ble David"
Katherine MacDonald in "Her Social Value"
Buster Keaton in "The Blacksmith"
Constance Talmadge in "Woman's Place"
A special production "Alf's Button"

Biggest Fall with First National's Money Makers

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

As Big As It Is

It will go direct to exhibitors! It will *not* be held up for long runs in legitimate theatres and handed out as skimmed milk to the exhibitors!

Pola Negri

in

The Cream Off of Big Pictures for Exhibitors!

That's First National's policy—
and that's another reason why

There'll be a Franchise everywhere

Motion Picture News

Creatures of Celluloid

THIS is written without knowledge of the true facts of the lamentable Arbuckle affair. It is fervently hoped that Arbuckle's name will be largely cleared. This much is certain, however, that the publicity thus far, has put another unbearable burden of infamy upon the motion picture. Every individual within the industry will in some degree, large or small, feel the stigma of it.

These blots are inerasable.

We wish only, in this connection, and hopefully, to put some solemn facts before every motion picture star.

They are these:

Few, very few, of you are artists, an artist being an individual who by dint of tremendous work, patience and long and supreme self-denial brings to perfection some particular endowment of talent.

You are—most all of you—just human beings.

Your picture stardom is largely the result of some one else's brains and money, plus, especially, the magic circulation of the motion picture.

Many of you are mere photographic types.

A story—generally created by another's brain; a director, by dint of hard work and years of theatrical experience; a staff of specialists; a studio plant organization, and equipment; an investment of speculative capital—a happy combination of these all-important factors and a brief but sustained series of such combinations put you into hundreds of celluloid prints.

The exhibitor puts his huge investment and risk and enterprise back of you.

In an incredibly short time and by a kind of magic your face and name are known to millions of people.

Out of their humdrum lives they weave fanciful illusions about you. They take you for the character you portray. They see their own dreams in you. They think of you not as you are but as they dream you are. They idolize you.

So when you appear in the living flesh they gape in wonderment and mob you in the streets. They write you letters. You become a household possession. The whole public takes you to its heart—adopts you.

Exhibitors book your pictures because the public knows you, and equally because most of them cannot advertise a show and rely upon your face and name on a poster or in print or electric lights to get the people in.

Like a snowball the advertisement of your name grows till producers compete sharply for your advertising worth. They pay you salaries which have become the astonishment of the modern world. The film made you and the film has to pay for its marvelous advertising power.

You bedeck yourself and strut with all the simple vanity of a peacock. You become as captious and cruel as any ship's sailor elevated by chance to the Sultanship of a South Sea Island. You think you have been touched by divine fire, whereas you've only been touched with celluloid.

This is only human, however; we are all of us vain. Your strut and assumed temperament do little harm to you if only you don't let the illusioned public see your naked humanness. Do your strutting within the studio wall. Keep the public fooled.

The serious menace of your stardom is this: You think your celluloid fame lifts you above man-made laws and the decencies of society and the sacred precepts of the home.

It doesn't.

On the contrary, you above all the people in the world have got to live the most carefully. A king owes no greater duty to his subjects, a clergyman to his congregation, a father to his family, than you owe your public. You owe a little something to those who have invested in you and made you and to those dependent upon you and to the rest of us in the same industry; but your greatest debt is to the public. You belong to the public. You have given them an illusion. Keep it; and cherish it. It's your whole capital stock. It's worth millions to you. Keep it by keeping your human self out of sight and out of print. You can't afford the slightest vagary, let alone the holy show you often make of yourself. Let only your screen personality be seen and known. Let the magic strip of celluloid carry you higher and higher in the firmament of illusion; but, for your own sake and for the sake of the rest of us, keep your feet always on the ground—and at that, don't let the public know that they are regular feet shod in leather,—and sometimes cloven.

If you don't protect yourself, the fair name of the industry, the huge fortunes at stake, the reputation of your own decent, hardworking element, then—and mark this well—the same forces that made you will rise up and put you out of business overnight, destroy you in the very same magic way you were created.

WM. A. JOHNSTON.

Goldwyn to Distribute Ben Hampton Productions

THE GOLDWYN DISTRIBUTING CORPORATION has contracted with the Federal Photoplays of California and Benjamin B. Hampton for the world distribution of all future Benjamin B. Hampton productions. Announcement of this deal was made during the week from the headquarters of the Goldwyn organization in New York. The contract, which was closed last week, covers a period of years, it is stated.

When asked for a statement relative to the newly announced Goldwyn-Hampton connections, W. W. Hodkinson, whose organization has been releasing the Hampton productions in the past, declared:

"Our contract, made with Mr. Hampton some years ago, was in line with our policy of encouraging new producers to put out their best product on an independent basis. Mr. Hampton's long literary experience convinced us that his ability could be turned to excellent advantage in the motion picture industry.

"The success of the Hampton productions which we released indicates the soundness of our judgment at that time. We still have a number of his pictures to be released, notably 'A Certain Rich Man,' 'Heart's Haven,' 'The Mysterious Rider,' and 'The Gray Dawn.' Upon the completion of this series we decided not to renew our contract with Mr. Hampton, since he has reached a degree of prominence in his profession whereby he can command complete financing for his productions from those organizations desiring to control their distribution.

"It has been our policy not to assume the complete financial obligation incident to the making of a picture, in the belief that so long as certain of the risk was shared by the producer we would have a freedom of action which would assure us the integrity of our selective principles.

"Our organization wishes Mr. Hampton every success in his new alliance. It is in itself an encouraging indication when an independent producer of Mr. Hampton's ability is called upon to strengthen the product of existing organizations."

According to the terms of the new contract as announced by the Goldwyn headquarters, Goldwyn will have exclusive distribution rights to all photoplays made from the novelty plays and original stories by Zane Grey, Harry Leon Wilson, William Allen White, Stewart Edward White, Clara Louise Burnham and Winston Churchill.

A part of the agreement expressly states that the production of all pictures shall be directly supervised by Benjamin B. Hampton, who is not permitted to associate himself with any other motion picture production activities during the life of the contract, it is stated.

The first picture will be a Zane Grey story, which is to be be completed and ready for release by the first of December. There will be four more during the following twelve months, selected from the works of the other authors associated with Mr. Hampton. It is understood, however, that three of the five pictures will be from the pen of Zane Grey.

New York Incorporations

Motion picture companies incorporating in New York state during the past week show the following incorporators and capitalization, according to the papers filed with Secretary of State Lyons at Albany:

Brown Place Theatre, Inc., $250,000; David Blank, Max Pinsky, Morris Klepeck, New York City; Rochester Progressive Picture Corporation, Rochester, $100,000; Alvin Beck, Frank A. Vahue, Earl C. Henshaw, Rochester; Estelle Amusement Co., $18,000; Rudolph and Mayme Deibel, Max Wieder, New York City; 48th Street Laboratory, Inc., $1,000; Harry Wolfe, H. Valk, W. N. Seligsberg, New York.

Wm. Colvin to Go to Italy as Advisor to Ultra Film

Word has just been received that William G. Colvin is scheduled to sail for Naples, Italy, on September 20th. While abroad he will act in an advisory capacity to the Ultra Film Company of Rome, according to the announcement.

For over four years Mr. Colvin has been serving in an advisory capacity to Ernest Shipman and associates, and for the past eight months he has been working with Luporini Brothers and Ernest Shipman upon the Italian situation, during which time over fifty books and manuscripts have been read with a view to selecting the most promising vehicle for the first film productions.

While abroad he will discuss with Pina Monichelli, the famous Italian screen star, as to the nature of some of her future productions, carrying with him options on some noted stories for her consideration. He will also enter into conference with Enrico Guazzoni, the director of "Quo Vadis," who is about to embark upon other extensive productions for American exploitation.

Butterfield Interests Has Compact Circuit Now

The Butterfield interests in Michigan for the season 1921-22 will have a compact circuit of picture theatres, as they are now interested in picture houses in the following key cities of Michigan: Ann Arbor, Battle Creek, Bay City, Flint, Jackson, Kalamazoo, Port Huron, Saginaw and Lansing. This gives the circuit a booking of from forty to fifty days on special feature pictures.

N. Y. Film Salesmen to Hold Big Movie Ball

SUNDAY evening, November 20th promises to be a large one in New York film circles. The Hotel Astor, on that evening, will be the scene of the first annual dinner and ball of the recently organized Motion Picture Salesmen Club, of New York.

The entertainment and arrangement Committees have already been organized and are proceeding with plans which promise to make the event one of the biggest that has ever been held in the Big City. Fully two thousand guests are expected to attend, and personal assurrance has been received from Charles Chaplin, who will return from Europe shortly before that date, that he will be present. With one of the most popular female stars, he will lead the grand march. Fully forty or fifty film celebrities are expected to attend. The dinner will be served in the Grand Ballroom and in its balconies. The committee expects that all tickets for the affair will be sold weeks in advance.

The Salesmen's Club is headed by A. Reinlieb, of Metro, and numbers 120 members. Benjamin Roman, of Goldwyn, is first vice-president; Murray Beier, second vice-president; E. C. Bullwinkle, of Metro, financial secretary; Mr. Gledhill, of Famous Players, recording secretary, and Louis Weinberg, of Select, treasurer. Jesse Levine, of Famous Players, heads the entertainment committee and Mr. Horn, of Pathe, is in charge of the arrangement committee.

Preferred Stock Dividend

The Board of Directors of the Famous Players-Lasky Corporation Monday afternoon declared the regular quarterly dividend of $2 on its preferred stock, payable November 1 to stockholders of record October 15.

First National N. Y. Salesmen in Convention

The sales force of the Associated First National New York exchange and the Buffalo branch held a convention September 2 and 3 in the rooms of the exchange at 729 Seventh avenue, New York.

The call for the meeting was issued by R. H. Clark, general manager and treasurer of the New York exchange. The delegation from Buffalo comprised E. J. Hayes, branch manager, and Messrs. Blackman and Levvy.

They were greeted by the New York boys, consisting of Ben Levine, in charge of sales for Greater New York; Alec J. Herman, Harvey P. Sacks, Herman Goldman, Sam Burger, Joe Felder, Sam Weissman, Dave Gross and Ben Davis.

Prominent Film Buyer of India to Visit U. S.

Announcement is made that E. H. DuCasse, a prominent film man of India, is contemplating a tour of Europe and America for the purpose of viewing and selecting the right class of films for his territory. According to the present plans, Mr. DuCasse will leave India within the next two months.

Mr. E. H. DuCasse is the proprietor of the "Indian Film Gazette," the only journal of its kind in India and the East (published at Calcutta), of an extensive renting house known as the "DuCasse Film Service," and of quite a number of cinemas in India.

'Round Europe With Rothacker

WATTERSON R. ROTHACKER returned from Europe accompanied with the aerial commutating habit and an interesting close-up of the foreign situation. In the five hours he actually spent at Chicago headquarters before Rothackering back East it was possible to obtain the following interview:

"What about the tariff?" In England, France, Italy and Germany that was the question hurled at me. I frankly admitted my inability to speak other than as a humble individual, but did not hesitate to participate in the general discussion of this question, which seemingly is of great international importance.

As a topic of European conversation, next to the tariff, came conjectures as to what Eastman was going to do.

"All laboratory men in England were remarking about the rumored entrance of Eastman into the field. From every hand I heard that it was unofficially certain that before long Eastman would have a laboratory in London or vicinity. Of course, I mentioned that there was only one man who could confirm or deny the rumor—and that man was Mr. George Eastman—but I could officially state that the Rothacker Film Manufacturing Company's plans for the operation of a London laboratory were progressing satisfactorily and that important announcements would appear shortly in the London trade papers.

"The fact that in Germany I actually saw completed plans for the construction of laboratories with a total capacity many times the film footage the German market is able to absorb may have very interesting significance. These German laboratory plans offer food for thought for those of us who are broadly interested in the developing and printing situation, and suggest that we mend our fences and watch our step.

"In England the motion picture business is not so good as usual, and they frankly admit it there. However, the Britons are optimistic. They feel certain that an era of prosperity for the industry is dawning gradually but surely.

"The Stoll and Hepworth companies, working at full speed, promise some productions of extraordinary merit for the market soon. At the Stoll plant I found J. Stuart Blackton very enthusiastic about his picture featuring Lady Diana Manners, which before long will be presented in America. He promises some great innovations with respect to Prizma. Through Commodore Blackton's courtesy I visited the premises near London where he proposes to build a motion picture city of the Brunton Lot type. The Stoll Company has installed a very complete laboratory to handle its own work.

"Throughout England the laboratories extended every courtesy and graciously

By A. L. Parker

showed me everything they had. At the Automatic Film Printers' Plant I saw some very unique printing and developing devices, which are promised to America soon. Mr. Jeapes of Topical Films also has a new automatic developing machine for which he claims much. At the new Famous Players-Lasky laboratory the tank and drum system prevails.

"Through Al Kaufman's courtesy I visited the Famous Players Studio in London, which is beyond question the finest electrically equipped studio in England. Donald Crisp was busy there on 'Beside the Bonnie Brier Bush' and Fitzmaurice on 'The Three Live Ghosts.' New pictures have been started by John Robertson, who directed 'Dr. Jekyl and Mr. Hyde' and 'Sentimental Tommy,' and by Harley Knowles, who created 'Carnival.'

"I found our own Harry Reichenbach loose in London. The publicity king created some stir with his novel exploitation of 'The Bigamist."

"To Mr. Greenhill's courtesy I owe the experience of an inspection of the enormous new Brifco plant at Leatherhead, where it is proposed to produce enough raw stock to supply England and some other countries. At the time of my visit the old Brifco plant was active, but the new buildings unoccupied.

"Colonel Fred Levey of Louisville was very much in evidence in London—in his usual dignified but effective manner spreading the gospel of First National. And who should I meet but David Howells, Earl Mammons and Charles Christie. I must say that the visits of such representative Americans do much toward bringing about the proper feeling between the British and American industry.

"Mr. Berman's exploitation work is certainly keeping United Artists on the English map. He is easily one of the most popular Yankees in the London film colony.

"I saw Sidney Garret dashing about London Town. Rumor has it he has something up his sleeve in the way of a new distributing organization for Associated Exhibitors.

"Manager Smith at the Goldwyn offices was discovered in conference with Joe Godsoll regarding activities of promising importance.

"J. G. Wainwright has been ringing the bell with scenic serials. Watch for him in America in about a month with a new animal series.

"J. Frank Brockliss is negotiating with American interests, the name of which he did not divulge, for the production in England of big international stories, to be made by a famous American director.

"Ben Hicks of Apollo Trading Co. has become a persistent propagandist—for bigger and better London theatres.

"In Paris I had the good fortune to have a splendid visit with Mr. Gaumont, who radiated optimism. New theatres are springing up in the devastated districts. Mr. Gaumont reported he had solved the natural color problem and to reveal the results to America soon.

"In Paris I heard that J. Gordon Edwards was putting on a new Fox picture in Italy.

"Adolphe Osso has the most beautiful motion picture offices in Paris, where he presides as the French head of Paramount distribution. He expects his company to produce in France this season.

"Luck was with me throughout my European trip, but never more so than when I was able to induce Al Kaufman to make the trip to Berlin with me.

"Big German film producers seem anxious to correct the impression prevailing in America that films can be made very cheaply in Germany. I was told that 'Deception' cost seven to eight million marks and 'The Golem' about three million marks. I was informed that 'The Indian Tomb,' which Joe May is now making, will run into about twenty million marks, and that the next big Lubitsch picture, 'The Wife of Pharaoh,' approximately the same figure.

"Important men formerly with the UFA organization have founded a new organization known as the EFA, an abbreviation for European Film Alliance. The new organization has Paul Davidson as general production head and includes such artists as Ernest Lubitsch, Joe May, Max Reinhardt, Emil Jannings, Harry Liedke, Bosserman and Paul Wegener.

"The Wonderful Poli Negri is even more wonderful in person than on the screen and far younger in appearance.

"The EFA studio-ranch, within 20 minutes of Berlin, rivals our California studio-ranches, both in size and equipment. We visited the ranch where Lubitsch was creating 'The Wife of Pharaoh.' To give some idea of the size of sets, I might relate that I saw two men standing in one of the ears of a property sphinx—and they were not crowded. At another part of the lot Lubitsch was directing thousands of extras in a battle scene. After witnessing Lubitsch in action I can advisedly say that those Americans who have acclaimed him one of the world's greatest directors are certainly not wrong.

"On invitation of Dr. Kurt Oppenheim I visited the enormous plant of Bitterfield, where Afga raw stock is made. This visit was really a revelation. The Afga factories were humming with activity. Even then new buildings were being actually constructed and others planned."

"Depression Exaggerated" Says Sam Morris

Back from Cross-Country Tour, Selznick Official Predicts Fine Business for 1921-22

MAINTAINING that the true extent of the depression in the motion picture exhibition field has been exaggerated, Sam E. Morris of the Selznick organization, who has just returned from a country-wide tour of exchange centres, declares business has been generally good throughout the country and promises to be very much better in the coming months.

"Exhibitors are showing a willingness to book pictures in a way that leaves no doubt as to their absolute confidence in the business that they are anticipating during the coming term. The number of long-term contracts being written and the frequency of requests from exhibitors for non-cancellable contracts prove that they are experiencing no panicky feeling as to the stability of their business in the future," stated Mr. Morris during the course of an interview with a representative of the News on Tuesday morning, September 13, at the Selznick headquarters in New York.

"In certain localities for brief intervals conditions have been poor," continued Mr. Morris, "but the depression has in many instances redounded to the benefit of the industry by ridding it of the 'fly-by-night' theatre owner; the really good exhibitor, who handles the exhibition of motion pictures as a straightforward merchandising proposition to be conducted on a sound business basis, has come through unharmed and confident in his ability to weather any future slumps that may come his way. In the extreme West there has been no depression at all. Business has been good, and the forecast indicates even better business for the future."

Mr. Morris pointed out that his observations are based on a careful study of conditions in the field, and he undertook to describe the mode of procedure followed in arriving at conclusions as to existent conditions. Each of the exchange managers of the Selznick branch offices was interviewed by himself and Mr. Myron Selznick. The branch manager's report was then taken and checked up with the opinions of some of the leading exhibitors in the same territory, who were also visited by the Selznick executives, explained Mr. Morris.

"The exchange men greatly discounted the talk of poor business in various parts of the country. The exhibitors by their readiness to book pictures on a long-term basis and by their willingness in many instances to pay real prices showed they have fullest confidence in the soundness of their enterprises. And what struck me particularly was the call for non-cancellabel contracts, thus proving that they anticipated no reason for cancellations in the future owing to any decline in the business at their houses."

The trip of the Selznick officials was prompted by a two-fold purpose: first, to put Mr. Morris, as vice-president in charge of distribution, in intimate touch with actual conditions in the field, and to give him the opportunity of meeting personally the branch managers who will conduct in their respective territories the sales campaign for Selznick's 1921-1922 product; and, secondly, to acquaint Myron Selznick, as vice-president in charge of production, with the ideas of exchange managers and exhibitors visited as to just what the public is demanding in the way of motion picture entertainment.

Mr. Selznick and Morris in their trip across the country established successive headquarters at New York, Detroit, Chicago, Kansas City, and Los Angeles. At each of these places sales meetings were held, at which all the Selznick branch managers from the surrounding film centres were present. The first sales meeting was held in New York City on August 8th. The trip westward started on August 11th. The Selznick executives spent two or three days at each of their stopping places, visiting in person as many Select branch offices as was possible. They arrived back in New York on last Saturday, September 10th.

Chicago Film Board of Trade Is Organized

26 Leading Exchanges Band Together; Model on N. Y. Board to Correct Abuses

REPRESENTATIVES of twenty-six of Chicago's leading exchanges have completed the preliminary organization of the Chicago Film Board of Trade, which will operate in connection with the Hoy Reporting Agency and along the lines which have been so successfully pursued by the New York Film Board of Trade.

The decision to organize was reached at a luncheon at the Congress Hotel on September 9th, at which it was also voted to subscribe to the Hoy service. Arrangements already have been completed whereby C. B. Hoy personally will come to Chicago and install a branch of his agency and arrange for the work which he will carry on in connection with the Chicago organization.

Among the objects of the Chicago Film Board of Trade, according to temporary officials, is to co-operate with exhibitors to improve trade conditions and combat legislation and other matters which are detrimental to the industry. One of the evils within the trade which will be cleaned up, if possible, is the practise of exhibitors making contracts for service with exchanges which will be impossible for exhibitors to carry out. It is common knowledge that many exhibitors have already booked double the number of pictures that they can possibly set playing dates for during the next twelve months, which works hardships on both exhibitors and exchanges and, it is claimed by exchange men, should not be allowed.

While the Board of Trade intends to see that exhibitors carry out their contracts with the exchanges, it is also especially provided in the by-laws of the board that exhibitors will have the right to file complaints against exchanges with the grievance committee of the board, which shall be given the same attention and unbiased consideration as claims of exchanges.

It was pointed out by one of the members of the new organization that 346 claims were filed with the New York Film Board of Trade by exhibitors during 1921, 334 of which were settled to the satisfaction of the exhibitor, and that a grand total of claims involving $596,653 were handled by the New York Board, and of this total, claims involving $565,993, or 82 per cent of all claims, were satisfactorily adjusted. This, according to the Chicago exchange men, shows what may be accomplished by an organization similar to the one just formed.

Misrepresentation by salesmen will receive the attention of the Board and all salesmen will be given uniform instructions against making false or misleading statements, and those violating the instructions will be called on the carpet and on repetition of the offense the exchange hiring the salesman will be required to dismiss him.

Numerous other matters looking toward the improvement of conditions within the industry also will be taken up.

Social affairs also will be arranged from time to time in order to allow the exchange managers to get better acquainted, and one of the first planned will be a banquet in the near future at which all film salesmen in the territory will be guests of the organization.

Eastman Announces Withdrawal from Film Laboratory Field

Conferences with Allied Laboratories Result in Decision that Conditions Do Not Necessitate Move at This Time —No Fear of German Raw Stock

RUMORS current for the past two weeks, as told in last week's MOTION PICTURE NEWS, were given definite form on Thursday by an official announcement from the Eastman Kodak Company of its withdrawal from the film laboratory field. The announcement, coming scarcely a month after the news that Eastman had purchased three big laboratories, is as follows:

Rochester, N. Y., Sept. 14, 1921.

Owing to the statement of the Allied Film Laboratories, Inc., that it is their intention to use only American-made film, the menace from the German-made film has become so lessened that we have decided not to operate our own laboratories. It was unwillingly that we entered this field in the photographic industry and we have no intention of reentering it so long as the business of American film manufacturers is not threatened with extinction by the importation of foreign, and particularly of German-made, film.

In view of the recently reduced price of raw film it is apparent that the producers will be able, on regular releases, to obtain processed films on American Stock at three and a quarter cents a foot. In making our reduction it was the ultimate consumer whom we had in mind.

EASTMAN KODAK COMPANY.

When shown the statement issued by Mr. Eastman, the following announcement was made by the Allied Film Laboratories Association, Inc., which now has headquarters at 220 West 42nd Street, New York City.

"As we stated last week, a committee from the Allied Film Laboratories Association, Inc., has been in conference over a period of several weeks with Mr. George Eastman and Mr. Jules E. Brulatour. These meetings have produced definite and highly pleasing results whereby the entire motion picture industry will benefit.

"Our Committee was received with the utmost courtesy by Mr. Eastman and Mr. Brulatour, and the difficulties with which the laboratory situation has been fraught for several months past were carefully analyzed and considered, and we found on the part of both Mr. Eastman and Mr. Brulatour an earnest desire not to do our business an injury, but, on the contrary, to help us create better business conditions that would reflect beneficially upon the whole industry by raising the standards of motion picture film manufacture and the processes of printing and developing.

"With the active cooperation of the Eastman Kodak Company we are proceeding upon the basis that the American motion picture industry must be preserved for America and Americans, and that in maintaining the supremacy of our industry's position of today, the motion picture industry of the world will be benefitted.

"In purchasing three of the large laboratories in the East, Mr. Eastman had in mind no interference with the independent laboratories, which we have built and developed, but rather he foresaw conditions, which, if permitted to go on would jeopardize the industry in this country. We are aware that if the independent laboratories and American manufacturers of raw film stock do not eliminate these conditions the resulting confusion will present an opportunity for the German dye trust, through its raw film manufacturing subsidiary, to invade this country, not only with its raw stock, but with laboratories and, within a short time, drive us out of business. We conceive it to be our duty, as does the Eastman Kodak Company conceive it to be its duty, to protect this business, which has prospered and grown through the investment of American dollars for the development of American industry.

"We were pleased to find that the Eastman Kodak Company's interest is not confined to the betterment of its own product, on which it is spending huge sums, but extends as well to the theatre and practically every other branch of the industry. The Kodak Research Laboratory has been highly successful in improving the conditions that affect projection, the lighting problem in theatres, and safety; all of which are proving of great benefit to the industry and to the public.

"Members of the Allied Film Laboratories Association are a unit in their stand for American raw film stock. The Association is stronger today than ever and constantly growing. Such an organization, bound by strict rules and a creed of fair dealing, insures to the producer, distributor and exhibitor a well organized body of business men who can be depended upon not only for fair dealing but to aid any cause which has as its object the protection and betterment of the entire industry, and to fight any menace to the industry's welfare."

ALLIED FILM LABORATORIES ASS'N., INC.

M. P. T. O. A. Official Statement on Arbuckle Films

CLOSING its official statement on the Arbuckle case, which calls upon the public to render the same judgment on the motion picture industry that it would on the ministry, the banking profession, etc., the Public Welfare Committee of the Motion Picture Theatre Owners of America declares:

"While various States and local associations have already declared that they will not show Roscoe Arbuckle pictures until he shall have purged himself of this charge, no more so shall we tolerate the showing on our screens of any picture of the unfortunate Virginia Rappe. We make this observation because our notice has been called to the fact that a certain distributing company has decided to reissue an old comedy picture showing Miss Rappe, who appears in a very minor and inconspicuous part, and we want the people to know that they will never turn morbidity into dollars with our assistance."

J. D. Williams wired all First National exchanges on Thursday instructions that the home office would refuse to honor any contracts signed since Sunday, September 11, on pictures in which Virginia Rappe appeared. All prints of such pictures were ordered withdrawn.

Urge Tax Removal

Two briefs, each calling for alleviation of taxation at present imposed on the picture industry, were filed with the Senate Finance Committee the past week.

The National Association, through Chairman Rogers, requested the removal of the 5 per cent film sales tax and the reduction of the admission tax 50 per cent, together with the elimination of the seating tax.

The Motion Picture Theatre Owners in another brief urged removal of all taxes, stating that they at present amounted to 20 per cent of the gross admission of theatres.

Missouri-Kansas Exhibitors in Convention

Theatre-Owners of Two States Meet in Joint Assembly to Act on Common Problems

SISTER states, in which motion picture exhibitors have heretofore struggled separately with their problems, assembled on a common meeting ground at the first Missouri-Kansas joint convention at the Hotel Baltimore in Kansas City, Mo., on Monday and Tuesday of this week.

Mutual troubles were discussed, vital problems analyzed, and plans laid to stand united in the future for the strengthening and progress of the industry. Men regarded as capable of coping with threatening situations as well as men powerful in political life were among the speakers who pledged their fullest co-operation with the exhibitors.

The morning session on Monday was devoted chiefly to reports and routine business, while in the afternoon a large joint meeting was held, 400 exhibitors being present. The Rev. Fred V. Loos, of Liberty, Mo., a prominent minister, not only openly denounced half-baked reformers but also declared that the screen of today is superior to both the church and the school in the educating of mankind.

Senator David M. Proctor, of Missouri, told the exhibitors the exact reasons why the two proposed censorship bills were killed at the Missouri capital at the last session of the legislature. Senator Procter said specifically that the film industry was not to be confined to the boundaries of cities or states, but was a national affair and that the only effective censor was public opinion. "Missouri does not care for a censorship board, ninety-nine per cent political and one per cent efficient," said Senator Procter. "The majority of persons who are advocating censorship boards are either seeking appointments for themselves or for their friends."

A theatre party on Monday evening at the Gayety was followed by a midnight banquet, at which Richard Hopkins, attorney-general of Kansas, was toastmaster. Among the speakers who pledged their alliance with the exhibitors were Senator Charles Ridgeway, of Kansas and Ralph Ellis, editor of the Kansas City *Journal*.

No session was held on Tuesday morning and the afternoon sessions, which were originally designated to be separated, were combined into a joint business meeting of the exhibitors of the two states.

A resolution was adopted, urging a boycott of all films featuring Roscoe Arbuckle until the film star shall have been proved not guilty of the offense with which he is now charged.

Other resolutions were adopted, opposing the present admission tax, urging that pressure be brought to bear on the bill now in Congress regarding music tax, endorsing the hearty co-operation received from the M. P. T. O. of A. and the Missouri Public Service Bureau, and condemning prices of posters, photographs, and slides as too high and out of reason.

Charles T. Sears, of Brookfield, Mo., was re-elected president of the Missouri organization. The other officers elected were: first vice-president, I. W. Rodgers, Poplar Bluff, Mo.; second vice-president, S. E. Wilhoit, Springfield, Mo.; third vice-president, G. W. Summers, Unionville; secretary, Lawrence E. Goldman, Kansas City, Mo.; treasurer, Jack Truitt, Sedalia, Mo.; sergeant-at-arms, E. T. Burgan, Kansas City, Mo.; assistant sergeant-at-arms, B. O. Jones, Carrolton, Mo.; counsel, Lawrence E. Goldman, Kansas City, Mo.

Executive Committee: J. I. Wright, Divioro; W. P. Cuff, Chillicothe; W. W. Wertenberg, St. Joseph; C. H. Burkey, Kansas City; T. S. Goodnight, Warrensburg; J. R. Pratt, Fulton; Joseph Mogler, St. Louis; J. H. Gentnor, St. Louis; A. C. Norwein, Bonne Terre; O. W. McCutcheon, Charleston, and E. T. Peters, Bunceton.

Kansas Association officers were elected at the meeting last March.

The following committees were named:

Resolutions: I. W. Rogers, Poplar Bluff, Mo.; James Haggard, Nevada, Mo.; C. W. Hunt, Higginsville, Mo.; A. M. Rees, Wellsville, Mo.; C. A. Bessier, Eldorado Springs, Mo.

Blue Laws: W. P. Cuff, Chillicothe, Mo.; D. J. Michael, Parksville, Mo.; Ben Levy, Joplin, Mo.; W. W. Smith, Springfield, Mo.; David Harding, Kansas City, Mo.

Ways, Means and Finance: A. F. Baker, St. Joseph, Mo.; C. R. Wilson, Liberty, Mo.; W. P. Cuff, Chillicothe, Mo.; A. C. Norwein, Bonne Terre, Mo.; S. E. Wilhoit, Springfield, Mo.; Jack Truitt, Sedalia, Mo.; Joseph Mogler, St. Louis, Mo.

Convention: W. C. Sears, Brookfield, Mo.; Jack Truitt, Sedalia, Mo.; H. Burgan, Kansas City, Mo.

Auditing: T. C. Goodnight, Warrensburg, Mo.; H. J. Nash, St. Louis, Mo.; C. Travis, Liberal, Mo.

Nominating: C. H. Burkey, Kansas City, Mo.; I. W. Rogers, Poplar Bluff, Mo.; B. Peters, Bunceton, Mo.; H. Boussad, Kansas City, Mo.; G. W. Summers, Unionville, Mo.; Jack Truitt, Sedalia, Mo.; Charles Goldman, St. Louis, Mo.

Constitution and By-Laws: J. R. Pratt, Fallon, Mo.; Sam Migoloff, St. Louis, Mo.; J. E. Hayes, Moberly, Mo.

The following telegram was received from Sydney S. Cohen, president of the M. P. T. O. of A.:

"Congratulations to the motion picture theatre owners of Missouri and Kansas in convention assembled. In extending my greetings I am performing a most pleasant duty. Your organization, through its able and efficient committees, leaders and members, has materially assisted the Motion Picture Theatre Owners of America in developing the great strength that it today possesses. You have answered every call and have given your fullest co-operation at all times, and we are counting on a continuance of your support. I wish to call your attention to the necessity of concentrated action against taxation and the adoption of a resolution outlining the necessity for relief, particularly against the five per cent film rental tax. Best wishes for a most successful convention.

(Signed) "SYDNEY S. COHEN."

Late News from the Coast

RICHARD WALLIS and William Kidder, executives of the Charles Ray company are on their way to the East, supposedly to negotiate a new contract for Ray. The present contract terminates with the picture now in production.

Thomas H. Ince will make a policy announcement shortly. He promises that it will be a notable departure from his past production policy. Victor Mapes Collier's play "The Hottentot," will be made into a comedy special, probably the first release under the new arrangements.

D. S. Dickerson, former Governor of Nevada, brought the prints of the Dempsey-Carpentier fight to Los Angeles last week, was arrested, and fined $1,000. The pictures were booked at Miller's theatre and opened to big business.

May Allison has announced her marriage on Thanksgiving Day of last year in Greenwich, Conn., to Robert Ellis, a director in the East. Mr. Ellis is expected on the Coast shortly.

The City Park Commission has advised the producing companies of an increase from one dollar per day to five dollars for five or less actors for the use of Park locations. The charges increase with the number of actors used.

The Affiliated Picture Interests has filed a petition for the repeal of the censorship ordinance creating a commissioner of films. The matter was referred to the welfare committee. Mayor Cryer has assured Manager Edward Roberts, of Affiliated that he would not veto the repeal of the ordinance by the City Council.

Daring Robberies Staged in Indianapolis Theatres

The Ohio, Photoplay, and Murat theatres in Indianapolis, Ind., were the scenes of daring robberies at an early hour on Sunday morning. Although they battered the safes with a sledge hammer, the two bandits failed to obtain much loot. The burglars gained access to the interiors in each instance by simply walking through the front entrance, it is reported.

Their total haul consisted of $225, stolen from a box beneath the safe of the Murat and five dollars taken from the janitor at the Ohio.

Manila Exhibitor in U. S.

Frank H. Goulette, of Manila, a pioneer in the film business in the Philippine Islands and a Paramount distributor, is in New York City for a conference with E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, and to attend to other matters in connection with his amusement interests in Manila.

Big "U" Laboratory Forces Vote for Pay Cut

Proposal Made to Reduce 48 Working Hours to 43, Thus Eliminating Work on Saturday

ANOTHER instance of the working of Industrial Democracy at the Universal Laboratory at Fort Lee, N. J., has just been disclosed by the announcement from the Universal office of the adoption of a joint Senate and House bill, which has the effect of reducing the payroll of the factory eighteen per cent.

The action taken by the Universal employes in the laboratory was a voluntary one, states the Universal home office, and followed a plain statement of the laboratory situation from the labor standpoint made to a mass meeting of the laboratory workers by R. H. Cochrane and Edwin F. Murphy.

After a thorough discussion, following this mass meeting, it was proposed to cut the working hours of the employes from 48 to 43, thus eliminating all Saturday work in the plant and permitting a complete shutdown of the factory from Friday night until Monday morning. There was no cut suggested or required in actual wages, it is stated, and, as a matter of fact, the arrangement under which the employes are working with the bonus system will result in very little actual reduction of their individual pay.

The elimination, however, of this Saturday work means a reduction in the payroll to the Universal of a little more than eighteen per cent, a saving which is extremely gratifying to the officials of the Universal, as well as to the officers and members of the Industrial Democracy.

The mass meeting also passed unanimously the following resolutions:

"Whereas, the general conditions of business are unsettled and unsatisfactory and, to all people who THINK, it is quite evident that prices should and must come down and

"Whereas, many plants in our industry are either shut down or running part-time and those operating are now, and for some considerable time to come will continue, doing business at no profit, and

"Whereas, such condition, and the destructive competition which is sure to follow jeopardizes steady work for the members of the Universal Organization and tends to lessen the confidence of the investor in the stock of the Universal Film Manufacturing Co., be it

"Resolved, that we the employes in Mass meeting assembled do hereby pledge our earnest, individual and collective support to our Company in the plans for turning these difficult times into mutual good. Good for the Employes, for the Stockholders and for the Public through more intelligent, individual and collective SERVICE.

"Be It Further Resolved, that we tender our sincere thanks to the Officials of this Company for extending to us their full confidence in business matters."

A Word to the Wise

Mr. Wm. A. Johnston, Editor,
Motion Picture News,
New York, N. Y.

Dear Mr. Johnston:

In the beginning of a rather speculative Fall season, I am writing to voice my disapproval of some of the advertising campaigns which are being conducted by the bigger first run theatres of the country. With the industry being attacked on all sides by censorship agitation we need use common sense in our appeal to get the public into our theatres.

Take for instance the enclosed copy from one of the big ads running in today's paper. Do you believe it necessary to make an appeal for patronage by using such Big Moments from the picture as they have done? I have personally seen this attraction and believe it could be sold in a better way making the appeal to women on the strength of the author and not trying to bring out the side that is risque.

If we are to get proper recognition from the opposition we should start in by using discretion in our advertising. An editorial along this line would no doubt improve this evil.

Very truly yours,

Elwyn M. Simons,
New Family Theatre,
Adrian, Mich.

This letter speaks for itself. Mr. Simons is right. The wave of censorship last year was very largely brought on by the advertising of the picture. The newspaper advertisement submitted by Mr. Simons is right in with the deluge we had a year ago. It is the same deliberate effort to SUGGEST immorality in a picture which is utterly free of it. This sort of thing has got to stop. It is up to reputable producers, distributors and exhibitors to see that it does stop. As a matter of fact this sort of advertising isn't good advertising; it isn't good business. More people are kept away than attracted by it. The time is fast coming—it should already be here—when the kind of advertising that pays will be the kind that assures people that the picture advertised is a good and wholesome thing to see, that this has been a big factor in its selection.

WM. A. JOHNSTON.

Six months ago, in a report to Mr. Laemmle of the progress made under Industrial Democracy, a great deal of emphasis was laid upon the saving effected in the plant, the reduction of waste and the greater producing power of the average employe. It was considered that a waste of only 3.01, representing over 100 per cent of saving in this particular, was a remarkable evidence of the efficiency of the new system. So it was, but even that reduction looks infinitesimal in comparison with waste as it exists in the plant today. In last week's report, waste in all departments is .82, and for several weeks during the summer it was as low as .68, an unheard of percentage in the laboratory business. In addition to this, the production per man in January, after a six months' trial of Industrial Democracy, had been increased exactly 25 per cent. In August there had been a 25 per cent increase over that of January.

National Ass'n at Work on Film Freight Problem

The National Association of the Motion Picture Industry, through its transportation committee, is now endeavoring to secure an amendment to the freight classification of used motion picture film to permit the shipping of such film by freight without its actual mutilation.

P. H. Stilson, chairman of the transportation committee, and Albert de Roode, counsel for the committee, have arranged for a hearing early in October before a joint committee of the Official Classification Committee, the Western Classification Committee and the Southern Classification Committee, at which arguments will be presented on behalf of the industry to abolish the present requirement of the railroads whereby all used film must be scrapped before it can be transmitted by freight from the film exchanges to their home offices.

A. M. P. A. Elect Officers for Ensuing Year

A gala meeting commemorated the election of officers of the Associated Motion Picture Advertisers for the ensuing year on September 8. The meeting marked the association's return to the renovated Cafe Boulevard.

Wells Hawks, whose appointment by Secretary of the Navy Denby as publicity officer for the Navy had just been announced, was present to make his maiden speech in his new capacity. The other impromptu speeches were made by Harry Reichenback and Adam Hull Shirk, west coast publicity chief of Famous Players-Lasky Corporation.

With one exception, the slate of officers for the ensuing year was elected by acclamation as reported by the nominating committee. The exception was Harry Reichenback, who pleaded pressure of other business as cause for declining a nomination to the Board of Directors. His place was filled by Vincent Trotta.

The complete slate as elected was: President, C. L. Yearsley; Vice-President, Jerome Beatty; Secretary, Tom Wiley; Treasurer, Victor Shapiro; Editor of the Year Book, Walter F. Eberhardt; Business Manager of Year Book, J. Irving Greene.

Gang Attacks Jos. Goodstein in Front of Theatre

Joseph J. Goodstein, general manager of the Arrow Photoplay Company of Denver and owner of a string of theatres in Philadelphia and the mid-West, was attacked by a gang of young ruffians when he refused to admit one of their number to his theatre at Denver recently, and now is in the hospital in a serious condition as a result of the attack. George Cohen, 17, has been arrested on the charge of having participated in the attack. Other arrests will follow, it is stated.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Hell-Diggers—
Fair business. Picture an interesting one. Heat terrific, which hurt business of course. (East.)

Far below average of Wallace Reid productions, but attracted good business on account of star's popularity. (East.)

Good bill. Drew good business first of week, fair business last of week. (Middle West.)

Fairly entertaining, drew usual Reid fans. Fair business. (West.)

Mediocre attraction which brought poor business. (West.)

The Great Moment—
Above the average picture, and a good box office attraction. (Middle West.)

High class picture which appealed to admirers of Gloria Swanson and Milton D. Sills. Did big business for week. (Middle West.)

Fine picture which had very good business during run. (West.)

Knock-out of a picture. Gloria Swanson drew well with aid of novel exploitation. (West.)

Experience—
Fairly entertaining picture. Business good. (East.)

Dull play in spite of the good cast. Did only fair business. Audience disappointed. (East.)

Took very well. Business fine. (East.)

Footlights—
A first class picture which pleased everybody. Miss Ferguson is excellent in the leading role. (Middle West.)

Fine picture. Drew well on account of the star and audiences well satisfied. The men liked it as well as the women. (East.)

Splendid film. Nothing but commendation heard. Receipts first class. (East.)

At the End of the World—
Cooler weather and popularity of Betty Compson here were responsible for a good week's business. (Middle West.)

Drew well on account of the star. Not an unusually good offering, however. (East.)

Very good feature and on which we had fine business. (West.)

King, Queen, Joker—
Nothing to get excited about—but cleared expenses. (East.)

The Call of Youth—
Business just what a mediocre picture deserved—poor. (East.)

The Golem—
Excellent business, and a genuine novelty. Good drawing card. (East.)

Sham—
Interesting light stuff but no pull at box office. (West.)

Deception—
This was a very good picture, but probably as much credit should be given for its success to the inherent interest people feel in the history that is re-enacted as to any merits of those producing the picture or acting in it. (South.)

To Please One Woman—
A corking good picture and pleased our fans hugely. Business was splendid. (South.)

The Easy Road—
Good average picture, no complaint. Business good, but it might also be borne in mind that the weather has undergone a favorable change down this way within the past week or ten days. (South.)

Gasoline Gus—
Good business on this picture which was good entertainment. (West.)

Passing Thru—
The average Douglas MacLean picture—light, and with plenty of laughs. Good box office value. (Middle West.)

Sacred and Profane Love—
An average picture which did an average week's run. (Middle West.)

Crazy to Marry—
"Fatty" Arbuckle went over great in this one. A good house all week. (Middle West.)

The Conquest of Canaan—
Pretty good picture. Good business considering weather and street car strike. (Middle West.)

Straight Is the Way—
Fair business, fair picture. (Middle West.)

The Whistle—
An ordinary play for Bill Hart. Just a fair business on the picture. (West.)

FIRST NATIONAL

The Sign on the Door—
Nothing above the average. Business showed some increase, though. But this doubtless due to recent change in weather. (South.)

Norma Talmadge given a big reception on her reappearance locally after absence of more than a year. Has lost nothing in popularity during this time. Picture was moderately well liked. (Middle West.)

Playthings of Destiny—
Anita Stewart is a great favorite with our patrons. They liked her better in this than in any recent release. Interest sustained throughout. A big paying attraction with us. (Middle West.)

The Child Thou Gavest Me—
Fine—one of the best pictures my theatre has played, and business was great. (East.)

An "Over the Wire" display used by Crandall's Metropolitan theatre, Washington, D. C.

Habit—
A fair amount of business. Picture deserved better but Mildred Harris does not draw for me. (East.)

A Midnight Bell—
A good picture but fell down on week run. (East.)

Nobody—
Went over pleasingly. Receipts good in spite of criticism that Jewel Carmen showed up better as "looney" actress than "sane." (East.)

GOLDWYN

The Old Nest—
One of the best mother pictures and went over big at this house. (Middle West.)

Godless Men—
Did a fair business on this during hot weather. Will please those who liked rough-and-ready thrillers. (Middle West.)

The Great Impersonation—
Did fine business and is a good picture. (East.)

METRO

Over the Wire—
Just a fair business for the week, due largely to the winter opening of several vaudeville theatres. (Middle West.)

The Four Horsemen of the Apocalypse—
Tremendous hit. Box office line for every performance and this is fourth consecutive week. (Middle West.)

A Trip to Paradise—
Not at all like the play from which it is taken. Too inconsistent. Lytell does the best he can with it. Not a big drawing card with the public. (Middle West.)

ASSOCIATED PRODUCERS

Foolish Matrons—
A good picture, but vaudeville competition kept the attendance down. Only an average week's business. (Middle West.)

Fair, with fair receipts. (East.)

UNITED ARTISTS

Way Down East—
Running fine. Held over second week. (East.)

Thru the Back Door—
Wonderful attraction and one which went over very big indeed. (West.)

The Three Musketeers—
Sure-fire attraction. Great money-getter. Greatly pleased audiences. (West.)

WARREN

Girls From God's Country—
Fine production which seemed to please my patrons. (West.)

Quo Vadis—
Fairly entertaining with average box office value. (West.)

The Blot—
Well acted picture with well sustained interest throughout which pleased our audiences. Played to excellent business. (Middle West.)

UNIVERSAL

The Rowdy—
An exciting drama, well acted. Business better than it has been at any time during the heat. (Middle West.)

Opened Shutters—
An average picture with the usual business. (West.)

SELZNICK

The Moth—
We ran this at our two first-run houses simultaneously and did capacity at both houses. Fine performance. (Middle West.)

The Fighter—
Very good production which brought more than usual business. (West.)

PATHE

Without Benefit of Clergy—
Fine feature which took well. Good box office value. (West.)

FOX

Thunderclap—
Unusually good melodrama. One of the best weeks since the opening of theatre in August. (Middle West.)

REALART

One Wild Week—
Fairly good attraction and fairly good box office value. (West.)

HODKINSON

The Journey's End—
Originally booked for week, but was pulled off because management did not believe it would hold up for seven days. The picture is an entertaining one, however. (East.)

FEDERATED

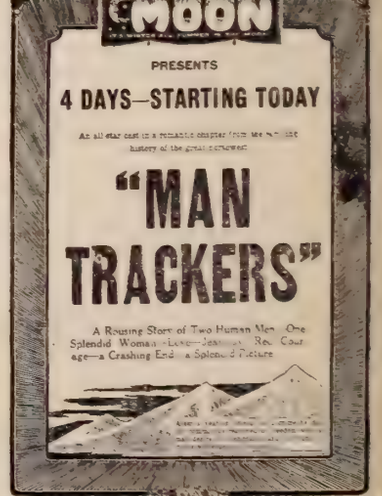
Neglected Wives—
Title catchy and picture brought better than average business. It also seemed to please right well. At least we heard very little, if any, adverse comment. (South.)

STATE RIGHTS

The Wandering Jew—
Excellent box office attraction. Played to good business. (Middle West.)

Ace of Hearts—
Good drawing card. (Middle West.)

Parentage—
Wide exploitation put it across. Business good. (West.)


MOON
PRESENTS
4 DAYS—STARTING TODAY
"MAN TRACKERS"
A Rousing Story of Two Human Men—One Splendid Woman—Love—Jealousy—Revenge—Courage—a Crashing End—a Splendid Picture

Particularly effective display for "Man Trackers," by the Moon theatre, Omaha

PROGRAMS FOR THE WEEK OF SEPT. 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Faust Fantasy," by Capitol Grand Orchestra.
Educational—"The Canals of Venice" — Pathe; "Barcarolle," "Tales of Hoffman," by Capitol Mixed Quartette.
Novelty—"Dance of the Hours," by Mlle. Gambarelli, Alexander Oumansky, and Capitol Ballet Corps.
Current Events—Capitol News.
Educational — "Ride on a Runaway Train."
Feature—"Jungle Adventures"—Martin Johnson.
Vocal — (a) Flower Song, (b) Sweet Little Woman O' Mine, by Arthur Hackett, tenor.
Feature—"I Do"—Harold Lloyd.
Next Week—"Queen of Sheba"—Fox.

Rivoli Theatre—
Current Events—Rivoli Pictorial.
Special — Extravaganza — Kirilloff's Russian Balalaika Orchestra; George Richardson, baritone; Vera Myers, Grace Eastman, Myrtle Immel, Paul Oscard, dancers; and Rivoli Chorus.
Feature—"The Affairs of Anatol"—Cecil DeMille.
Vocal — "Lo, Hear the Gentle Lark," by Mayre Berne, soprano.
Cartoon — "Fireman, Save My Child"—Tony Sarg's Almanac.

Mark Strand Theatre—
Prologue—By Strand Male Quartette, Donald Chalmers, basso, George Reardon, baritone, John Young, tenor, Frank Mellor, tenor.
Feature—"Way Down East"—D. W. Griffith.

Rialto Theatre—
Novelty—Kirilloff's Russian Balalaika Orchestra, (a) Song of the Volga Boatman; (b) "Bright Shines the Moon."
Current Events—Rialto Magazine.
Vocal—"Love's Garden of Roses," by Mary Fabian, soprano; assisted by Willy Stahl, violinist.
Feature—"The Affaris of Anatol" Cecil B. DeMille.
Vocal — "Drinking Song" from "Hamlet," by Marcel Salesco, baritone.
Cartoon — "Fireman, Save My Child"—Tony Sarg's Almanac.

Criterion Theatre—
Fourth month of "The Golem."

Broadway Theatre—
"The Hell Diggers" and Keith Vaudeville.

Lyric Theatre—
Second Week of "The Three Musketeers."

Century Theatre—
Second Week of "No Woman Knows."

The temple of super productions
Clune's BROADWAY 528 South Broadway
Mr. W. H. Clune's Premier Presentation of
NELL SHIPMAN
Now Playing to record breaking crowds
In the greatest screen spectacle of the year
A massive tale of love and adventure of the North Woods
Popular prices prevail
"THE GIRL FROM GOD'S COUNTRY"

In this half page display Clune's Broadway, Los Angeles, carried out the atmosphere of the latest Nell Shipman feature.

Park Theatre—
Second Week of "Footfalls."

Apollo Theatre—
Indefinite engagement of "Little Lord Fauntleroy."

LOS ANGELES

Grauman's Rialto—
Overture—Medley
Current Events—Pathe News.
Musical—Violin Solo, "Just Like a Rainbow."
Cartoon—Aesop's Fables, The Fashionable Fox.
Vocal—"Noboby's Baby," with organ accompaniment.
Special—Scenes in Venice, Pathecolor, and Rope Spinnning, Pathe Novograph
Vocal—"Love, Here is My Heart," soprano solo.
Feature—Experience.

Kinema—
Overture—"Grand Fantasia," from Carmen.
Current Events—International News and Kinograms
Special—Literary Digest.
Vocal—"Lolita," soprano solo.
Novelty—Screen Snapshots.
Comedy—The Skipper's Scheme, Toonerville Comedy.
Feature—The Black Panther's Cub
Next Week—The Child Thou Gavest Me.

Tally's Broadway—
Overture—"Dance of the Hours."
Current Events—Fox News.
Scenic—Holmes Travelogue, The Sphinx.
Feature—The Lone Wolf
Next Week—Moonlight Follies.

Symphony—
Overture—Medley.
Current Events—Selznick News
Comedy—The Sailor—Fox
Feature—Charge it; preceded by a special prologue.

Grauman's—
Overture—Medley of popular airs, with violin and cello solos.
Current Events—Pathe News.
Novelty—Catalina Islands, Pathe Review, accompanied by organ and voice.
Prologue—South African jungle camp scene with singers costumed as natives singing three selections, "When the Sands of the Desert Grows Cold," "Somewhere a Voice is Calling" and "Hard Boiled Eggs of Cannibal Isle"
Feature—The Great Impersonation.

Miller's—
Current Events—Fox Weekly and Kinograms.
Comedy—Mutt and Jeff in Posted.
Feature — Dempsey-Carpentier Fight.

California—
Second Week of The Old Nest

Clune's Broadway—
Second week of The Girl From God's Country.

Mission—
Second week of The Three Musketeers.

Auditorium—
Second Week of The Queen of Sheba.

SEATTLE

Coliseum Theatre—
Overture—March of the Toys.
Current Events—Pathe News and Kinograms
Cartoon—Felix Goes on a Strike—Famous.
Novelty—Moon Gold—Warren.
Vocal—Ricardo Clark and Abbe Howard singing the duet from "La Traviata."
Feature—Nobody—First National.
Next Week—Stranger Than Fiction.

Clemmer Theatre—
Current Events—International News and local events.
Comedy—The Misfit Pair.
Special—Clemmer Song Contest. Representatives of three song publishing houses sing latest songs with audiences as judges.
Feature—Extravagance.
Next week—The Rowdy.

Blue Mouse Theatre—
Second week of indefinite run of "The Four Horsemen of the Apocalypse."

Liberty Theatre—
Current Events—Selznick News.
Scenic—Marvelous Manhattan.
Comedy—Robinson Crusoe, Ltd.
Feature—The Blot—F. B. Warren.
Next week—Beating the Game.

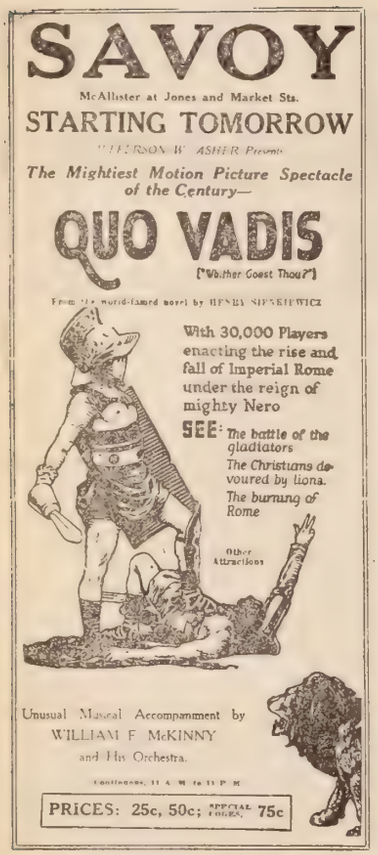
Winter Garden—
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Educational—Ford Weekly.
Scenic—Hagopian, the Rug Maker—Prizma.
Comedy—Dummy Love.
Feature—Life's Darn Funny—Metro.
Next Week—Hearts Are Trumps.

MONTREAL

Allen Theatre—
Overture—Phedre.
Scenic—The Song of the Paddle—Educational.
Special—Misses Fannie and Lizzie Adkman in a piano duet, playing selections from "William Tell."
Current Events—Selections from Pathe News British Canadian Weekly.
Musical—Selections from "The Pink Lady" by the Allen orchestra.
Ballet number by Nina Sergayeva and Leon Leonidow to selection from "Merry Widow Waltz."
Ernesto Sivado, tenor singing "Then You'll Remember Me" from the "Bohemian Girl."
Ballet number by Mlle. Florence Rogge to selections from "The Last Part of Every Party" (Irene).
Soprano solo, "Kiss Me Again" by Mabel Corlew.
Comedy—The Reckless Sex—Educational.
Feature—Earthbound—Goldwyn.
Presented with a prologue under the title of "The Hound of Heaven." Special stage setting provided.
Organ—Prelude in "G Minor."
Coming—Over the Hill.

CHICAGO

Roosevelt Theatre—
Overture — "Morning, Noon and Night," by Suppe.
Pathe Color.
Topics of the Day.
Prologue—A mother and two small boys singing.
Feature—"The Old Nest."
Specialty—Dancing presentation by the Janet twins, and male duet singing, "Mississippi Cradle."
(b) All four in southern costume


SAVOY
McAllister at Jones and Market Sts.
STARTING TOMORROW
The Mightiest Motion Picture Spectacle of the Century—
QUO VADIS
("Whither Goest Thou?")
With 30,000 Players enacting the rise and fall of Imperial Rome under the reign of mighty Nero
SEE: The battle of the gladiators
The Christians devoured by lions.
The burning of Rome
Other Attractions
Unusual Musical Accompaniment by
WILLIAM F. McKINNY
and His Orchestra.
PRICES: 25c, 50c; SPECIAL MATINEE 75c

Stress was placed on the vastness of the production and the number of people in "Quo Vadis" by the Savoy, San Francisco.

dancing minuet and singing.
Current Events.
Coming Feature—Wallace Reid in "The Hell Diggers."

Tivoli Theatre—
Overture—"The Peer Gynt Suite."
Specialty — "Peggy O'Neill," by Walter Pontius and ensemble.
Tivoli Topical Events.
Organ Solo—"I Know What It Means to Be Lonesome," Jesse Crawford.
Literary Digest.
Specialty—The Russian cathedral quartette singing the boatman song, "Volga."
Feature—"Ten Dollar Raise."
Coming Feature—"The Child Thou Gavest Me."

Woodlawn Theatre—
Woodlawn Grand Organ—Songs of olden days.
Woodlawn Screen Novelty—Actors on and off duty.
Woodlawn Pictorial Review.
Comedy — "Snooky's Twin Troubles."
Overture—"Bohemian Girl."
Feature—Viola Dana in "The Match Breaker."
Intermission—"Emmaline."
Coming Feature—"The Old Nest."

Randolph Theatre—
Organ Selections.
Feature — Douglas Fairbanks in "The Three Musketeers."
Coming Feature — "Way Down East."

Ziegfeld Theatre—
"Dream Street." 13th Week.
Coming Feature—"Camille."

Barbee's Theatre—
Comedy—"Rainbow Island."
Feature—"The Wandering Jew."
Specialty — Alexander Kaminsky, celebrated Russian violinist and Miss Della Brunswick, lyric soprano, singing Jewish numbers.
Burton Holmes Travelogue—"New Jerusalem."
Specialty—Marion Wiliams dancing.
Coming Feature—"The Journey's End."

CLEVELAND

State—
Current Events — Pathe News — Topics of the Day.
Cartoon — Mutt & Jeff in "The Stampede."
Scenic — "Snowbound in the Yosemite."
Feature—Norma Talmadge in "The Sign on the Door."
Overture Special — Scenes from "Faust," arranged by Managing Director George Dumont, and directed by H. L. Spitalny, with scenic settings by Arnold Englander.
Opens with.
(a)—Orchestral Prelude.
(b)—"Cavatina," sung by Evan Williams, tenor.
(c)—Trio, from prison scene, by Lucille Finkle, soprano; Evan Williams, tenor and Thos. Wade Lane, baritone.
Next Week — "Footlights," with Elsie Ferguson.

Allen—
Overture—Fifth Symphony by Beethoven, interpreted by Philip Spitalny.
Current Events — Selected news events, arranged by S. Barrett McCormick.
Vocal Solo—Gerol Gardner presenting "The Songs of Old Black Joe" with the Allen Ensemble of thirty voices.
Prelude—"A Light in the Window" in pantomime and song, with cast of forty arranged and produced by S. Barret McCormick, with sets by Zimmerer, and vocal direction by Francis J. Sadlier.
Feature—"The Old Nest."
Next Week—"Beating the Game" with Tom Moore.

Stillman—
Feature—"The Four Horsemen of the Apocalypse."—fourth week.
Vocal — "The Marseillaise" and "Lead Kindly Light."
Next Week—Continued.

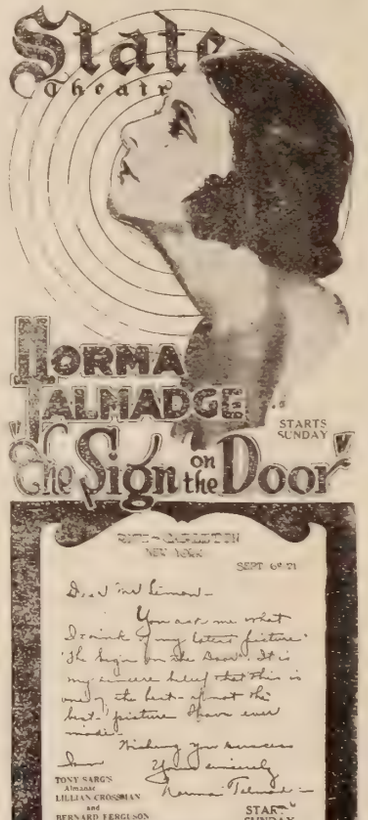
Euclid—
Overture—"The Fortune Teller," excerpts featuring "Gypsy Love."
Theme—"Babes in Toyland."
Current Events—Kinograms.
Scenic—"On the Side of the Road,"—Bruce Scenic.
Feature—"Thunderclap."
Next Week—"The Affairs of Anatole."

Park—
Overture—"English Fantasie," arranged by Musical Director Homer Walters.
Current Events—Pathe News—Topics of the Day.
Comedy—"Brownie's Little Venus."
Feature—"A Trip to Paradise," with Bert Lytell.
Prologue—Carabelle Johnson, prima donna of the Cleveland Opera Co., singing "One Fine Day" from "Madam Butterfly," with elaborate Japanese settings, arranged by George Dumont.
Next Week—Charles Ray in "Scrap Iron."

Circle—
Overture—"Il Travatore," directed by Raymond Stech, with "Miserere" rendered as a solo feature.
Current Events—International News.
Comedy—"On Their Way," Eddie Poland.
Western—"The Secret of Butte Ridge."
Feature—"The Moth," with Norma Talmadge and Eugene O'Brien.
Next Week—"Greater Than Love."

Metropolitan—
Overture—Excerpts from "Martha."
Theme—
Current Events—Selznick News.
Cartoon—Bray Pictograph.
Comedy—"The Golfer"—Sunshine comedy.
Feature—"Playthings of Destiny," with Anita Stewart.
Next Week—"Remorseless Love," with Elaine Hammerstein.

Strand—
Overture—"Obietass" as a violin solo with orchestral accompaniment.
Vocal—Tony Novak and associates singing popular quartet selections.
Western—"The Secret of Butte Ridge," with Tom Sanchi.
Current Events—Pathe Review.
Comedy—"On Their Way," with Eddie Poland.
Feature—"The Moth."
Next Week—"Greater Than Love."



State theatre, Minneapolis, used a Norma Talmadge letter commending the feature as her best.

Standard—
Current Events—International News.
Comedy—"Stealin' Home," with Harry Sweet.
Western—"The Cow Puncher's Comeback."
Feature—"The Rowdy," with Gladys Walton.
Next Week—Hoot Gibson "In Action."

MILWAUKEE

Strand Theatre—
Weekly—Kinograms and Literary Topics.
Comedy—On Their Way.
Songologue—Myrtle Spangenburg.
Feature—Camille—Nazimova.

Butterfly Theatre—
Weekly—Fox News.
Solo—Wilfrid Cushing—Baritone.
Feature—No Woman Knows.

Merrill Theatre—
Overture—The Dance of the Serpents.
Weekly—Snap Shots and International Weekly.
Feature—The Old Nest
Organ Solo—A. Krieger

Alhambra Theatre—
Overture—Sometime.
Weekly—Pathe News and Literary Topics.
Special Songs—Louise De Lara and George Taylor.
Comedy—Christie—"Nothing Like It."
Song—I Like It—Little Mary Clauder.
Fashion Revue—Twenty Beautiful Living Models.
Feature—What's Your Reputation Worth —Corinne Griffith.

OMAHA

Strand Theatre—
Overture—"Phrede."
Special—Organ Selection, "The Rosary," by George Haupt.
Current Events—Fathe News.
Feature—"The Child Thou Gavest Me."

Sun Theatre—
Overture—Orchestral selections under direction of Hugo Nordin.
Current Events—Universal Weekly.
Feature—"The Old Nest.'

Moon Theatre—
Same program as at Sun

Rialto Theatre—
Overture—Orchestral selection under direction of Robert Cuscaden.
Current Events—Rialto News.
Kinograms.
Comedy—Harold Lloyd in "I Do."
Feature—"A Midnight Bell."

PHILADELPHIA

Stanley Theatre—
Current Events—Pathe News and Fox News.
Prologue — Overture "Solonelle" (Tschaikowsky).
Feature—"The Affairs of Anatol"—Paramount.
Organ Solo—"Grand Chorus" (Guilmant).
Comedy — "Fireman, Save My Child"—Tony Sarg.
Next Week—"The Affairs of Anatol"—Paramount.

Arcadia Theatre—
Scenic—Burton Holmes.
Current Events—Pathe News
Feature—"The Truth About Husbands"—First National.

Next Week—"Mamma's Affair"—Constance Talmadge.

Palace Theatre—
Topics of the Day—Literary Digest—Pathe.
Current Events—Pathe News.
Feature—"Footlights"—Elsie Ferguson.
Next Week—"The Old Nest"—Goldwyn.

Victoria Theatre—
Current Events—Pathe News.
Comedy—"Small Town Stuff"—Fox.
Feature—"The Night Horseman"—Tom Mix.
Next Week—"Scrap Iron"—Charles Ray.

Regent Theatre—
Feature—"Ever Since Eve"—Shirley Mason.
Next Week—"Don't Call Me Little Girl"—Realart.

Capitol Theatre—
Current Events—Kinograms—Electro.
Comedy—"Sunless Sunday"—Electro.
Feature—"Gilded Lies."
Next Week—"Experience"—George Fitzmaurice Prod.

WASHINGTON

Crandall's Metropolitan—
Overture—Songs from the Old Folks.
Vocal Frelude—Little Grey Home in the West.
Current Events—Pathe News.
Comedy—None.
Feature—The Old Nest—Goldwyn.
Next Week—The Sign on the Door—First National.

Loew's Palace—
Overture—
Current Events—Pathe News—Topics of the Day.
Comedy—On Their Way.
Feature—Passing Through—Paramount.
Next Week—A Trip to Paradise.

Loew's Columbia—
Feature—The Affairs of Anatol.
Next Week—The Same.

Moore's Rialto—
Overture—La Boheme Selections.
Current Events—Fox News.
Comedy—Robinson Crusoe, Ltd.—Mermaid.
Feature—Mother O' Mine—Association Prod.
Next Week—Without Benefit of Clergy.

CINCINNATI

Walnut—
Overture—Katinka.
Current Events—Pathe 72.
Topics of the Day—Literary Digest.
Comedy—Snooky's Fresh Heir—Chester.
Feature—"The Sign on the Door."
Next Week—"The Child Thou Gavest Me."

Grand—
Current Events—Kinograms.
Aesop's Fables—The Fashionable Fox.
Comedy—I Do—Harold Lloyd.
Feature—"The Magic Cup."

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—"The Fighter."
Next Week—"The March Hare."

New Garrick
STARTS SATURDAY
The OLD NEST
A Story of
Your Life—Your Home—Your Mother
As They Might Have Been or as They Are
Special Musical Setting
You'll Laugh, Cry and Come Again!

Devoting a greater portion of the three column fourteen inch display to illustrations the minimum of reading matter was employed by the New Garrick, Minneapolis, on "The Old Nest."

Capitol—
Overture—Hungarian Rhapsody
Novelty—The Sweetest Story Ever Told—Prizma.
Violin and organ duet—"The Sweetest Story Ever Told."
Solo—Alice Blue Gown—Amy Hattersly, soprano.
I've Got the Blues for My Old Kentucky Home—Capitol Jazz Orchestra.
Capitol Combination Reel—Pathe Review.
Scenes from Pageant at Burnet Woods, Cincinnati.
Krazy Kat Kartoon—Bray.
Prologue to "The Old Nest": Center stage presents tableau, taken from picture, showing mother sitting at window. Right stage, landscape, with colored light effects.
Left Stage: Drawing room scenes, Amy Hattersly and Robert Thuman singing "Mother O' Mine."
Feature—'The Old Nest."
Next Week—"The Affairs of Anatol."

NEW ORLEANS

Strand Theatre—
Feature—'The Nut"—Douglas Fairbanks.
Mack Sennett Comedy—Bungalow Troubles.
Educational Specialty—How Babe Ruth Knocks his Home Runs.
Next Week—"Playthings."

Liberty Theatre—
Feature—"Mother O' Mine"—All Star.
Educational Comedy—Let Me Explain.
Pathe Review.
Next Week—I Am Guilty—Louise Glaum.

Trianon Theatre—
Feature—"The Golden Snare"—J. O. Curwood.
Pathe Review.
Next Week—"The Call of Youth"—All Star.

Globe Theatre—
Feature—"Too Much Speed"—Wallace Reid.
Aesop's Fables—Pathe.
Pathe News.
Next Week—"The Last Door"—Eugene O'Brien.

Tudor Theatre—
Feature—"A Daughter of the Law" Carmel Meyers.
Comedy—Snooky's Twin Troubles.
Next Week—Not Announced.

DES MOINES

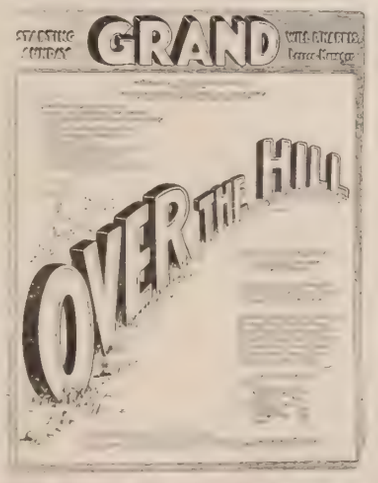
Des Moines—
Prelude—"Mother of Mine," Des Moines Theatre Quartet.
Comedy Drama—"Girls Will Be Boys."
News—Fox News.
Feature—"The Old Nest."
Coming—"The Ace of Spades."

Strand—
Prelude—"Spanish Lou," Strand organ and orchestra.
Comedy—"The Singer Midgets' Scandal."
News—Pathe.
Feature—Betty Compson in "The End of the World."
Coming—"Experience."

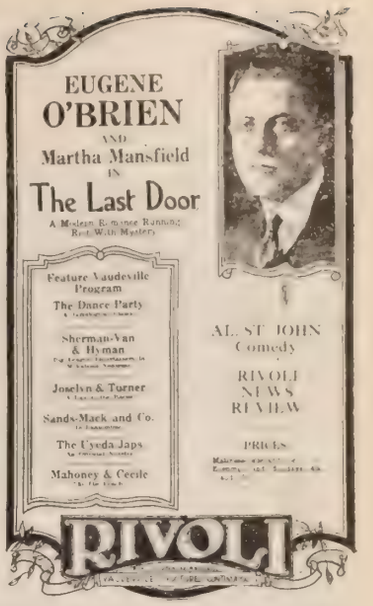
Palace—
News—Fox.
Feature—Tom Mix in "The Night Horseman."
Coming—"Some Wild Oats."

BALTIMORE

Rivoli—
Overture—March and procession from Bacchus from ballet "Sylvia," by Delibes.
Current News—Rivoli News of the World.
Symphonic Prelude—Arranged by Felice Iula.
Shadowgraph—Why They Love Cavemen—Sarg's.
Feature—The Sign on the Door—Norma Talmadge.
Comedy—The American Badger—Bill and Bob.
Organ Solo—Ernie Cooper.



This was a full page display of the Grand, Columbus, O., with the title of "Over the Hill" made dominant, and all illustration omitted to give place to selling talk.



Rivoli theatre, Toledo, again demonstrates what an able ad man can do with the help of only a star cut and an attractive use of borders.

Organ Orchestral—Henry Boehme.
Next Week—Scrambled Wives—Margaret Clark.

Century—
Overture—Raymond A. Thomas.
Current Events—Kinograms and Pathe as Century News.
Special—Pierrot et Pierotte de Millions Harlequins—Georges Kedon and Eugina Walters performers.
Feature—At the End of the World—Betty Compson.
Comedy—Snooky's Fresh Heir.

Parkway—
Overture—Selections from "Sally."
Current Events—Parkway News and Special Review.
Feature—Over the Wire—Alice Lake.
Comedy.

New—
Overture—Specially arranged for feature.
Feature—Way Down East (popular prices).
Next Week—The Birth of a Nation.

Strand—
Overture—Operatic and popular selections.
Feature—Home Talent—Mack Sennett's.
Comedy—I Do—Harold Lloyd.

Wizard—
Overture—Pep, Biff and Bang, featuring Wheedling Saxaphone.
Current Events—Pathe News and Review.
Feature—One Wild Week—Bebe Daniels.
Comedy—Christie.
Adventure—The Lion Killers.

KANSAS CITY

Liberty Theatre—
Overture—"Undine."
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Special Numbers—Quartet from the Kansas City Grand Opera Co., in special musical prologue.
Feature—"The Old Nest"—Mary Alden.

Next Week — "Moonlight and Honeysuckle" — Mary Miles Minter.

Doric Theatre—

News—International.
Comedy—Pathe.
Organ Selections—P. E. Stevens, organist.
Feature—"Beating the Game"—Tom Moore.
Next Week—"Shams of Society"—All Star Cast.

Newman Theatre—

Overture—Selections.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Numbers—Atmospheric prologue with special stage settings.
Feature—"Experience"—Richard Barthelmess.
Next Week—"Bits of Life."

Royal Theatre—

Overture—"Sweetheart."
News—Royal Screen Magazine.
Comedy—"Crowning Torchy"—Torchy's Comedy.
Organ Selections—Milo T. Harte, organist.
Feature—"One Wild Week"—Bebe Daniels.
Next Week—"The Blot"—All Star Cast.

Twelfth Street Theatre—

Overture—Popular selections.
News—Screen Magazine.
Special Numbers—Coon-Sanders jazz band.
Feature—"Snowblind"—Russell Simpson.
Next Week—"The Girl in the Taxi"—Mr. and Mrs. Carter de Haven.

MINNEAPOLIS

State Theatre—

Overture—Selections from "The Firefly," by Friml. Comprises "Barcarolle" and "Love is Like a Firefly." Played by Pallma and His Band Supreme, Frank Pallma director. "Giannina Mia," sung by Lillian Crossman, soprano as finale.
Weekly—State Digest comprising Pathe and International News strips.

Johnny Hines' personal appearance at the Liberty and Savoy, Pittsburgh, brought this display which featured the fact that the star is a local boy.

"Three Musketeers" ad, thirteen inches by three columns, which the Mission theatre of Los Angeles used recently.

Scenic—"The Artists Paradise," Prizma Color Study.
Novelty—Tony Sarg's Almanac. "Why They Love Cave Men."
Vocal—Lillian Crossman and Bernard Ferguson singing "Give Me All of You" (duet from "Flora Bella") by Schwarzwald.
Feature—Norma Talmadge in "The Sign on the Door."
Organ Solo—"Pomp and Circumstance," by Elgar, played by E. J. Dunstedter.
Organ Recital — (a) Premier Amour," by Benoist, (b) "Gloaming," from "Sunset Sketches," by Kempinski (c) Popular Selections including "Stars of Normandy," played by Harold Price.
Next Week—Thomas Meighan in "The Conquest of Caanan."

ATLANTA

Howard Theatre—

Overture—From "Lucia." Played by Howard Concert Orchestra. Enrico Leide, director.
Howard News and Views.
Violin Solo—"Serenade." played by R. Hemery.
Comedy—"Why They Love Cave Men."
Feature—"The Old Nest."

Metropolitan Theatre—

Overture—Special Arrangement, by Dave Love, directing Metropolitan Orchestra.
Kinograms.
Kineto Review.
Comedy—Larry Semon in "The Rent Collector."
Organ Solo—By George Lee Hamrick.
Feature—Viola Dana in "The Match Breaker."

Criterion Theatre—

Overture—Criterion Orchestra conducted by Will Chase.
Kinograms.
Comedy—Here He Is.
Feature—(For first half)—Pauline Starke in "Salvation Nell."
Feature—(Last half)—Elaine Hammerstein in "Handcuffs or Kisses."

ST. PAUL

Capitol Theatre—

Overture—"Il Guarany"—Gomez.
Digest—Current Events—International and Pathe News.
Cartoon—"When the Whale Swallowed Jonah"—Tony Sarg's Almanac.
Scenic—Annette Kellerman in "High and Fancy Diving."
Amedio, Dean of Accordianists, in Repertoire.
Feature—Thomas Meighan in "The Conquest of Canaan."
Ralph H. Brigham, concert organist, playing selections from "The Bohemian Girl"—Balfe.
Arthur Koerner, playing the organ recital:
1. "Fanfare"—Dubois.
2. "Intermezzo" (Cavalleria Rusticana)—Mascagni.

Next Week—Bebe Daniels in "One Wild Week."

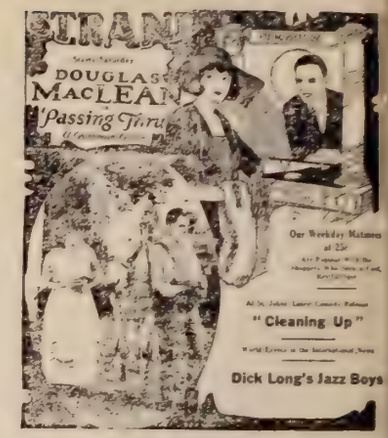
BUFFALO

Shea's Hippodrome—

Overture—"In a Bird Store"—Lake.
Vocal—"The Old Mother"—D'Vorak—sung by Frank J. Corbett.
Feature—"The Old Nest"—Mary Alden.
Comedy—"Fireman Save My Child."—Tony Sarg.
Current Events—Hippodrome Review, made up of selections from the various weeklies. Topics of the Day and a Pathe hand-colored subject.
Next Week—Elsie Ferguson in "Footlights."

Shea's Criterion—

Overture—"Naughty Marietta."
Prologue—"Eli, Eli," sung by local chorus.
Feature—"The Golem."
Comedy—"The Golfers"—Sunshine.
Special—"Beauty"—Prizma subject.
Current Events—Criterion Pictorial.
Next week—"At the End of the World"—Betty Compson.



This quarter page on "Passing Thru" was placed in Minneapolis Sunday papers for the current week's attraction at the Strand

Mark Strand—

Overture—Medley of popular airs.
Current Events—Pathe News.
Feature—"After Your Own Heart"—Tom Mix.
Comedy—"Snooky's Wild Oats"—Chester.
Next week—"Dream Street"—Griffith.

Palace—

Feature—"Keeping Up With Lizzie"—Hodkinson.

ST. LOUIS

Missouri Theatre—

Overture—Cohen's popular medley.
Events of the Day—Pathe and Fox.
Topics—Digest.
Presentation—By Chas. Dahl and Grant Kimbell under supervision of Director Goldman.
Comedy—Charles Chaplin revival Behind the Scenes.
Feature—Wallace Reid in "The Hell Diggers."
Paramount Magazine.

New Grand Central Theatre—

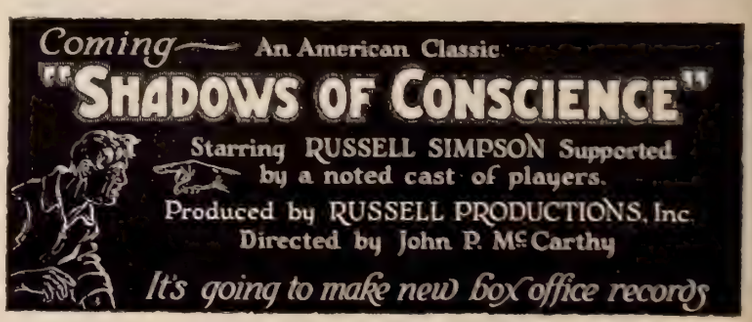
Overture—Rodemich.
Current Happenings—Universal and Selznick.
Topics of the Day.
Organ Solo—Yost with special stage settings.
Specialty—Robinson Crusoe, Ltd.—Under direction of Ralph Nichols.
Feature—A Midnight Bell—Chas. Ray.
Comedy—Educational.

West End Lyric—

Overture—Selections by Silverman.
Program same as New Grand Central.

William Fox Liberty Theatre—

Second Week of Over the Hill.


Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

Exhibitors' Service Bureau—Pages 1623-1626

This lobby display for "A Tale of Two Worlds" was used by the Victoria theatre, Philadelphia.

Lobby display used by the Astor theatre, St. Paul, to advertise the engagement of "Now or Never"

Barclay's Idea Works Two Ways

Novel Exploitation for "Mother O'Mine" Put Over at Johnstown

A double-action publicity stunt that gave the current attraction plenty of advertising, made the showhouse one of the chief topics of discussion all over town, and incidentally won first honors and a big silver cup in a convention parade, was put over in connection with the showing of "Mother O' Mine," in the Nemo theatre at Jamestown, Pa., operated by the Grand Amusement Co.

The Pennsylvania State Elks Association held its Fifteenth Annual Convention in Johnstown the week of August 23, winding up with a parade on Thursday afternoon, in which about 8,000 Elks from all over the state marched.

George Panagotacos, president of the Grand Amusement Co., has a big Packard limousine. Six prizes, silver cups, were offered for the best decorated cars in line on the day of the parade. Managing Director L. W. Barclay called in Joseph Simons, decorator for the concern, and gave him a design for the machine—a reproduction of the floral-covered cars that line up in the annual parade at Pasadena, Cal. Simons went to work.

On the parade day, the car, covered entirely, roof and all, with an imitation white chrysanthemum background, trimmed in purple streamers and dotted all over the front, sides and rear with imitation purple chrysanthemums, carried Messrs. Panagotacos and Barclay, with some friends along the line of march. There was a continual chorus of "ohs" and "ahs" from the thousands who lined the streets to see the procession. At the conclusion of the parade, the judges awarded the Nemo first prize, a silver cup 18 inches high.

The machine was kept on the downtown streets all day and evening after the parade, and served better than a 24-sheet stand as advertising. The beauty of the decorations stopped the passersby, and the advertising signs on "Mother O' Mine" sent them to the theatre.

The Nemo management took advantage of another feature of the convention. On parade day, aviators flew over the route of the procession and dropped messages and prize numbers among the crowds. Twenty parachutes that were let down from the planes bore numbers calling for double tickets for "Mother O' Mine" at the Nemo.

In arranging the theatre front, the same idea as that used for the car was carried out.

"Way Down East" Prologue Presented at Brooklyn Strand

With the aid of the right stage properties, light shadings and properly garbed singers and dancers, Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, presented a prologue for "Way Down East," that started the film off with a bang.

A picket fence ran the length of the stage in the style one finds so often in the rural districts. Set foliage and a back drop showing a semi-pastoral maritime scene with emphasized rock and lichen covered projections furnished just such a countryside scene as is found in New England, not too colorful, but made warm with the glow of early evening lights from the projection room.

The sky of the back drop was tinted with a rosy crimson relieved below with a filmy blue, a rich sunset effect. The curtain revealed naught, but the scenic art presentation. A country maiden came from left, her long ribboned hat dangling at her side. She wore a print dress and advanced to center stage behind the picket fence. She loitered here where another dancer garbed as a farm hand, straw hat, jumper, etc., stole up behind her and greeted her. The pair then came through the gate to front stage center where they gave a pretty rustic dance.

The Mark Strand mixed quartette attired as the principal characters of the picture came on to sing "Love's Old Sweet Song," while the couple staged an impromptu love scene at one side of the stage.

Entrance view of the lobby display which Frank Lacey, manager of the Majestic theatre, Portland, Ore., built for his recent engagement of this picture

Inexpensive Exploitation Gets Results at Richmond

The want ad column, in which was inserted the following:

"Wanted—A young lady with dark eyes, dark hair, about 4 feet, 6 in. tall; very beautiful and about 19 years old; Answers to the name of Constance Binney. If you ever find "Such a Little Queen," bring her to the Alhambra and Opera house, Thursday, September 1st. A Royal throne is waiting for her" was the first exploitation gun which Anna Bell Ward, publicity director for the Phoenix Amusement Co. of Richmond, Ky., fired in a campaign staged for the showing of "Such a Little Queen."

The day before the picture opened at Alhambra theatre and the Opera house, two of the Phoenix string, sandwich men were sent out displaying a picture of Constance Binney and appropriate selling talk.

On the morning of the first day's run, a post card with a cut of the star and a "royal proclamation" was mailed to a thousand telephone subscribers.

The papers were used on the same day with big display ads.

The result of the campaign, Miss Ward states was "Big dollars to the box office, some new customers and a good many old ones renewed."

Candy Company Aids Salt Lake City Exhibitor

The McDonald Candy Co., the largest concern of its kind in Utah, has announced the Betty Compson Chocolates as its latest contribution to confections. Incidentally the candies will make their debut in towns simultaneously with the playing of "At the End of the World."

Window tie-up secured for "At the End of the World," playing recently at the Paramount-Empress theatre, Salt Lake City. Story appears on this page

George Carpenter, manager of the Paramount-Empress theatre, Salt Lake, and Rick Ricketson, the Paramount exploiteer, sold the company on the idea after six weeks dickering. But it was worth it. Twelve windows were landed to exploit both the chocolates and the pictures. These were decorated and paid for by the candy company. The theatre also gave a "candy matinee," at which small boxes of Betty Compson Chocolates were given away.

Ricketson has arranged from Mrs. Compson, mother of the star, to be present at the Ogden, Utah showing, and distribute the sample chocolates from a booth. Mrs. Compson is a native of Ogden. The candy tie-up is available everywhere for the showing of the picture.

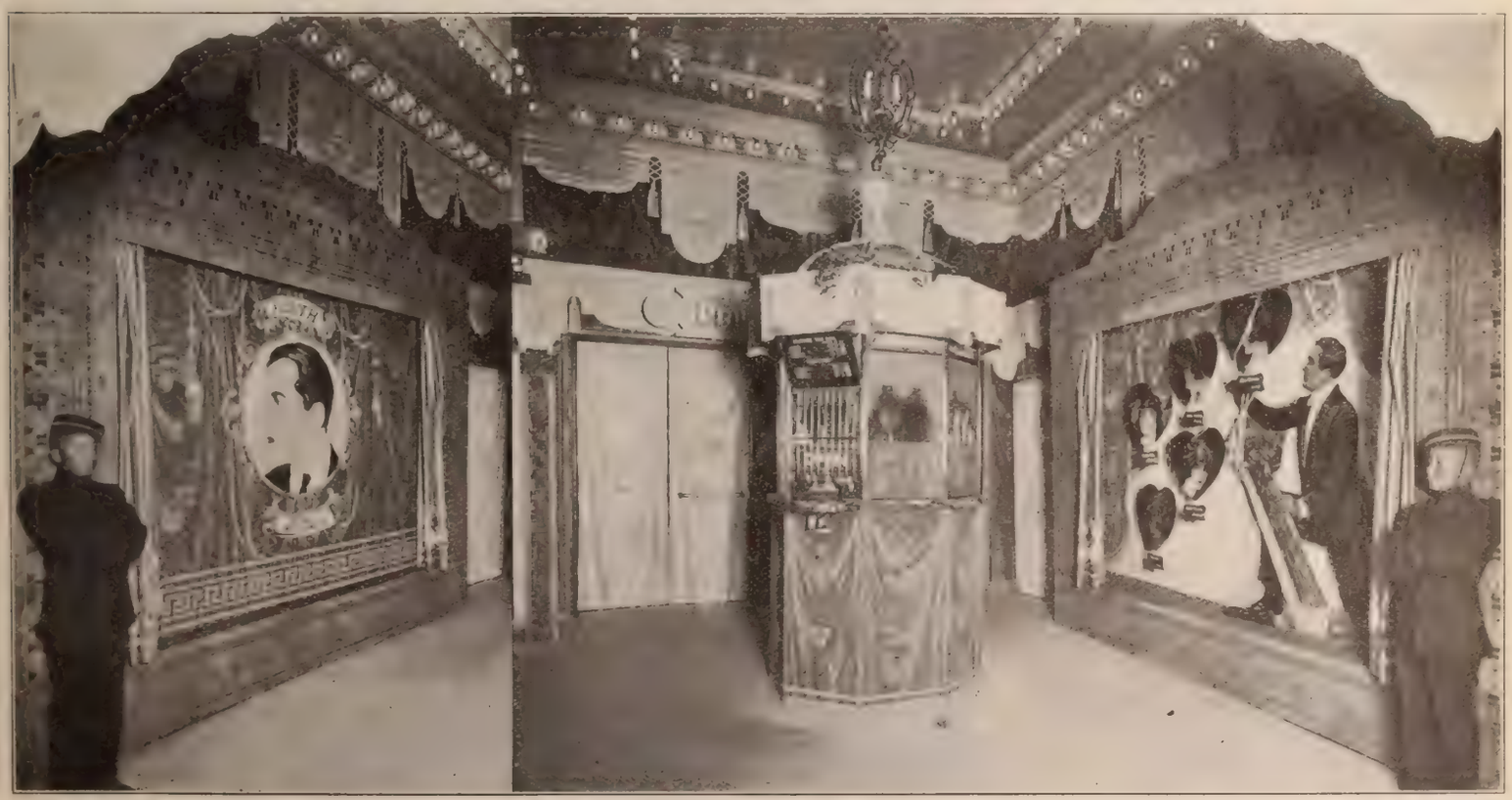
Unusual Lobby Display Used at Philadelphia

Frank D. Buhler, general manager of the Stanley Company of Philadelphia and H. D. Cherry, house manager for the Stanley's Victoria theatre, have just put over a campaign for "A Tale of Two Worlds," that brought great business in spite of a belated heat wave was playing in opposition.

The lobby of the theatre was hung with Chinese lanterns, while above the ticket booth was a genuine Chinese gong, rigged with a hard fibre mallet fastened to an ordinary trip-bell and worked by the cashier when the latter was not selling tickets. Manager Cherry says this gong was the real money maker of the engagement.

But he did not stop with that. In front of the theatre was placed a large cut-out figure of Buddha, made by the house artist. The front and the back pieces were separated by eighteen inches to allow for a sixteen inch fan. The front piece carried the title of the picture and on the back was fastened a four-light strip with red lamps and a string of baby ribbon. The result was that passers-by, prompted by curiosity, came up the steps to take a look, and were turned into the ticket line.

Two circles were placed on the attraction sign. They were four feet in diameter and outlined with 33 10-watt lamps and revolved by two old machine motors, belted down to a speed of 1 to 18, thus giving the effect of the rotating globe. The ushers and doorman were costumed by a theatrical costumer, helping to carry out the Chinese atmosphere.



Showing views of the lobby display for "Experience," with special wall panels which Frank Lacey, manager of the Majestic theatre, Portland, Ore., used to exploit his showing of this picture

Stage setting and the characters appearing in the prologue for "'Way Down East," playing a two weeks' engagement at the Brooklyn Mark Strand theatre

Original Prologue Written by Knoblock

"Three Musketeers" Presentation Number at New York

Lyric by Noted Author

A PROLOGUE written by Edward Knoblock is being used most successfully at each performance of the "The Three Musketeers" now playing at the Lyric theatre, New York, under the direction of Joseph L. Plunkett.

Mr. Knoblock's effort is in verse, and he has concentrated in it the spirit of romance, its theme, and its atmosphere. His reputation in letters as an internationally successful dramatist and author, gives Mr. Knoblock's lines particular significance. The text of the prologue is as follows:

Out of the shadows of the past
As from a faded tapestry
Of Time's procession slow and vast
I step to bid you bear with me;
The while your fancy I engage
To look upon another age.

An age, when on the human tide
The plumed wave of chivalry
Rose to its summit, sweeping wide
Across a Nation's mighty sea;
France never shone a brighter power
Than in this high, romantic hour!

Louis the Thirteenth reigned as King,
And by his side the gentle Queen
Smiled softly as the sun in spring
Upon a people, all serene.
Yet stay! What is yon fiery cloud
That o'er the heavens casts a shroud?

The Cardinal's red mantle sets
Aflame the court and country wide,
And vile Intrigue spreads out its nets
To tangle monarchs in their pride.
The Queen of pure, untarnished name
Is threatened with eternal shame!

Lo! From the South of sunny France
There rides a champion, keen as steel,
Whose courage snatches every chance
To make the boldest plotter kneel;
'Tis D'Artagnan of dauntless youth,
Straight stabs his blade, defending truth.

Rare honor and reward are his!
But best, the friendship tendered him
By Athos, Porthos, Aramis,
Which fills his fortune to the brim:—
And shall endure while life doth run
With "One for all and all for one!"

So follow me to France of old,
To fiery days when hearts beat high,
When blood was young, and hate was bold,
When sword crossed sword to dare and die.
For love and honor gloried then,
When life was life, and men were men!

Window tie-up for "My Cousin" which William N. Robson, Paramount exploiteer, secured from a Pittsburgh music store for the showing of the picture at the Pittsburgh Olympic

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Steve Bennis, of the Lincoln theatre, Lincoln, Illinois, reports that he finally has won the fight for Sunday movies, which he has persistently waged since 1908, having been defeated at three general elections on the proposition to allow motion picture theatres to operate on Sunday, during that time. Mr. Bennis, however, continued to work with the city council and now has succeeded in having an ordinance passed allowing motion picture theatres to open their doors on Sunday. Mr. Bennis is determined to show his fellow townsmen that Sunday shows can have a moral as well as amusement value, and is booking his pictures for Sunday showing with great care. The first to be exhibited will be "The Great Redeemer," followed by "The Old Nest," "Mother O' Mine," and others of similar high class.

Manager Lesserman, of Universal, reports that Lubiner & Trinz have booked "The Rage of Paris," the first Universal feature starring Miss Dupont, for pre-release showing at the Pantheon and Senate. This special feature was signed for by Lubliner & Trinz representatives for a full week at each house after a careful review of the picture.

Edward P. Steinberg, well known to the motion picture industry of Chicago, is engaged to marry Miss Anna Lubliner, daughter of Mrs. Goodman Lubliner of 4338 Clarendon avenue.

A trio of well known salesmen have been added to Robertson-Cole's Chicago staff within the last few days. They include H. A. Washburn, who will make the key cities of the territory; O. Wooden, formerly of Select, who will cover the south side territory, and Paul Deoto, who will cover the west side of Chicago.

Manager Clyde Eckhart is back at his desk after spending several days in New York conferring with Fox officials there. He is very much pleased over the way the first of the Fox super specials are getting over and says the outlook for good business is excellent.

George De Kruif, of Exhibitors Supply Company, has returned from a trip to Minneapolis where he inspected the branch located there. The supply business in that territory is showing a decided improvement, according to Mr. De Kruif, who states that the steady increase in mail business at the Chicago headquarters is also a very encouraging feature of the business situation at present.

W. D. Burford is back on the job after a vacation spent at Petoskey, Michigan. Mr. Burford, as usual, divides his time between Aurora and Chicago and is kept very busy looking after the interests of the powerful chain of theatres in which he is interested, as well as filling his duties as secretary of the Illinois Exhibitors Alliance.

District Manager Givens headed a delegation of department heads and the Paramount sales force which motored to Fox Lake, Saturday, for a day's outing in celebration of Paramount week and the record business done during that period. Outside of the splendid luncheon and dinner, a feature of the outing was a baseball game between the married men and the single men, in which the Benedicks went down to defeat to the tune of eight to four. The batteries were Givens and Busch for the married men and Bernstein and Gore were their opponents. Manager Givens proved himself a regular pitcher, holding the bachelors without a hit up to the seventh when the married men's team went up in the air and allowed five runs. High lights of the game were Harry Manning's slide from first to second; Milt Hirch's muff of a fly in a field of cockleburs; Goldberg's daring attempt to block Agnew off first and Rockabrand's "Adam" style costume. The success of the day was largely due to the efforts of salesman Jack Wolfberg, who had the entertainment in charge.

Abe Stern stopped off in Chicago last week en route to the Coast and reports he has some big production plans in the future for Universal. The motion picture business is showing a steady improvement, according to Mr. Stern.

Paramount's Milwaukee exchange has opened its doors and Branch Manager Al Bernstein is proud of the splendid new offices and sales rooms, which have just been completed. The exchange is located at 7th and Sycamore and is all on one floor, Paramount being the only occupant of the building. The Chicago office of Paramount has moved the sales, booking and exploitation departments from the third to the fifth floor of the building at 845 S. Wabash avenue.

Carl Lesserman, Universal salesman, and son of Manager Lesserman, who has been covering the Chicago territory for some time, has started on a selling trip throughout northern Illinois and may be continued in the country territory.

More than fifty Chicago exhibitors attended the mass meeting held at Schaffer's Projection Rooms, 24 E. Eighth street, last week and heard two brilliant speeches on the advantages of organization. Michael L. Igoe, former member of the legislature and closely connected with politics, was one of the orators and Sydney Lyon, a sitting member of the legislature, also spoke and pointed out the advantages of getting together and organizing in a brilliant way. This meeting was the first gun in the campaign of education which is being waged by the Motion Picture Theatre Owners of Chicago to awaken exhibitors of the territory to the necessity of lining up with an organization. The exhibitors who attended the meeting were told of the legislative and other perils confronting the industry in Illinois and urged to take an active part in combating the evils with which the industry in this state is menaced.

Fred J. Ireland, who for several months following his retirement from Reelcraft, made his headquarters in Los Angeles and Hollywood, has returned to Chicago, and it is understood will become interested in a theatrical producing company.

H. E. Belford, salesmanager of Kipling Enterprises, has returned to the Windy City after two weeks spent in New York and Boston, during which he closed territories on some of the Kipling product. Mr. Belford states that while there is some improvement in Eastern motion picture business, the better tone in the central west is more marked than it is on the Atlantic Coast.

A meeting of all Chicago exhibitors except members of the big circuits has been called for September 8th at Schaffer's Projection room, 24 E. Eighth Street. Well known speakers of ability are scheduled to address the gathering and problems of great interest to local exhibitors will be taken up.

First National to Hold National "Get-Together" in October

ASSOCIATED FIRST NATIONAL PICTURES will hold a national "Get-Together" in October. Delegates are to be selected to represent every territory in the country. The "Get-Together" will probably cover four days of meetings. Detroit has been tentatively selected as the "Get-Together" city, and October 17 to 20 as the tentative dates. A final meeting is suggested to be held in Chicago, the delegates going from Detroit to Chicago on Wednesday, October 19.

While the place and date are subject to the final action of the executive committee of First National franchise holders may rest assured that the city chosen will be centrally located for the general convenience of all the delegates from the various territories, and the date will positively be sometime between October 15 and October 31, declares the statement from First National's headquarters in New York. This statement describes the mode of selecting the delegates as follows:

"The initial step is the issuance of 'A Call for Volunteers.' This was sent out this week, and all franchise holders who are willing to have their names placed in nomination as delegates to the 'Get-Together' have been urged to send their names and addresses to the home office. All franchise holders who are willing to serve as delegates have been requested to have their names in before September 20, in the case of territories east of the Mississippi River, and not later than September 25 in the case of all territories west of that point.

As soon as the names of the nominees are all in, ballots will be prepared and mailed to every franchise holder in the United States and Canada. Each franchise holder will be asked to vote for three delegates from his territory. A Ballot Committee of three franchise holders will be selected in every exchange center, and to this committee all ballots from the territory will be mailed. The polls will be closed and a count of the votes taken on October 1st in all axchanges, east of the Mississippi River, on October 5th in all exchanges west. As soon as the Ballot Committee has completed the count, in each exchange, a tabulated list will be prepared by the exchange manager, showing the name, address and theatre of each volunteer nominee and the exact number of votes cast for each one by the franchise holders of the territory. A copy of this report will then be sent to every franchise holder in the territory. In the case of a tie between any two delegates, the ballot committee will be authorized to cast the deciding vote."

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Elmer Harris to Have Two Aids on Coast

HIS work having grown to nearly double proportions during the past year due to the centralizing of five Realart stars at the Hollywood studio, Elmer Harris, supervising director, announces the appointment of Percy Heath and Dwight Cleveland as his direct assistants in the work of supervision and editing. Wells Hastings heads the newly organized title department.

Percy Heath has been for some time a member of the Realart scenario staff. Formerly one of America's best-known press agents he has also won considerable notice in the scenario field.

Dwight Cleveland, the other assistant, is a newcomer. Not new to pictures, however, as he started continuity writing for Vitagraph nine years ago later being connected with the editorial departments of Universal, Jesse D. Hampton and Irvin Willat.

"Flower of the North" Is Completed

The film of "Flower of the North" has been completed to the last shot. The large cast which director David Smith led out into the woods and mountains of Northern Oregon has returned to Hollywood after several weeks absence from civilization. The result of their labor, several thousand feet of film, has been shipped to the Vitagraph studios in Brooklyn, N. Y. There it will be developed in Vitagraph's own special laboratory.

Henry B. Walthall and Pauline Starke head the all-star cast in this production.

R-C Seeking Stories of a High Standard

According to word from Eve Unsell, head of the R-C scenario department at Hollywood, stories adaptable for service as screen vehicles for the R-C stars and special productions are now being sought. Only stories with a real idea and a wholesome character will be selected, declares Miss Unsell.

"R-C does not want lurid sex dramas, crook stories or themes that have too strong a religious angle. We are working in close cooperation with the censorship board and wish to produce only the best entertainment," advises Miss Unsell.

Frank Mayo in a scene from "The Shark Master," a new Universal picture

R-C Assembles Strong Cast

Pauline Frederick in "The Lure of Jade" Supported by Stage Veterans

AN unusually strong cast will appear in support of Pauline Frederick in her next starring vehicle to be released by Robertson-Cole. The title is "The Lure of Jade." Production work on this subject is now under way at R-C's Hollywood studios with Colin Campbell directing. The supporting cast includes Thomas Holding, Leon Barry, Arthur Rankin, Hardee Kirkland, Clarissa Swayne, and L. C. Shumway.

Thomas Holding has a large following on the stage and screen, particularly the latter, on which he has been a prominent figure for some time. During his stage career of more than twenty years Mr. Holding appeared both in that country and Australia with such noted artists as the late Sir Herbert Tree, Sir Charles Hawtry, and George Alexander. It was as leading man for Maxine Elliott in "Deborah of Todds" that he was introduced to American audiences. Later he played opposite Billie Burke in "Love Watches."

Leon Barry has been cast in the part of Stuart Beresford. He was born in Paris, France, educated at the conservatory of Paris and appeared with Sarah Bernhardt, who selected him as her leading man from among the most talented actors in France. Mr. Barry also played opposite Madame Rejane.

Two Stahl Pictures Ready

"Child Thou Gavest Me" to Be Released; "Song of Life" is Edited

CLOSELY following First National's listing of "The Child Thou Gavest Me" for early release, Louis B. Mayer announces that the camera work on the second of the John M. Stahl productions, "The Song of Life," has been completed and that the picture is now being cut and titled under the supervision of the director.

Considerable interest attaches to this new Louis B. Mayer-First National brand because of Mr. Stahl's production record in the past. Previous to joining the Mayer forces he made "Woman Under Oath," "Wives of Men," "Women Men Forget" and other dramatic offerings. After the great success of "The Woman in His House" and "Sowing the Wind" Mr. Mayer made a new arrangement with the director by which he would have a unit of his own operating independently to make special productions with all-star casts.

"The Child Thou Gavest Me" is the first of this series, and if its triumphant career to date can be used as a precedent, the John M. Stahl productions are destined for a prominent place in the cinematic hall of fame. The picture has had two try-outs to date and the results have been more than satisfactory.

Major Jack Allen Film Seen at the Rialto

THE first release of the series of Major Jack Allen's Wild Animal Pictures which are on the Pathe schedule, got away to a flying start the week of September 5th. The occasion was a pre-release showing of "Netting the Leopard" at the Rialto Theatre, New York City. Hugo Riesenfeld, managing director of the Rialto, secured a three weeks' pre-release on the subject. "Netting the Leopard" will be regularly released the week of September 25th.

During the Rialto showing last week, the New York Evening Post paid special tribute to "Netting the Leopard," declaring it "the real feature of the Rialto program," states Pathe.

Jeffrey on Lichtman's First National Staff

George S. Jeffrey, who has held down the managership of the Boston Exchange of Associated Producers since Al Lichtman became General Manager, will remain on Mr. Lichtman's staff in the amalgamation with First National.

Mr. Lichtman's retention of Mr. Jeffrey, in the amalgamation with First National, is in recognition of the latter's ability, not only to bring in business but to make friends for the company he represents. Prior to affiliating himself with Associated Producers, Mr. Jeffrey was Canadian sales manager for Paramount with headquarters at Toronto.

Selznick Issue Minature Ad. Insert

One of the first producers to announce his plans for the coming season to picture showmen was Lewis J. Selznick who caused to be inserted in Motion Picture News and other trade publications a 16-page art supplement that attracted favorable attention and served as an effective sales-talk for the Selznick product. By using all of the important trade papers Mr. Selznick covered, in a national way, the whole field of exhibition.

These inserts were run during the month of August and to follow up the initial announcement Mr. Selznick devised a unique plan. The insert was condensed from its original size to a booklet measuring approximately, 5 x 6 inches, with a special envelope manufactured to contain them. This miniature replica of the "Forty from Selznick" is now being distributed.

Announce Two Subjects for Anita Stewart

Anita Stewart's next two starring vehicles for First National release will be "Rose O' the Sea," by Countess Bareynska, and "The Woman He Married," by Herbert Bashford. This announcement comes from the Louis B. Mayer studios together with the information that Miss Stewart intends to treminate her vacation in the East shortly and is expected back at the studio by the middle of September or October first at the latest.

The order in which these pictures will be made has not yet been decided upon, but both stories have been turned over to the Mayer editorial staff and are now being adapted for the screen. Madge Tyrone is working on the script of "Rose O' the Sea." The film version of "The Woman He Married" is being prepared by Josephine Quirk.

A "Certain Rich Man" to Be Issued Sept. 18

"A Certain Rich Man," the Benj. B. Hampton production which Mr. Hampton has characterized as his greatest work, is scheduled for release by the W. W. Hodkinson Corporation on the 18th of September.

The cast is headed by Robert McKim, Claire Adams and Carl Gantvoort. The balance of the cast includes Lydia Knott, Joseph J. Dowling, Joan Hersholt, Walt Whitman, Frank Hayes, Engenia Gilbert, Frankie Lee and Mary Jane Irving.

Chicago Business Men Praise "Disraeli"

Emphatic praise for the work of George Arliss in "Disraeli," and his portrayal of that famous character in English history, has come from A. D. Lasker, head of the United States Shipping Board, and other prominent business men of Chicago. This picture was given an advance showing at the Lake Shore Country Club, at Glencoe, one of the suburbs of Chicago.

Brandt on Fall Tour

Joe Brandt, president of the C. B. C. Film Sales Corporation, left this week on his annual Fall tour of the principal key cities, for the purpose of closing some pending sales on the feature releases which this company is States Righting, and of looking over the States Right situation in the various territories.

One of the many dramatic scenes from "The Iron Trail," the initial release of Rex Beach productions on the United Artists' program

Playgoers Announce Film

"Across the Divide" Set for October 9; Rosemary Theby Heads Cast

ASSOCIATED EXHIBITORS announces that the release date of Playgoers Pictures' "Across the Divide" has been set for October 9, this being in conformity to the policy as given out in a statement last week by J. E. Storey, sales manager, to the effect that Playgoers will release three features a month on the Associated program.

Produced by G. and J. Photoplay Company, "Across the Divide" is described to be a sweeping and colorful Western drama. The cast is headed by Rosemary Theby, whose most recent successes in "A Connecticut Yankee" and "Kismet," have stamped her as a proven public favorite. In this production, she portrays the role of an ardent, warm-hearted dancehall girl. Rex Ballard, noted as an athlete, has the part of a half breed Indian, whose mixed strain leaves him with a fatalistic, resentful spirit and a combination of morals characteristic of his red and white blood. Ralph Fee McCollough, who plays the part of the "Kid," is particularly well cast. Other players include Florence Hollister, Virginia True Boardman, Thomas Delmar, Dorothy Manners and Gilbert Clayton.

"Across the Divide" concerns the struggle for possession of a rich cattle ranch, the rightful heir being a young Westerner whom circumstances have made ignorant of his true parentage. Life and love are staked upon a daring coup which speeds to an exciting climax, suspenseful and warmly romantic. Through it all stalks the silent figure of the young half breed, in whose hands rests the ultimate solution.

Distinguished by a wealth of gorgeous exteriors and scenic wonders new to the camera, "Across the Divide" is a notable production. It was directed by John Halloway from the story by Beatrice Frederick.

Burlingham Pictures Ready

Ten of Series of Twenty-six Are Now Ready for Release by Truart

AFTER several months of laboratory work the first ten subjects of the series of twenty six one-reel releases of the Burlingham Adventures have been completed and are now ready to be shown to state right buyers.

These pictures, which were taken by Dr. Frederick Burlingham during his recent trip to the Orient and the Dutch East Indies, and other parts of the world.

"The Wild Men of Borneo," the first of this series, and other selections from Dr. Burlingham's pictures were shown last week to a group of visiting exhibitors and exchangemen in New York. The general opinion expressed was to the effect that Dr. Burlingham had done something absolutely new and unique in the field of travel and adventure pictures.

The Burlingham Adventures will be handled upon the state rights basis by the Truart Pictures, Inc., of which M. H. Hoffman is the directing head.

Mr. Hoffman expressed himself as being highly pleased with Dr. Burlingham's pictures.

"Runaway Train" Returns to Another Big House

In connection with the return to the capitol theatre in New York for its third showing there of "Lyman H. Howe's Famous Ride on a Runaway Train," it is interesting to note the many other return engagements played in first run houses by this striking one-reel novelty released by Educational.

One of the latest of the big houses to take "The Runaway Train" back for a second showing is the big Pantages theatre in Salt Lake City, Utah, where it will be given its return run in the near future.

"Tarzan" Wins Record Bookings in South

Alfred Raymond, of the Ray-San Film Co., of Dallas, Texas, which organization controls the distribution of "Adventures of Tarzan" for Texas, Oklahoma and Arkansas has consummated a record breaking deal for the presentation of the new serial starring Elmo Lincoln in these three states. Beginning October 1st, which is the release date set for "Adventures of Tarzan," Raymond has booked this production in twenty-six theatres controlled by Southern Enterprises, the leading moving picture circuit of the Southwest.

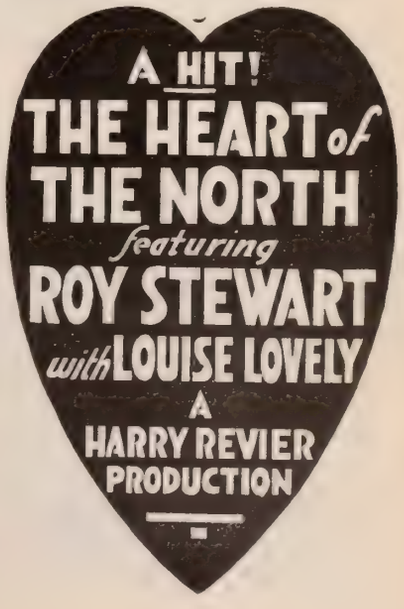
Frantz Paints Posters for "The Sheik"

Marshall Frantz, one of the best known of the younger group of artists and illustrators, has just completed a striking oil painting for use in a 24-sheet poster for George Melford's production, "The Sheik," which Paramount will release this Fall.

14 Day and Date Runs for R-C in N. Y.

Joseph Klein, manager of the New York exchange of R-C Pictrues Corporation, announces that the exchange has booked the latest Sessue Hayakawa picture, "Where Lights Are Low" for day and date showings at fourteen of the Keith and the Proctor motion picture theatres in and around Greater New York.

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records



Vitagraph Starting Special

AFTER weeks of preparation, spent mainly in seach of suitable locations, and a thorough investigation of the suitability of the scores of applicants for the various characters, Vitagraph's special production of "The Prodigal Judge," adapted from the novel of the same name by Vaughan Kester is now under way. Not alone is the story one of the most successful novels of its day, laid in the romantic and beautiful spots along the Ohio, Tennessee and Mississippi Rivers, affording a wealth of beautiful scenery, but the characters are all clean-cut types necessitating a cast of unusual merit, down to the least important "bit." Already a sufficient number of the lesser members of the cast have been engaged to begin the actual filming and within a week or ten days the cast will be complete. Jean Paige, it has been known since the picture was first planned, will have the leading role of Betty Malroy.

William Wright, production manager at Vitagraph's Brooklyn studios, returned on Thursday from a two weeks stay at a small French-Canadian village on the St. Lawrence River. There has been built an exact copy of a Mississippi keel boat of the early years of the last century and a Mississippi River raft with double cabins, one at each end. These are now being taken up the river for thirty miles, avoiding the LaChine Rapids by canal. A little later several members of the company will go through the rapids on the boat and raft for some of the exciting scenes in the play. These will be among the earlier scenes taken, although they occur late in the story. No risk will be taken in having cold weather set in and upset plans.

For several days past Edward Jose, who is in personal charge of the production and who will direct all the scenes, and William Dunn, casting director, have been at work on the cast and on Friday they were joined by Mr. Wright.

The picture version of "The Prodigal Judge" will retain all the principal characters so clearly drawn and described by the author.

After the boat scenes have been taken on the St. Lawrence River the entire company will go South where all the remaining exteriors will be made. Considerable time will be spent in South Carolina, where the earlier scenes, those around Hannibal's boyhood home at the Barony, the homestead of his great-grandfather, old General Quintard, will be taken, but the bulk of the picture will be made along the Mississippi River in Tennessee.

New Vitagraph Special Elicits High Praise

"THE SON OF WALLINGFORD," the new Vitagraph special production, which was written and directed by Mr. and Mrs. George Randolph Chester, was shown last week to the Vitagraph executives at the home office of that company and elicited the highest praise from the officials who attended the showing. The consensus of opinion is that "The Son of Wallingford" will prove one of 1921's master film productions.

"The Son of Wallingford" has been more than a year in the making. It is eight reels in length. Upwards of 3,800 players appear in some of the scenes. The cast includes such screen players as Wilfrid North, George Webb, Priscilla Bonner, Antrim Short, Van Dyke Brooke, Sidney D'Albrook, Andrew Arbuckle, Bobby Mack, Walter Rogers, Margaret Cullington, Martha Mattox, Florence Hart and Lyla Leslie.

The building of an artificial lake near Balboa, Cal., for this picture is regarded as one of the biggest engineering feats in film history. A story version syndicated to newspapers all over the country has excited considerable comment. Elaborate exploitation matter for this production has been prepared by Vitagraph.

"His Nibs" Premiere on Oct. 6

EXCEPTIONAL PICTURES CORPORATION announces that arrangements have been definitely made for the initial presentation of its second picture, Charles (Chic) Sale in "His Nibs." The showing is to be held in the Grand Ballroom of the Hotel Astor, New York City, on the evening of October 6.

Prior to arranging its first prerelease run in a representative motion picture theatre, Alexander Beyfuss, vice president and general manager of Exceptional Pictures Corporation, has decided to have the private showing where the industry will have an opportunity of seeing this unique film, the first motion picture offering in which Chic Sale has appeared.

The following statement has been issued by Exceptional Pictures Corporation in connection with the special showing of "His Nibs," on October 6:

"This performance will be looked forward to with interest on account of the expectation 'His Nibs' has aroused in the industry and also for the reason that it will bring to the screen an artist who has made an enviable record for himself with the amusement-going public. Chic Sale has been for a number of years one of the stellar attractions on the Keith Vaudeville Circuit, besides playing in a number of New York successes.

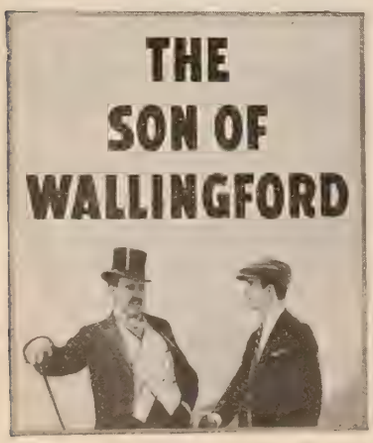
"He is conceded the foremost delineator of rural characters on the American stage today, columns having been written in the press of this country and in Canada, of the remarkable portrayals of his different types. And, yet with all the humor he puts into each one, it is always human, and true-to-life. Mr. Sale never holding any one of them up to ridicule. This quality alone has made him loved by all who have seen his work.

"In his first motion picture Chic Sale has been given the opportunity of playing seven different parts which include all the people which have become endeared to the public through his stage characterizations.

"As this is probably the first time in the history of motion pictures that one artist has played seven different, distinct roles in a feature porduction and because the picture itself, 'His Nibs,' is said to be a distinct and unusual departure from the accepted form of the photoplay, the Hotel Astor showing is certain to arouse keen anticipation.

"Outside of these facts no inkling of the story of 'His Nibs' has been given out and all information regarding the actual theme will be withheld by Exceptional Pictures Corporation until it is presented on the screen.

"Invitations are being issued to all executives, to the friends of Mr. Sale in the theatrical and motion picture industries, and to all the trade papers, and a notable gathering is to be expected at this premier showing.



Chic Sale Picture to Be Shown at Hotel Astor, New York

"Black Panther's Cub" Sold for South

ANOTHER deal that almost closes all the open territory remaining on Equity's "Black Panther's Cub" is the purchase by Adolf Samuels, of the Southeastern Pictures Corporation of Atlanta, Georgia, of eight States, including North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Louisiana and Mississippi.

But four territories are still open on this big picture and negotiations are now pending for the final closing of these within the next few weeks, according to Joseph Schnitzer, president of the Equity Pictures Corporation.

Unusually elaborate plans for releasing the picture in the eight States purchased by the Southeastern Pictures Corporation are now under way in the offices of the company in Atlanta, Ga.

Miss Shulsinger Active Abroad

Rose Shulsinger, long connected with Cosmopolitan productions, and who went to Europe last May with the French Company Regnier, Courean, Morat, has completed a tour of England and returned to Paris. She is engaged in assembling the first film of Gabrielle Dorziat, French artiste, who will appear in the leading role of the film temporarily, entitled "L'Enfant et la Rose."

A scene from "His Nibs," in which Chic Sale plays seven different parts. An Exceptional release

BERNHARDT, DUSE, MODJESKA,
CLARA MORRIS, OLGA NETHERSOLE,
ETHEL BARRYMORE ~ ~ ~ ~ ~

and now

NAZIMOVA

in

CAMILLE

The Camille of modern France; chic with the charm of the Parisienne who gowns at the Rue de la Paix, dancing with the abandon of a gleesome pagan from the Casino in Montmartre, sparkling with the golden gayety of champagne, and loving with the intensity of one who gives life for love. The role in which the leading actresses of the world have scored their greatest triumphs on the stage, now interpreted in a modernized screen version by the supreme Russian artist NAZIMOVA. . . . .

Adapted by JUNE MATHIS from
the DUMAS masterpiece

Directed by Ray C. SMALLWOOD

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Gt. Britain.
Sir William Jury, Managing Dir..

Société Anonyme Française de Films Internationaux. Exclusive Distributors thruout Europe.

Bessie Love and Tom Santchi appearing in "Honor of Rameriz," a two-reel feature released by Pathe

Tom Buckingham Back on Century "Lot"

Tom Buckingham, veteran director of many Century Comedies, has returned to the Century "lot," following a long absence due to ill health.

Buckingham's first directorial feat may be the making of "Shipwrecked Among the Animals" a burlesque on Universal's "Shipwrecked Among Cannibals." The preparing of this script was part of Buckingham's recreation while tramping the mountains in an effort to regain his lost health. Others on the list will be "Passing out the Rye," "Semi-mental Tommy" and one or two other burlesques on famous photoplays of today.

Buckingham, in all likelihood, will resume the direction of Harry Sweet in all his comedies, and has been given a contract that will run for some time yet. The comedy Buckingham is now working on bears the tentative title of "The Landlord," and will feature Harry Sweet and Bartine Burkett.

"Conquering Power" Is Lauded by Critics

Los Angeles critics who witnessed "The Conquering Power," Rex Ingram's Metro production adapted by June Mathis for the screen from Balzac's story, at its first showing in that city at the Mission Theatre on August 10, were unanimous in giving expression to enthusiastic praise for its artistry and force.

Photographic excellence, directorial genius, dramatic force and acting—all came in for their share of encomiums. The critics agreed that the picture is one of the high-peaks of cinematographic production.

Additions to Goldwyn Studio Staff

The reorganization of the editorial and scenario staff at Goldwyn's Culver City studios has brought many new faces on to the Goldwyn lot.

Two of the newcomers are directors. By special arrangement, Irvin V. Willat, who has been producing at his own studio, has been engaged to direct "Yellow Men and Gold," a Gouverneur Morris story about to go into production. Rowland V. Lee, a screen actor and director, who recently directed Hobart Bosworth in four photoplays, was engaged to direct John Frederick's "His Back Against the Wall," in which Raymond Hatton and Virginia Valli have the leading roles.

Additions to the scenario department include: Agnes Smith, until recently motion picture critic on the New York Morning Telegraph, who has just arrived at the studios to write sub-titles for Goldwyn pictures. Emile Forst, author of a dozen or more produced screen stories and a distinguished linguist, has been taken on as an expert in foreign literature. Mrs. E. Magnus Ingleton, a continuity writer of established reputation, now preparing a Cynthia Stockley story for the screen. Hope Loring, also a continuity writer of ability, who is making film adaptation of an Alice Duer Miller story. J. G. Hawks, who recently resigned as editor of the Goldwyn scenario department, has been engaged to adapt a story to the screen.

Torchy Comedy Opens New York House

"Torchy's Night Hood," a Torchy Comedy featuring Johnny Hines, the famous screen impersonator of Sewell Ford's red-headed office boy character, was chosen for the short subject comedy for the opening programme at the big Tivoli theatre in New York.

The programme which included this popular Educational release was shown for three days, and at each performance made a distinct hit.

C. B. C. to Release Eight Features During Year

Eight big features for release to the States Right market, is the line-up announced by the C. B. C. Film Sales Corporation for the coming season.

Word comes from the C. B. C. office of an even wider scope of activity than has ever been attempted by this company, and of the securing of a series of releases, each one of which is in the first-run feature class.

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

Bobby Vernon and Josephine Hall appearing in "Pure and Simple," a Christie comedy, released by Educational

Denver Exchange Buys American Product

American Film Company of Chicago announces that the Merit Film Company of Denver, has purchased the state rights to America's entire output of reconstructed productions. The Merit Company controls distribution in the states of Colorado and Utah and parts of North Dakota, Idaho, Wyoming, Nebraska, Nevada and New Mexico.

This series includes the twelve feature productions known as the Twin Six. Four of these features star William Russell, four Mary Miles Minter and four are Signal action dramas. Then there are twenty Ben Turpin two-reel comedies; nine two-reel western dramas with such stars as Jack Richardson, Frank Borzage and Ann Little; and nine single reel comedies.

Announce Story Purchased for Meighan

The play that George Loane Tucker was working on when he died, has been bought by Jesse L. Lasky for Thomas Meighan as Mr. Meighan's next Paramount picture. It is "If You Believe It, It's So," and was written by Perley Poore Sheehan, a large number of whose stories have been produced on the screen, notably "The Whispering Chorus," which was produced by Cecil B. DeMille.

Tom Forman will direct "If You Believe It, It's So," on the completion of "A Prince There Was." Mr. Sheehan, the author, is co-operating with Waldemar Young in the adaptation of the story for the screen.

Chester Bennett Starts Eva Novak Feature

Word has been received at the New York office of the Associated Photo-Plays, Inc., that Chester Bennett, director for the Jane Novak productions, has already started work on his first story to be released through independent exchanges, the franchise holders of the Associated Photo-Plays, Inc. Victor B. Fisher, general manager of the company, will make an announcement of the story within the next few days.

Popular Actor Signed for Short Subjects

Reginald Denny, after earning considerable distinction as a motion picture actor and having been engaged in several of the years' most lauded productions, has been signed to star in two reel subjects produced by the Knickerbocker Pictures Corporation. The stories will be adaptations of those popular in the Saturday Evening Post by H. C. Witwer about pugilistic encounters, labeled "The Leather Pushers," and the deal was negotiated through the offices of Crosby & Sanger.

"I Do" is Booked by Leading Theatres

Associated Exhibitors announces that Harold Lloyd's latest comedy, "I Do," is proving a strong box-office attraction in the way of drawing back patronage after the summer let-down. The list of theatre-bookers includes some of the leading houses of the country.

Among them are the Capitol of New York, Strand of Brooklyn, Grand of Pittsburgh, Palace of Philadelphia, Savoy of Wilmington, Strand of Providence, Eckel of Syracuse, Rivoli of Baltimore, Metropolitan of Washington, Shea's Enterprises of Buffalo, Tivoli and Riviera of Chicago, Strand of Minneapolis, Strand, Orpheum and Metropolitan of Cleveland, Liberty of Youngstown, Strand of Omaha, Saxe's Rialto of Milwaukee, Howard of Atlanta, Old Mill of Dallas, Strand of Cincinnati, and Sanger Circuit of New Orleans.

Cosmopolitan Making Film of Cohan Play

"Get-Rich-Quick Wallingford," a screen adaptation of George M. Cohan's famous play, is being made by the Cosmopolitan Productions. Sam Hardy plays the title role of J. Rufus Wallingford. Norman Kerry plays "Blackie" Daw, his suave associate, and Doris Kenyon plays the charming, wise secretary who knows Wallingford and helps him to remain honest. Others in the cast are Edgar Nelson, Diana Allen, Billie Dove, Patterson Dial, W. T. Hays, Jerry Sinclair, William Carr, Horace James, John Woodford, William Robyns, Mrs. Charles Willard, Mac M. Barnes, Eugene Keith and Theodore Westman, Jr.

Vitagraph Exchanges Get Prints of New Serial

Prints of the early episodes of "Breaking Through," the new Vitagraph serial co-starring Carmel Myers and Wallace MacDonald, have been shipped from Vitagraph's Brooklyn plant to its 28 branches in the United States and Canada, although the first episode is not scheduled for release until next month. A practical plan-book for the earlier episodes of the serial also came off the press early last week and is now in the hands of the various exchange managers. Vitagraph will furnish extensive press sheets to aid the exhibitors in putting over the subsequent episodes.

It puzzled even old King Solomon—He never learned

What No Man Knows

Romeo gave his life for Juliet to learn

What No Man Knows

Register the above title well in

your mind. You're going to hear a lot more about it, and every word you hear is going to be of interest. It is the title of Clara Kimball Young's latest and greatest picture, the picture that was literally 'made-to-order' for America's millions. It's so good that Miss Young and her entire cast and staff worked all thru the hottest months in the year to have it ready for Fall and Winter season of 1921-1922.

"What No Man Knows" is a strictly

original story from the pen of Sada Cowan who has registered some of the most notable screen successes, and who pronounces "What No Man Knows" her greatest story to date. Miss Young never had a finer supporting cast and has never made a picture of greater box office power than "What No Man Knows." Elaborate advertising campaign books will soon be issued for this wonderful new picture. Speak to your nearest Equity Franchise Holder now to be sure that you get your copy. Your nearest Equity Franchise Holder will arrange your booking shortly. Watch for the release date and KEEP A PLAYING DATE OPEN FOR THIS PICTURE. That's a real tip.

EQUITY

PICTURES CORPORATION

Aeolian Hall, New York

Marion Davies and Forrest Stanley in a scene from "Enchantment," a new Cosmopolitan production to be released by Paramount

Pickford Picture on B'way

Star Gets Rousing Reception When "Fauntleroy" Opens at the Apollo

"LITTLE LORD FAUNTLEROY," in which Mary Pickford plays the title role, opened on Thursday evening of this week at the Apollo Theatre, New York City, amid a demonstration of public favor rivalling that which attended the premiere of Douglas Fairbanks' latest United Artists' release, "The Three Musketeers," at the Lyric Theatre in New York two weeks ago. Both Douglas Fairbanks and Mary Pickford attended the opening performance and were the recipients of a noisy and enthusiastic reception on the part of the great crowd which had gathered before the doors of the theatre to witness the arrival of the film celebrities. Parties of Miss Pickford's friends from Boston, Philadelphia, Cleveland, Chicago, and even as far west as San Francisco and Los Angeles were on hand to do the star special honor.

It also was more than noticeable that for the first time the names of Mary Pickford and Douglas Fairbanks blazed out side by side in tremendously successful film plays being shown at legitimate theatres, since "The Three Musketeers" is being shown to capacity crowds at the Lyric Theatre, next door to the Apollo.

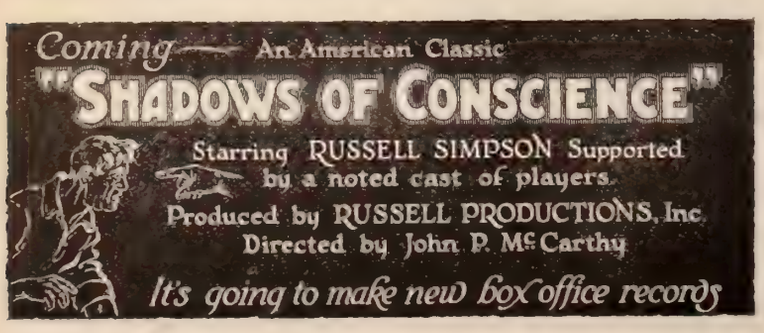
"Little Lord Fauntleroy" is the largest, most costly and most pretentious motion picture Miss Pickford ever has made. Miss Pickford's success in this splendid silent drama built from Frances Hodgson Burnett's world known story was all the more marked for the reason that she appeared as a boy for the first time in her screen career and played the dual role of the little Lord and "Dearest," his mother. For the reason that "Dearest" is naturally much taller than the seven-year-old heir to the earldom of Dorincourt, this dual role involved many instances of camera work most ingenious and difficult.

The story has followed the book faithfully as to plot, and Miss Pickford's inimitable genius for characterization has for perhaps the first time been given full play for the development of the wholesome human and splendidly humane traits found in this famous character.

With a large cast selected from the best players best suited to the roles, and made under the direction of Jack Pickford and Al Green, the picture moves swiftly and easily to the finale.

Agnes Ayres Starts Her First Starring Picture

Agnes Ayres, Paramount's newest star, who has just finished her work in George H. Melford's production, "The Sheik," in which she is featured with Rudolph Valentino, was scheduled to start this week at the Lasky studio on her first starring picture, an adaptation of Sir Gilbert Parker's novel, "The Lane that Has No Turning."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Directed by John P. McCarthy
It's going to make new box office records

Laud Binney's Versatilitys

Gives Wonderful Character Delineation in New Film, Says Realart

REALART announces that never before has Miss Binney appeared to so great advantage as she does in Edward Locke's celebrated drama, "The Case of Becky." It is said that seldom has been seen such a wonderful character delineation as that portrayed by the Realart star in the same story which David Belasco produced in New York with Frances Starr in the title role. The part of Dorothy Stone, the girl of two personalities, was a particularly arduous one, the character continually veering off into her other self—Becky, the girl of tantrums and wild escapades. Constance Binney goes from one character to the other with equal facility, it is declared by Realart, and it is doubtful if any role other than that of Dr. Jeckyll and Mr. Hyde calls for such versatility.

Montague Love in the role of Balzamo, the wicked hypnotist, earns all the opprobrium that will be heaped upon him for his cruel deeds in the picture, but Frank McCormack will gain the approbation of all by his kindly and sympathetic treatment of his strangely afflicted patient and the reward he receives in the end will be shared by all in the audience.

Glenn Hunter, as the boy lover, is as refreshing a character as has been seen on the screen. He is never anything else but a country beau and his devotion to his dual-lived sweetheart is a rare and beautiful thing, declares the Realart statement. Margaret Seddon, Jane Jennings and the rest of the cast are equally competent, the ensemble presenting what Realart characterizes as "one of the best pictures we have ever released."

Chester M. Franklin came East to direct this picture, the scenario of which was prepared by J. Clarkson Miller. George Folsey was the cameraman.

Five Metro Units at Work

Comedies Predominate in Round of Productions Now Under Way

COMEDIES will predominate in the new round of Metro pictures now under production or in the course of preparation at the company's studios in Hollywood. Within a few days five companies will be busy on stories, of which all but one may be classified as comedies.

Viola Dana will start work on "Glass Houses," an original story written especially for her by Clara Genevieve Kennedy, for which Edith Kennedy, the authoress's sister, has prepared the continuity. Harry Beaumont, who directed Miss Dana's most recent Metro picture, "The Fourteenth Lover," will do "Glass Houses."

Bert Lytell has completed his work in "Lady Fingers" and will start "The Right That Failed" within the next few days. This story, by J. P. Marquand, was published recently in the Saturday Evening Post. Bayard Veiller will direct Mr. Lytell in this new production.

Alice Lake will have the only dramatic role in the new round of pictures. "The Hole in the Wall," a story by Fred Jackson, has been selected for her new Metro starring vehicle. Maxwell Karger will direct "The Hole in the Wall." June Mathis prepared the continuity.

George D. Baker is busily engaged in the preparation of a new series of productions in which Gareth Hughes will star. There will be five comedy dramas in this new group of Baker productions, to be filmed by S-L Pictures for Metro.

Rex Ingram is progressing rapidly with his picture production of "Turn to the Right," the John Golden stage hit.

After-Breakfast Picture

Chicago House Opens at 8:30 A.M. During Run of "Three Musketeers"

THE midnight motion picture is no longer a novelty. Chicago has gone it one better and announced an eighty-thirty A. M. daily showing of Douglas Fairbanks' production of "The Three Musketeers," which has made as big a hit and is drawing as large crowds at the Randolph theatre there as it is at the Lyric in New York.

The fifteen hours daily showing of "The Three Musketeers" was made necessary by the immense crowds that filled the streets in the vicinity of the Randolph, which has a seating capacity of but 700. The picture was shown to approximately 28,000 persons in the first week of what has become an indefinite engagement of the Fairbanks production. Despite the fact that the management of the house, in order fully to satisfy its patrons, is willing to pay a higher price per seat for such attractions as "The Three Musketeers" than any other theatre in the world, it became necessary to extend the daily performances. As a result, Aaron J. Jones, of the management, has issued an appeal to Chicago devotees of Mr. Fairbanks and the Dumas hero to attend the early morning showing, and virtually says that eight-thirty A. M., is the only hour at which he can promise a seat.

A TALE OF FASCINATION AND DANGER
EXCEPTIONAL PICTURES CORPORATION presents
MARTIN JOHNSON'S "JUNGLE ADVENTURES"
In the South Seas
in Borneo
where romance and fascination
spread their mystic wings
where denizens of the jungle
roam their native haunts
and Sulu pirates live
where the wilderness trails
lead on and on
to the home of
the lost tribe
beyond where white man
had ever gone before
Ballet, "Dance of the Hours" . . Ponchielli
with Mlle. Gambarelli, Alexander Oumansky
AND CAPITOL BALLET CORPS
CAPITOL MIXED QUARTETTE
ENGAGEMENT EXTRAORDINARY!!
Mr. Rothafel Presents
Arthur Hackett
Distinguished Concert Tenor
By special request—Third showing
Lyman Howe's "Runaway Train"
A Real Thrill.
Harold Lloyd
in "I Do"
A Satire on Matrimony.
Bessie, the Adventuress, will hold
receptions at the theatre every afternoon & evening
First time anywhere
BEGINNING TO-DAY
CAPITOL
B'WAY at 51st STREET
WORLD'S LARGEST and FOREMOST MOTION PICTURE PALACE
EDWARD BOWES MANAGING DIRECTOR
PRESENTATIONS BY S. L. ROTHAFEL
THE REMARKABLE ROMANCE OF THE WORLD-RENOWNED ADVENTURER

Against exceptionally strong competition the Capitol theatre, New York, used half page copy in the New York Evening Telegram on Martin Johnson's "Jungle Adventures," an Exceptional Pictures Corp. release, upon its presentation there. Different copy was used in each Metropolitan daily. Reproduced is the advertisement which appeared in the Telegram

Johnson's "Jungle Adventures" Meet Stiff Competition

EXCEPTIONAL Pictures Corporation's first release, Martin Johnson's "Jungle Adventures," ushered in the new season at the Capitol theatre, New York City. Against the greatest array of the motion picture industry's real accomplishments ever known to have played simultaneously in one city, Martin Johnson's romance opened on Sunday, September 11th, playing to a remarkable business, which continued during the week, until at the time of going to press, all indications point to a record-breaking performance.

When it is taken into consideration that in inaugurating the new motion picture year, "Way Down East" is being shown at the Mark Strand theatre, for the first time in New York at popular prices, "The Affairs of Anatol" is playing both the Rivoli and Rialto theatres, Mary Pickford in "Little Lord Fauntleroy" opened at the Apollo theatre and Douglas Fairbanks in "The Three Musketeers" is in its third week at the Lyric theatre, it becomes more evident that the first Exceptional picture had a task on its hands.

Alexander Beyfuss, vice-president and general manager of the Exceptional Pictures Corporation, in commenting upon the splendid performance of the picture, said:

"In making our original annonuecment of Martin Johnson's 'Jungle Adventures,' we made the statement that it would prove itself a unique attraction. Results have again indicated that we meant exactly what we said.

"In the face of such distinguished competition this thrilling story of hardship and danger in a land never before visited by white man, has scored one of the mightiest triumphs in motion picture history. We were confident of this outcome and feel that "Jungle Adventures" has stood the greatest test it can be called upon to stand.

"This remarkable performance at the Capitol theatre will stamp it as one of the outstanding motion pictures of the year."

In exploiting Martin Johnson's strange romance the Capitol theatre took advantage of all of the unusual exploitation features, among other items distributing oil paintings at every available point in the shops along Broadway, and using a novel display in the theatre lobby which attracted every passer-by, because of the uniqueness of the photographs from the production.

The week prior to the opening the marquise and the beautiful inner lobby of the theatre were used for the most effective stunt seen on Broadway for some time. The management of the Capitol arranged for the use of a sufficient number of birds, including Mexican and Australian parrots, Yucatan jays, and cock-a-toos, with one of the animal shops and these were hung from the marquise and displayed in appropriate places in the lobby. Even aside from their chattering and talking, these birds attracted and held the attention of everyone passing the theatre, in addition to making an attractive display. The cost of this stunt was practically negligible and can be used to advantage in the smallest town, yet the results obtained were inestimable.

An announcement is expected shortly from Exceptional Pictures Corporation as to the releasing arrangements.

"The Toreador"
Clyde Cook Comedy-Fox

THEY hve put the Clyde Cook comedies into the New York Hippodrome, which is sure enough indication that they are deserving of big time. The droll comedian enacts the part of a toreador in his newest release. And he had a huge audience roaring at his antics in throwing the bull. There are several novel and amusing twists to this comedy. For instance he has a bitter rival, but bests him by simply employing his skill at contortion.

"The Toreador" is one of the comedian's best. And his comedies are way above the ordinary brand. Length, two reels.—LAURENCE REID.

Record Booking Claimed for Sarg Product

THE Tony Sarg release, "Fireman Save My Child," was booked by the three Shay houses in Buffalo day and date for the past week, an enviable record and one thought to establish a precedent for productions of this nature.

Three scenes from "The Affairs of Anatol," the Paramount special feature playing at the New York Rivoli and Rialto theatres this week

Simpson Heads Cast of Russell Picture

Russell Simpson, one of the greatest character actors, has the foremost place in the cast of "Shadows of Conscience," the seven reel super feature just completed by Russell Productions, Chicago.

Ever since Russell Simpson's performance in "Snowblind," released some little time ago by Goldwyn, his ability to handle the part of the grim, sturdy man of the outdoors picturesquely has made the theatre public watch for his appearances on the screen, to which he lends such character and strength by his performances.

An able assistant to Mr. Simpson in "Shadows of Conscience," is Barbara Tenant who has a flattering list of successes to her credit, made while a star in Selznick and World releases.

A clever task in the way of make-up was achieved by W. Bradley Ward who plays the half-breed. His physical appearance, as it is in "Shadows of Conscience," is the result of hours of self-study and experiment before the mirror. Others in the excellent cast are Landers Stevens, Nelson McDowell, Ashley Cooper, Ida McKenzie and Gertrude Olmstead.

New Hallroom Comedy

"Put and Take," the newest of the Hallroom Boys Comedies featuring Sid Smith, was delivered this week by Hallroom Boys Photoplays, Inc., to Federated Film Exchanges of America, Inc., for release.

This comedy is described by those who have seen it at pre-release showing, as another "Dog-gone Mix-up," the comedy that won country-wide notice and praise for this series of two-reel gloom-chasers.

"Hedda Gabler" Is Offered on Screen

Giovanni Pastrone, who has been called "The Griffith of Italy," has just completed a film version of Ibsen's play "Hedda Gabler." Harry Raver, who was responsible for the introduction of Pastrone's magnificent production of D'Anunzio's "Cabiria," will also present Hedda Gabler in America.

"The Golem" to be Released

Is Announced for September 18th; "Dangerous Lies" Also Scheduled

THE big European production, "The Golem," which has made a phenomenal record at the Criterion theatre, New York, and Paul Powell's production, "Dangerous Lies," are the features scheduled for release by Paramount September 18.

Few other pictures in the whole history of the industry have been received by the press with the enthusiasm which has greeted "The Golem." Heywood Broun, the noted dramatic critic of the New York Tribune, now with the World, declared in the Tribune that it was "the most notable achievement in motion pictures New York has seen." The Sun called it a screen masterpiece, and added, "It is a photoplay no movie fan should miss seeing." "The magnificence of the production has rarely been equalled," said the Mail, while the Globe critic was moved to say that it was "the most impressive and significant piece of screen work ever made since films began."

"The Golem" was first presented at the Criterion in New York on the 19th of last June and it is still running there. There has hardly been a performance, afternoon or evening, in all these three months, that has not played to standing room, declares a report from the Famous Players-Lasky headquarters.

The other release scheduled for the 18th, "Dangerous Lies," is a Paul Powell production made at the London studios of Famous Players-Lasky British Producers. It is from E. Phillips Oppenheim's story, "Twice Wed," and was adapted for the screen by Mary H. O'Connor.

David Powell is featured in the leading male role, with Mary Glynne playing opposite him. Warburton Gamble is the heavy.

Big Runs for "Quo Vadis"

Kleine's Revival of Spectacle Shown in Country's Big Houses

GEORGE KLEINE'S 1921 revival of "Quo Vadis," is enjoying a phenomenal booking, according to the F. B. Warren Corporation. This spectacle, is being booked for "runs" after eight years, which in itself is a remarkable tribute to the first big film spectacle ever shown in America.

In San Francisco, the picture is now in its second big week and is doing a tremendous business in spite of the fact that four of the biggest pictures on the market are playing in opposition at the leading San Francisco theatres.

"Quo Vadis" is in for an indefinite run at the Winter Garden in Seattle, Clune's Broadway, Los Angeles, and the Adams Loop theatre in Chicago. Louis Rosenthal, the well known New York exhibitor, who has a chain of theatres, has each of his theatres. The Rialto, Providence; Colonial, Reading; Modern, Lawrence, Mass.; Turner and Danhken Circuit, West Coast, have all booked the film for full week stands.

A special engagement for one week is playing now at Frank Wolf's Hippodrome, Ocean City, N. J., and Wolf reports that the business is way beyond expectations, even though his town is a summer resort and the weather has been against him.

The Brubel Circuit in Missouri, the Aldine in Wilmington, Del., the Majestic in Evansville, and the Liberty theatres in Honolulu; Republic, Washington, D. C.; Stiefel's, Philadelphia; Ambassador, Philadelphia; Bijou, Atlantic City; Capital, Atlantic City; American, Roanoke; Imperial, Pawtucket; Empire, New London; Temple, Santa Anna, Calif.; Colonial, Sioux Falls, S. D., and the Temple, Union Hill, N. J., have all booked the film for extra days.

Bernard Depkin will play the picture one week at his Strand Theatre in Baltimore.

Warren Outdoor Picture for Fall Release

Nell Shipman in "The Girl from God's Country," which will be released by the F. B. Warren Corporation, will be one of the best bets of the Fall season for exhibitors looking for something new in the way of screen entertainment, announced that company.

This picture is full of thrills and tense situations, to say nothing of sensational flying scenes, Canadian North woods shots with the famous Nell Shipman animals, and many others.

"The Girl from God's Country" was written by Nell Shipman, the star of the picture, who also directed the picture in conjunction with Bert Van Tuyle. In this picture Miss Shipman portrays a dual role, that of Marion Carslake, the daughter of an American millionaire, and Neeka, the girl from the great outdoors.

New Type of Art Title for Christie Comics

A new type of art title is being developed for presentation in the new series of Christie comedies, now being made for release by Educational. The art-title work is in the hands of E. G. Klein, the well-known artist. In a statement describing Mr. Klein's work in titling the new comedies, Educational declares he never permits the spirit of the comedy to be lost. The main introductory title gives in cartoon form the general idea of the comedy, while little line drawings in the sub-titles present brief ideas of the action. All this adds to a remarkable degree to the "dressiness" of the new Christie-Educational series, it is stated.

Huge Race Track Scene for "Turn to the Right"

Thousands of men and women who never had seen the inside of a picture studio became movie players at Santa Rosa, Cal., during the race scenes for Rex Ingram's Metro production of "Turn to the Right." This is a screen production of John Golden's stage hit, by Winchell Smith and Jack Hazzard.

When it became known that Mr. Ingram would take over Cotati's new speedway for the staging of special races, clerks, bankers and stablemen mingled with one another to work before the camera.

Scene from "Footfalls," a William Fox special feature in which Tyrone Power and Estelle Taylor have principal roles

New DeMille Picture Is Announced

Cecil B. DeMille has announced the name of the new special production he is about to start at Hollywood for Paramount. It is "Saturday Night," the original story and scenario being by Jeanie Macpherson, author of "Forbidden Fruit," "Something to Think About" and "The Affairs of Anatol" an adapter of nearly all of Mr. DeMille's other big productions of recent years. The two leading feminine roles will be played by Leatrice Joy and Edith Roberts.

Cliff Smith Completes Third for Associated

Victor B. Fischer, general manager of the Associated Photo-Plays, Inc., reports that Cliff Smith has just finished the third production of the series to be released to the franchise holders of the Associated Photo-Plays, Inc. This production again stars Pete Morrison, and is entitled "Daring Danger." A print will be shipped to the New York office by the end of next week

Christie Outlines Future Plans

Will Provide Twenty-four Two-Reelers in Coming Year

AL CHRISTIE, head of the producing end of the Christie Film Company, has laid out the entire schedule of pictures for the present season of 1921 and covering a period including July, 1922, which calls for nothing but two-reel Christie Comedies, exclusively distributed through the United States and Canada by Educational Film Exchanges.

As the plans for new pictures have been announced, Bobby Vernon will head the cast in seven pictures; Neal Burns will be featured in seven; Dorothy Devore will be featured in four; Viola Daniel in four; Eddie Barry in one picture; and an all-star cast in one picture. This provides twenty-four two-reel comedies, released at the rate of one every other week over a period of twelve months. In addition to the players who are featured, other actors are being engaged for single appearances, such as, Josephine Hill, playing opposite Bobby Vernon in two pictures; Katharine Lewis, added to the cast with Dorothy Devore, Earl Rodney and others for "Saving Sister Susie;" regular leading girls such as Helen Darling and Vera Steadman; and Alic Maison, who has added to the cast of a picture now being made with Neal Burns. Henry Murdock is one of the leading comedy foils with the regular featured players.

Last year, the Christie company made three feature length productions, "813," "So Long Letty" and "See My Lawyer." Despite the fact that each of these pictures is playing to exceptional business, the Christie Company is bending every effort toward a varied program of two-reel pictures exclusively, which are to be characterized particularly by variety of subject matter.

Among the pictures already made or in progress in the new Christie series are one back-stage play, one soldier comedy, two rurals, one bungalow romance, one wedding farce, one "kid" story, and two costume plays with comedy angles. This schedule will be maintained so that the greatest possible latitude may be obtained in variety of pictures offered. Releases are also being arranged so that in each picture the actors are different from the preceding subjects.

By "big" productions this year, Christie will go into larger two-reel subjects instead of feature-length pictures. In the first Educational-Christie series such pictures as "Sneakers," "Wedding Blues," "A Home Spun Hero" and "The Reckless Sex" stood out as "big" pictures from a production standpoint. This style of production is being carried out this year in such pictures as "Nothing Like It" and "Oh Buddy," which are already playing first-runs, and in such pictures now being made as "Saving Sister Susie" with Dorothy Devore, "Fresh From the Farm" with Bobby Vernon, "A Barnyard Musketeer" with Bobby Vernon, and "A Regular Romeo" with Neal Burns.

"From an angle of stories, production, real humorous material," said Christie, "I really believe that we are going to deliver more for the money than any other branch of the film producing business this year. S. S. Harris, a leading southern showman, recently said that certain comedy producers had done this last year, and I promise that we will exceed the standard set up then.

"This does not mean making 'big' pictures just for the sake of size or of setting out to spend a certain sum of money, but when the subject calls for it, a comedy will be constructed from start to finish just as the highest class of features."

Great Madge Kennedy Feature

"Oh, Mary, Be Careful!" Pioneer Picture, Well Received

"OH, MARY, BE CAREFUL!" by George Weston, in which production Madge Kennedy is starred and which is now being released by the Pioneer Film Corporation through its 28 exchanges, is being acclaimed by the critics as among the best work in Miss Kennedy's career, states Pioneer. This feature photoplay has been adapted for the screen from the book of the same name.

Madge Kennedy is supported by a large and capable cast and no efforts have been spared to make this production one which will not only assure box office success for the exhibitor but an evening's real entertainment for fans in all theatres.

The New York daily newspapers, in their motion picture reviews, lauded "Oh, Mary, Be Careful!" when the picture was shown last week in Keith, Moss and Proctor theatres in and around Greater New York, playing to capacity audiences. Reports from all Pioneer Exchanges tell of contracts with important exhibitors for first-run showings for this Madge Kennedy feature. In many instances the feature has been booked for an entire week on account of its strength in cast and story and the fact that it is being released under unusual auspices.

The release of "Oh, Mary, Be Careful!" comes at a time when the Pioneer Film Corporation is making the most rapid strides in its history. Madge Kennedy is but one of a score of stars of international fame who are appearing in the new Pioneer releases for 1921 and 1922. For instance, in addition to Madge Kennedy there are the following: Florence Reed who stars in "Indiscretion;" Pauline Stark who has the leading role in "The Forgotten Woman;" Ora Carew who is starred in "Beyond the Crossroads;" Guy Empey in his latest production "A Millionaire For a Day;" Gail Kane who is featured in "Wise Husbands;" and others of equal prominence.

"We are particularly optimistic at Pioneer Headquarters," said President A. E. Lefcourt yesterday. "This optimism is justified by the reports we are receiving from all our offices which tell of the splendid co-operative spirit being manifested between the independent exhibitor and our exchanges. This condition is but a natural one because it is in keeping with the times and represents the real foundation for the success of the exhibitor. Our new features are being booked with marked enthusiasm by many of the most important exhibitors in the country. In the first place our new product is stronger than anything we have ever released heretofore and, furthermore, it has not been a matter of quantity with a sacrifice of quality. We have selected our new features with a great deal of care because we want to give the exhibitor not only features on which he can draw large and profitable audiences but also guarantee the utmost satisfaction to those who pay the admission charge into the theatre."

R-C Exhibitor Contracts Reach $1,000,000

CONTRACTS aggregating more than one million dollars have been closed with exhibitors for R-C's 1921-1922 productions, according to word from the home office of the R-C Pictures Corporation. This volume of business was secured within the space of three weeks, it is declared by the R-C office, and results from the recent advertising and publicity drive conducted by that company.

The prints of the first four of the season's releases are now at the R-C exchanges, and showings are being arranged by the branch offices for the exhibitors in their respective territories. The September releases include Sessue Hayakawa in "Where Lights Are Low"; Pauline Frederick in "The Sting of the Lash"; Barbara Castleton in "Shams of Society," a Walsh-Fielding Production, directed by Thos. B. Walsh, and "A Wife's Awakening," written by Jack Cunningham and directed by Louis J. Gasnier.

Showing a scene from "Brother of a Bear," one of the two-reel Holman Day series distributed by Pathe

Pathe's Sept. 25th Releases

Opening of "Hurricane Hutch," and of New Animal and Comedy Series

PATHE EXCHANGE, INC., announces the premiere of "Hurricane Hutch," the new Pathe serial starring Charles Hutchinson, the first offering of the new series of Major Jack Allen's wild animal pictures, and the first of the new series of comedies featuring Gaylord Lloyd and produced by Hal Roach, to augment the ensemble of short subject features and serial episodes scheduled for release September 25.

"The Secret Cipher" is the title of the first episode of "Hurricane Hutch" and is reported to be as replete with thrills as an entire average serial. The first of the series of Major Jack Allen's wild animal pictures, produced by Adventures Films, Inc., is "Netting the Leopard." "Rough Seas" is the title of the first of the new series of comedies featuring Gaylord Lloyd, brother of the spectacled Harold. Beatrice LaPlante is his leading lady, and the Hal Roach comedians, including George Rowe, are very much in evidence.

"Brother of the Bear" is the next photo dramatization of the well-known author, Holman Day, depicting life in the Maine forests and lumber country. Huntley Gordon plays the leading masculine role, with Mary Astor in the leading feminine role.

"The Chink" is the next Hal Roach comedy, featuring Eddie Boland. The offering is a decided satire on Chinatown melodrama amid exotic settings and amusing situations. "The Hare and the Tortoise" is the current release of the series of "Aesop's Film Fables."

"The Miracle" is the fifteenth and last episode of the Pathe serial, "The Yellow Arm," produced by George B. Seitz. In this last chapter the mystery surrounding the exploits of Juanita Hansen, Warner Oland and Marguerite Courtot are disclosed, and the culmination of two romances brings the serial to a close.

Philadelphia Acclaims "The Four Horsemen"

"The Four Horsemen of the Apocalypse," the Rex Ingram production of Ibanez's story for Metro, started its Philadelphia run at the Garrick theatre this week. It was greeted by a chorus of critical praise that echoed the superlative comments made on the picture when it was shown in New York, Boston, Detroit, Los Angeles, Pittsburgh and San Francisco.

Under the heading, "Ibanez's Novel Is Ingram's Glory," the Ledger says "a masterpiece of literature has been translated into a masterpiece of the screen. In nowise does the picture lag or fail," the reviewer continues. "The continuity is perfect. As a work of art, both from the histrionic and photographic standpoints it is superb—in a class apart. . . . Perhaps we may now hope for an era of better things from the motion picture art."

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

100th Bruce Scenic Ready

Titled "Strolling Minstrels" and is on Educational's October List

EDUCATIONAL FILM EXCHANGES will celebrate in October a sort of a "centennial" for Robert C. Bruce, pioneer producer of the "pure scenic" in motion pictures, by releasing his one hundredth scenic. It is called "Strolling Minstrels" and is a presentation of types in wandering musicians—in the Alps and in the highland of Scotland.

Robert C. Bruce is characterized by Educational Films as "the real creator of scenic reels." The statement from Educational continues: "'Travelogues' had been shown before, to be sure, but when the Bruce picture, 'When the Mountains Call,' in three reels, was run for several weeks on Broadway five years ago, it marked the beginning of the showing of the 'pure scenics' which have since become so popular with moving picture fans."

Educational released "When the Mountains Call," and has released every Bruce scenic picture made since. The Robert C. Bruce Scenics Beautiful not only led the way, but without a doubt are today pre-eminent in their field. "When the Mountains Call" was the first and last scenic made by Mr. Bruce that ran three reels in length. All the pictures released since then have been one-reelers.

In the five years since the release of "When the Mountains Call" Mr. Bruce's life has been one of thrills and perils. Not a few times he has barely escaped with his life, and yet he has consistently held that no danger was too great to risk to get the picture that he started after.

Just a few weeks ago, Mr. Bruce and Hamish MacLaren, a scenario writer of New York, were in a canoe in a stream in Oregon when they were caught in a whirlpool and the canoe was overturned. Both men had to fight for their lives for almost an hour before they succeeded in getting out of the treacherous waters. All the valuable equipment they had in the canoe was lost. Mr. Bruce is still in the Far West, from where he will return East in a few weeks with several new pictures.

Among the Bruce scenics that have been most popular and that have had biggest success have been "The World of Dreams," which was on the opening program of the Rivoli theatre, New York, and which was the first picture shown on that Broadway theatre's screen, "The Castaway," "Me and My Dog," and "The Land of Silence."

Equity Has Campaign Book

Rothstein Prepares Useful Aid for Exploiting "Heedless Moths"

EQUITY PICTURES CORPORATION announces a new campaign book on "Heedless Moths."

The new book, designed and prepared by Nat Rothstein, originator of this effective calibre of advertising, contains punches and ideas in money getting exploitation that is bound to pack theatres wherever this style of advertising material is used, it is claimed.

The book gives the list of forty-two newspapers throughout the country and shows in actual miniature reproduction, the single and double truck Sunday newspaper feature stories that these papers carried. It also shows reproductions of many of the world famous statues, and works of art for which the famous Audrey Munson posed.

Characteristic of Rothstein who lets no opportunity escape him he shows how exhibitors can make meat out of these same double trucks in newspapers everywhere without cost to the papers.

"There is no doubt," states Equity, "but what Audrey Munson has had more country-wide publicity through huge double trucks published as special Sunday feature stories in serial form, than any artist's model who ever lived and it can be safely said that few motion picture stars ever had such a huge consecutive smash of feature stuff as this well known artist's model.

"Equity hasn't overlooked a single trick in the preparation of the matter and exhibitors will find a veritable gold mine of exploitation suggestions, ideas, stunts and showmanship of the highest calibre spread on every page of this new book.

"Special material for staging the picture and an unusually effective stunt at the finish of the picture give exhibitors something to use that will set the public talking."

Leading Circuits Have Booked "The Blot"

"The Blot," released by the F. B. Warren Corporation, has been booked by the leading circuits of the country. "The Blot" was given its premiere at Barbee's Loop Theatre in Chicago. A partial list of the bookings on this Lois Weber screen drama, as quoted by the Warren offices, follows:

Booked solid by the Lubliner and Trinz, Ascher Brothers, Andrew Karzas and Schoenstadt Circuits of Chicago; booked solid over the Black Circuit and Poli Circuits of New England; booked solid over the entire Jensen and Von Herberg and Northwestern Circuit; booked solid over entire circuit of Gore Brothers and the Ramish and Lesser Circuits of California; booked by Emery Brothers, W. J. Mahoney, and Rialto theatre in Providence, R. I., and booked by entire Grubel Circuit of Missouri.

Tom Mix to Attend Big Rodeo in Oregon

TOM MIX, the William Fox star, has been invited to attend as "the honored guest," the annual rodeo at Pendleton, Oregon, according to word just received from the Fox Film headquarters. Mix has accepted and will take part in both the riding and the shooting events.

While Mix is at Pendleton he will make several thrilling scenes for a forthcoming picture, utilizing the services of many daring American, Canadian and Indian riders, as well as his own men.

Synchronized Scores for Big Chicago Theatre

Synchronized Music Scores have been made a feature of the program offered at Chicago's State-Lake Theatre, one of the largest amusement palaces of the Middle West. Harry Manager Singer after giving the Synchronized Music Scores a thorough trial declared: "It is my firm belief that Synchronized Music Scores can perform a service that has been badly needed by the exhibitor ever since pictures have taken their present place in the affections of the public. With the coming of better pictures it was inevitable that we should seek better music, and for that reason I have signed up with the Synchronized Scenario Music Company for their music service."

"The Old Nest" Booked in 700 Theatres

Goldwyn's production of Rupert Hughes' picture of home, "The Old Nest," has been booked in more than 700 theatres for showing within the next few weeks, it is stated by Goldwyn officials. New bookings are being received daily.

Two Selznick Stars in "After Midnight"

The Ralph Ince production, "After Midnight," set for release through Select as of September 20, introduces two Selznick stars in its leading roles—Conway Tearle, the advertised star, and Zena Keefe, his leading woman. Mr. Ince, the director, is also a Selznick star having to his credit "The Land of Opportunity" and "The Highest Law" his latest offering through Select exchanges.

Constance Talmadge appearing in "Scandal," which Selznick Pictures Corp. has revived

"A Man's Home" Is Ready

Selznick Soon to Release Big Special All-Star Production

IN his announcements for the forthcoming year Lewis J. Selznick set six specials as the limit of his units apart from his star series and the twelve Talmadge releases, and of these specials "A Man's Home" was promised as one of the earliest of these specials to reach the screen. Now definite information is at hand—"A Man's Home" is ready for the exhibitor.

This picture was made months ago. Time was given to its adequate production, the editing and titling was done in a thorough manner and prints have been in Select exchanges for several weeks awaiting word from Sam E. Morris, vice president in charge of distribution, to launch the special on the market.

"A Man's Home" carries many advantages that do not usually attend the average release, according to the claims of the Selznick organization. Its advertising possibilities are many, a foundation for exploitation being found in many of its integral factors—its story and authorship, its cast and director and in the impressiveness of its settings.

Anna Steese Richardson and Edmund Breese wrote the play on which "A Man's Home" is founded and Miss Richardson adapted the story for the screen after the play had been given a few copyright performances on the stage. Miss Richardson is associate editor of Woman's Home Companion and is widely known as a writer on "home topics" and as a lecturer before women's clubs throughout the country. Mr. Breese applied his experience as an actor on the legitimate stage to the theatrical technique of the play and scenario.

Ralph Ince directed the presentation and that fact gives exhibitors and public a line on what may be expected in screen construction. Having been both the star and director of "The Land of Opportunity" and "The Highest Law" Mr. Ince is familiar to the exhibitors of Selznick pictures and they are familiar with his skill. It is declared by the Selznick forces that "A Man's Home" represents the best work Mr. Ince has done for the screen.

In the cast are names familiar to showmen and their public the country over—Harry Morey, Kathlyn Williams, Matt Moore, Faire Binney, Grace Valentine and Rowland Bottomley being names known wherever there is a screen. Mr. Morey, star of Vitagraph; Kathlyn Williams, a screen favorite long established; Matt Moore, now being starred by Cosmopolitan and known to all screen "fans"; Faire Binney, and Grace Valentine.

Creole Film Purchases Jans Pictures

L. M. Ash of the Creole Film Co. of New Orleans, last week purchased of the Jans Productions, Inc., "Man and Woman" and "The Amazing Lovers" for his territory which includes Louisiana and Mississippi.

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Screen's Best Actors in Selig-Rork Dramas

The remarkably high standard of the casting of the two-reel photoplays being produced by Selig-Rork for Educational, is evidenced in the fact that such famous artists as Lewis Stone and Wallace Beery have been consistently selected for the leading roles. Stone appears in two and Beery in all of the four productions so far completed.

"The Selig-Rork two-reel plays have the punch that spells a knockout," said Mr. Beery, who has been referred to by one of the foremost newspaper critics in the country as "the greatest 'heavy' on the screen today."

"It has been my good fortune," said Mr. Beery, "to enact leading roles in such big pictures as 'The Last of the Mohicans,' 'The Four Horsemen of the Apocalypse,' 'Behind the Door,' 'The Mollycoddle' and others of equal success. I can truthfully say, however, that the roles in the Selig-Rork two-reel photoplays which have been entrusted to me are as big as any I have ever played."

Varied Accessories on Warner Feature

An unusual variety of advertising accessories have been devised for the Warner Brothers' latest production, "Why Girls Leave Home," featuring Anna Q. Nilsson, and these it is announced include innovations for exploitation purposes.

The complete array of accessories consists of striking one, three, six and twenty-four sheets, a sixteen page press book with an original cover design, small oval pasters suitable for use on all mailing matter, red door knob hangers with white lettering reading: "Do You Know," on one side, and "Why Girls Leave Home" on the other, put and take novelties, two sets of lobby display photographs, plain and hand colored window cards suitable for tie-ups with millinery shops, department stores, confectioners, etc., two different trailers, an effective herald, information postal cards, slides and dignified pamphlets that serve to give prospective patrons a good idea of what can be expected by seeing the picture.

Farnum Producing New Subject for Fox

Dustin Farnum, who celebrated his return as a Fox star by making "The Primal Law," recently completed at Fox Film Corporation's West Coast studios, is already at work on his second picture under the new contract. The new feature is being made under the working title "Cursed," and is from a story by George Alen England. Bernard Durning is directing the production.

The large cast includes Virginia Valle, feminine lead; Bernard Durning, actor and director; Nigel DeBrukier, Otto Hoffman, Hazel Dean, Evelyn Selbrie, Jim Farley, Tom O'Brien, Kirk Lucas, Bob Perry and Charles Gorman. Hundreds of extras are to be used in the waterfront and island harbor scenes. The picture is being made at the Hollywood studios and on locations in California.

TERRITORIAL SALES AND PURCHASE

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEW

Bill Wilson on Coast with New Contracts

Ben Wilson, president and supervising director of the Berwilla Studios, has returned to the Coast with many new contracts. Listed among the new productions to be made under his direct supervision are four Peter B. Kyne stories whose all-star casts will include some of the most popular and well-known stars on the screen. The first of this series, "A Motion to Adjourn," recently published in the Saturday Evening Post and co-starring Roy Stewart and Marjorie Daw, is already under way. Those to follow it will be "One-Eighth Apache," "The Land Just Over Yonder," and "My New Partner." Besides this list there will be made a new series starring Miss Neva Gerber, all of which will be taken from published magazine stories. Among them will be included: "The Price of Youth" by Wyndham Martin and "Her Unknown Knight" by Maude Woodruff Newell.

Six special features starring Jack Hoxie, of the red blooded type of story in which he dominates, will be opened with "Bare Fisted." The fifteen-episode serial, "Nanette of the North" starring Ann Little is now in the course of production at Yellowstone National Park which, when completed will be released by Ben Wilson through the Arrow Film Corporation.

First of "Cameo Classics" Is Released

WHEN Playgoers Pictures released through Pathe Exchanges on September 11th, the five-reel feature, "Home-Keeping Hearts," distribution was begun on the first production of the newest Eastern producing company—Cameo Classics. The men behind the organization are: Charles W. Barrell, Carlyle Ellis and Albert L. Cook, of Columbus, O. Mr. Barrell and Mr. Ellis are well known to the industry, having come into the scenario and directorial field after varied newspaper experiences. It is understood that Mr. Cook is the financial backer of the company.

The story of "Home-Keeping Hearts" was written by Mr. Barrell and the production directed by Carlyle Ellis. The featured players are Thomas H. Swinton, and the ten-year-old lead, Mildred Ryan. Others include Edward Grace, Luella Carr, Hazel Washburn and Mrs. Sue Belfour.

Interest in "Peacock Alley"

Independent Field Aroused by News of Mae Murray Production

THE advertising campaign which is now under way in the trade papers of the film industry by the Tiffany Productions is focussing the attention of the leaders of the independent field upon "Peacock Alley," the Robert Z. Leonard production in which Mae Murray is making her first appearance as an independent star and producer.

One of the peculiar developments of the advertising is the flood of inquiries of the leading theatres throughout the country concerning the releasing arrangements of "Peacock Alley" and the other pictures of the series which Robert Z. Leonard will direct with Mae Murray in the stellar role.

Some of the biggest houses in the country have asked for pre-release engagements of "Peacock Alley." In speaking of this unusual interest M. H. Hoffman said "It is most gratifying to Miss Murray and Mr. Leonard that such wide-spread interest is being shown by theatre managers. Of course we cannot make any booking arrangements with exhibitors until one of the several negotiations now pending with some of the largest releasing organizations is closed."

Robert Z. Leonard is now engaged at the Mae Murray studios in New York putting the finishing touches upon "Peacock Alley," and it is expected that the first private showing of the completed production will shortly be made before an audience of distinguished film people.

Mr. Hoffman said that while negotiations for the countrywide distribution of "Peacock Alley" were under way, he could not as yet make a statement of the progress which has been made in this direction.

As soon as "Peacock Alley" is out of Mr. Leonard's hands, the preliminary work on the next production of the Mae Murray series will begin.

Tells Sonora Films Plans

Julius Singer Resigns from Reelcraft to Develop Sonora Company

JULIUS Singer, one of the most popular film executives in the industry and formerly connected with the Reelcraft Pictures Corporation since its inception has resigned and will hereafter devote all of his time to furthering the aims and purposes of his newly organiezd Sonora Film Distributing Corporation.

Mr. Singer is one of the film industry's pioneers and was connected with Carl Laemmle and other famous leaders before fame and recognition came their way. He was the founder of the Bee Hive Exchange, one of the first independent exchanges organized. Combined with the Interstate, Bull's Eye and the Bee Hive, the combination became the Reelcraft Pictures Corporation.

In outlining the plans of the Sonora organization. Mr. Singer stated: "Although we have been organized for the past three months, we have had little to do with the exhibitor. In those three months we devoted most of our time to exploiting our entry into the cinema world, and advertising our first independent production, a stupendous foreign feature, "Tradition." This we played at the New York Hippodrome a month to a large audience. Another reason why we did not start operations was that we determined to wait until Independence month and then fire our first shot. And our first shot is "Tradition." We have taken a suite of offices on the fourth floor of 1600 Broadway, which will be our New York Exchange. The release date for this supreme feature will be September 19th for New York and New Jersey. As to the New England, Western, and Southern territories, we will state right the product.

Canadian Rights Sold on "Heart of the North"

Rights for the Dominion of Canada were sold this week on "The Heart of the North," the George H. Davis-Joe Brandt Independent feature. L. E. Ouimet, head of the Specialty Film Import, Ltd., of Canada, while on a visit to New York, screened the picture, and within thirty minutes of the time of screening, had closed the deal for the acquisition of the Canadian territory.

Mr. Ouimet made a special trip to New York for the purpose of securing a limited number of big, first-run features for Fall release in his territory, and the record time in which he acquired "The Heart of the North" speaks well for the merit of this picture.

"Burn 'Em Up Barnes Greeted by Critics

The unanimity of praise wi which the press has greeted the pr release showings of "Burn 'em Barnes," Johnny Hines' initial fe ture offering, now about to be di tributed nation-wide in the ind pendent market via Charles Burr's Affiliated Distributors, In gives indication that the pictu will be a box-office attraction.

Myrtle Miles, Cincinnati Tim Star said: "'Burn 'em up Barn is far and away the best thing th Johnny Hines has done." Elmer Dressman, Cincinnati Post: "Hin picture is a dandy. There have be few comedies shown at first r houses lately that made the au ience laugh as much as those at t Grand on Sunday."

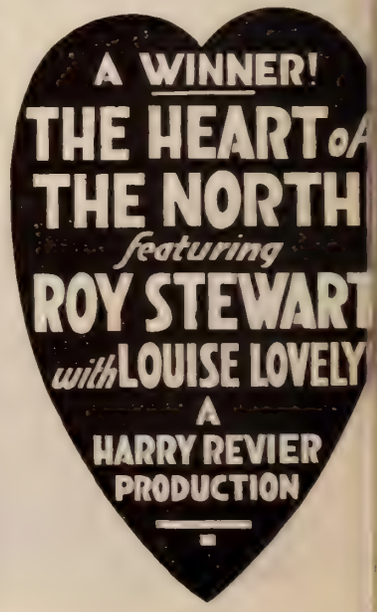
Carl B. Adams, Cincinnati E quirer: "Johnny's first six reel fe ture is funny and clean. It's ente tainment value is indisputable William Danzinger, Cincinn Commercial Tribune: "Hines is d lightful and his picture does hi credit."

"Moongold" Worthy c Biggest Theatres

"I think 'Moongold' is wort of playing my theatres on Broa way twice every year," is the glo ing compliment paid to Will Bra ley's production "Moongold" Mr. Reisenfeld of the Criterio Rivoli and Rialto theatres.

"More pictures like 'Moongol will make all programs better look at. I think it is an artis triumph from every sense of t word."

"Moongold" is released by t F. B. Warren Corporation. It is three-reel novelty picture.



Wm. Fairbanks Series 100 Percent Sold

Announcement is shortly to be made by A. J. Xydias, secretary and treasurer of the Western Features Productions of the independent exchanges that have contracted for the series of six Western pictures starring William Fairbanks. Mr. Xydias has completed negotiations for the last open territory and the series is now one hundred per cent sold for this country. The first release is "The Broadway Buckaroo," the second "Go Get Him" and the company is now working under the direction of Robert McKenzie in the filming of "A Western Demon" which will be the third release.

Selig and Rork Finish Fourth Two-Reeler

The Selig and Rork organization have completed the fourth of their series of two reel classics for Educational which is titled "The White House" and is an adaptation by Director Bertram Bracken from a James Oliver Curwood story. This subject like all previous releases has an exceptionally big cast of well known players including Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong, Margaret McWade and others. The story is laid in a Chinese populated section of the northwest.

Monty Banks Renews Warner Contract

Monty Banks, the comedy star who came East for a ten-day stay, has renewed his contract wth Warner Brothers to make a series of eight more comedies. Mr. Banks' comedies are said to be distinctive and different in that they are devoid of vulgarity or slapstick methods, and according to the comedian he has dedicated himself to the purpose of making nothing but wholesome and entertaining screen comedies.

Goldwyn to Have Weiss Series

"Sportlight" Pictures to Be Distributed by Goldwyn

LOUIS WEISS, vice president of Artclass Pictures Corporation, announced this week the consummation of important releasing arrangements between Artclass Pictures Corporation and the Goldwyn Distributing Corporation, whereby the latter named organization will release fifty-two short length subjects for Weiss Brothers during the next two years.

This release will be known as "The Sportlight," produced by Jack Eaton under a special arrangement with Artclass Pictures Corporation. The new series to be distributed through Goldwyn will comprise twenty-six releases each year, one production of thousand foot length being issued every two weeks. The date for the initial release is set for September twenty-fifth of this year and is entitled "Speed," to be followed by one subject semi-monthly.

"The Sportlight" is conceived and edited by Grantland Rice, famous metropolitan sport writer, whose column of the same name appears daily in the New York Tribune, in addition to sixty other leading dailies throughout this country. Jack Eaton, producer of the latest Goldwyn release, is well and favorably known to the motion picture industry as an executive and producer. He is responsible for the series of James Montgomery Flagg special comedies released by Paramount some time ago and also produced the Grantland Rice novelty called "The Sport Pictorial" over a period of one year. Eaton will also be remembered as Managing Director of the New York Strand theatre for a considerable time, during which he introduced several innovations in the matter of presentation.

Commenting on the contract signed with Goldwyn for the release of "The Sportlight" Louis Weiss said, among other things: I believe "The Sportlight" will prove the most successful short length subject which Goldwyn has even handled. My extremely pleasant relation with Goldwyn during their distribution of our production "The Revenge of Tarzan" was a large factor in determining the national releasing organization to handle these fifty-two new short length subjects. Under the direction of Mr. Eaton we intend presenting the exhibitors with a film novelty dealing with every branch of sport. Each sport dealt with will be analyzed thoroughly by means of specially built slow motion cameras, in addition to the scenes displayed at regular speed. Every release of "The Sportlight" will be intended for first run presentation in the finest houses of the country as a short length novelty of wide appeal. The variety of subjects thus far prepared for release will touch upon every branch of recognized sport and incidently we have several surprises in mind in the selection of subjects and their treatment. The announcement of this releasing arrangement with Goldwyn is but part of the definite plans Weiss Brothers have formulated for renewed activities during the year opening with September first.

World Film Offers "Judgment"

Predict Huge Success for Victor Hugo Offering

MILTON C. WORK, President of World Film Corporation, has announced the early release to Independent Buyers of the most elaborate production his organization has ever exploited—the dramatic spectacle "Judgment!" founded upon Victor Hugo's drama, "Mary Tudor."

"Judgment!" is described as an elaborately produced picture with stupendous settings, a cast of distinguished actors, and ensembles of thousands. The story is said to have all the thrills of melodrama, coupled with the absorbingly human characterizations which only Victor Hugo could draw. The picture has been elaborately prepared for presentation; the subtitles have been written by the well known screen authors, Harry Chandle and Wm. B. Laub, and special art title effects have been prepared by the pastel artist, Warren A. Newcombe.

Milton C. Work, President of World Film Corporation, in speaking of the production, said:

"'Judgment!' in my opinion, is the greatest State Right opportunity ever offered to the independent buyer. It is a picture which will appeal to the most intellectual and discriminating audiences, and at the same time, will 'go' tremendously with those patrons of motion pictures who like thrills in their entertainment.

"It is not often that such a combination is found in a big spectacle picture. Most of them are likely to be over the heads of the average audience, but I feel safe in saying that no one who sees 'Judgment!' is going to be disappointed. Few pictures, indeed, have such thrilling scenes, for example, as the Headsman's Procession, in which those marked for death march to the scaffold; and few if any actresses could duplicate the remarkable acting of Ellen Richter as Mary Tudor."

"Judgment!" heads a list of new productions offered for the Fall and Winter by World Film. Their "Suspicious Wives," starring Mollie King and directed by John M. Stahl, has already been bought for New York by First National, and has been acquired for New England by Cosmopolitan.

World Film Corporation's series of Joe Moore-Eileen Sedgwick dramas are the latest productions of the Pacific Producing Company. Joe Moore, brother of Tom, Owen and Mat, and Eileen Sedgwick, the popular serial star, are featured in five tense dramas.

"The White Rider," the first of the series, is a mystery story of the West. "The Problem Eternal," the second of the Moore-Sedgwick series, is the story of thrilling experiences in a big city. "False Brands," as is indicated by the title, is a story of cattle rustling. In "The Wolf Pack," Joe Moore is a member of the Canadian Mounted Police.

"Arrest Norma MacGreggor," is the title of the fifth Moore-Sedgwick release—a story of Chinese smugglers in a city in Western Canada.

On its list of offerings, World Film Corporation has another production which, while it is different from the others in that it is a revival of an already released subject, should arouse marked interest. This is Clara Kimball Young's starring vehicle, "Camille."

Thos. Curran on Trip

Thomas A. Curran, special representative of the Arrow Film Corporation, left last week on a sales trip. Mr. Curran had been spending a short time in New York after his recent swing around the circuit with the Jack Hoxie party.

E. H. DuCASSE

sole proprietor, "Indian Film Gazette" the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

MANUFACTURERS AND EXPORT AGENTS

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.—Communications addressed to

E. H. DuCASSE, 2, Marquis Street, Calcutta, India,

will be treated confidentially.

RARE OPPORTUNITY FOR BUYERS AND SELLERS

Arrow Film Announces Feature

ANNOUNCEMENT is made by W. E. Shallenberger, president of the Arrow Film Corporation, that Arrow is about to launch a super feature, which according to Dr. Shallenberger, will take its place as one of the greatest independent attractions ever made, "Ten Nights in a Barroom."

"Ten Nights in a Barroom" was made by Blazed Trail Productions, Inc., under the direction of Oscar Apfel. It features an all star cast headed by John Lowell and such sterling actors as Baby Ivy Ward, Nell Clark, Charles Mackay, James Phillips, Ethel Dwyer, Charles Beyer, John Woodford, Kempton Greene, Mrs. Thomas Ward, Harry Fisher, Lillian Kemble, J. Norman Wells, Leatta Miller, Thomas Vill, Richard Carlysle, Robert Hamilton and is a modernized version of the famous old melodrama that has thrilled the hearts of young and old in every city, town and hamlet in the United States for the past thirty years. The screen version is by L. Case Russell, and is said not only to maintain the old thrills and heart interest of the original story, but to have greatly improved it.

"Ten Nights in a Barroom" is Soon to Be Released

Dr. Shallenberger points out that it is a production of unusual value to the exhibitor, for it is difficult, if not impossible to think of another subject that is so universally and favorably known throughout the world. It is almost impossible to find anyone who has reached the age of maturity who has not either seen the play or read the book which has enjoyed one of the widest circulations of any novel ever published.

The advertising and publicity department of Arrow is actively engaged in laying an advertising and publicity campaign. This campaign will be nation-wide in scope and will include the newspapers as well as the national and regional trade papers. A special set of paper is now in work with the Ritchey Lithograph Co. which will consist of five special one-sheets; two three-sheets; two six-sheets; one twenty-four-sheet and window cards. A novelty mailing card, said to be unusual in its originality, unique in its particular application of the subject in hand, is being prepared, the initial order of which is for 100,000. This card can be used both by the exchanges and by the exhibitors. Arrangements are under way for the publication of a special photoplay edition of the song, "Father Dear Father Come Home With Me Now," on the cover of which will be an illustration of one of the scenes and the principal characters.

Arrangements have already been made for the issuance of a four-page rotogravure supplement devoted exclusively to "Ten Nights in a Barroom," with one of the leading newspapers. This will be given national circulation by the Arrow Film Corporation. Several additional exploitation aids are now being prepared while the usual full line of colored photographs and oil paintings will be supplied.

The release date of "Ten Nights in a Barroom," has not yet been set, but Dr. Shallenberger states it will be released very shortly.

Trade Showing of Entire "Tarzan" Serial

Upon the arrival in New York City this week of the last three episodes of "Adventures of Tarzan," dispatched by special messenger from the studios of the Great Western Producing Company, Louis Weiss, Secretary of the organization which is distributing this Elmo Lincoln serial, announced the completion of plans for an elaborate pre-screening of the entire fifteen episodes.

"I believe in justice to all concerned," said Mr. Weiss, "that the serial should be viewed in its entirety from episode one to fifteen, giving full opportunity to determine whether or not the quality, suspense and pace of the first episodes are maintained throughout without a let-up. In order to carry out this idea it is my intention to present within the next two weeks for the consideration of the various critics and a group of exhibitors numbering more than six hundred Adventures of Tarzan in its complete form. This unique showing is made possible by the fact that the serial is completely finished, the final cutting touches to the final episodes having been given at the coast during the past two weeks."

Kineto Offers First Feature

"NOW that we have completed 'The Four Seasons,' said Charles Urban this week, discussing his four-reel masterpiece, "I feel like sitting back and wondering why no one ever did it before.

"When you stop to think how much we all talk about Nature; how we are all the time—in speech and books and comment—referring to it in superlatives, it does seem amazing that we have neglected it so in pictures.

"Of course, we have had snatches of it. Countless scenics, no end of touches here and there, have brought it before us, but never before has anyone really tried to put Nature's whole story in a single motion picture.

"No story born of an individual's imagination could be so magnificent, so matchlessly beautiful as is the story of Nature herself.

"The Four Seasons," in Four Reels, is Remarkable Scenic

"What we have done is to take a whole year and tell the story of the universe; the whole story as it is expressed in the flora, the fauna, and the elements. The vegetation of the fields and woods and gardens and marshes; the countless children which we know as animals—reptiles, birds, the great beasts and the small; all the scores and scores of them; and finally the humors of Nature as she expresses them in storms and rainbows and sunsets, her many ways of wrath and loveliness.

"You may think it was an easy task, but it was not. On the contrary, it was extremely difficult. It required, not only great technical ability, but a thorough-grounded knowledge of animal life, plant life and science in general. We were fortunate in being able to secure the ablest of all men for such a picture as this—Dr. Raymond, L. Ditmars, curator of the New York Zoological Society. He not only has the knowledge that comes of long experience in the field, but he is an expert of motion picture men. It is also fortunate that he has an exceedingly keen dramatic sense; he has had a long contact with motion pictures and he realizes values from an exhibitor's viewpoint just as keenly as he does from the scientific.

"We have edited 'The Four Seasons' in four reels; it is like a book with four chapters, one each being devoted to the seasons; one to Spring, one to Summer, the third to Autumn and the last to Winter.

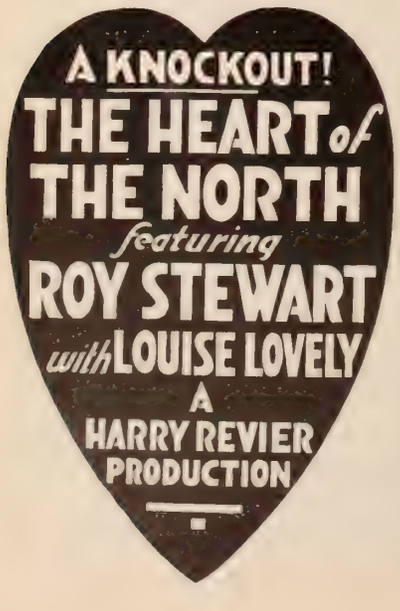
"Seeing them, audiences will find a year unrolling before their eyes; they see the beginnings in Spring, the blooming in Summer, the crumblings and preparation in Autumn and the retreat in the Winter. One year in the Universe is like any other year, except to human beings, and 'The Four Seasons' gives a perfect impression of what Nature really is.

"The Four Seasons" will be released by the Kineto Company as an Urban Popular Classic. It is the first four reel feature subject put out by this company, which heretofore has specialized in single reels exclusively.

"Tony Sarg's Almanac" Sets Booking Record

The week of September 11th has proven to be a banner week for Tony Sarg's Almanac. The fifth issue of this delightfully humorous screen classic, "Fireman Save My Child," is playing day and date at the Rivoli and Rialto Theatres in New York, and also at the three big first run Shea houses in Buffalo the Hippodrome, Criterion and the North Side. In Philadelphia it starts on an indefinite run at the beautiful new Stanley Theatre.

Reports from all over the country indicate a tremendous success which this short subject has scored It already has taken its place in the hearts of the movie fans, presenting as it does the truly humorous side of life in a most artistic manner.



Scene from "Ten Nights in a Barroom," an Arrow special production produced by Blazed Trail Productions, Inc., and starring John Lowell

Jessen's Studio News by Wire

1st NATIONAL

The Charles Ray organization is editing "Deuce of Spades," Ray is starting on a new unnamed subject.

Buster Keaton, directed by Malm St. Clair, is beginning a new unnamed subject, supported by Virginia Fox.

Allan Holubar left for New York last Saturday with a number of scenarios to be okayed by First National.

Neilan is on his way East to see the opening of "Bits of Life."

Katherine MacDonald is beginning "The Infidel," under the direction of James Young, this week.

John Stahl is editing "The Song of Life," and is casting for "The Fur Bringers," by Herbert Footner. It will have an all star cast.

ROACH

President Hal Roach has returned from a tour of the key cities and New York. He is decidedly optimistic, and plans to begin additional activities at the studio. He will have seven companies in all. Mr. Roach found the demand for short subject growing everywhere and declares that the industry does not want more, but better pictures.

The Roach laboratory opened Monday.

Ruth Roland has renewed her contract with Pathe. The script for her next serial has been received.

A "Snub" Pollard comedy, "Penny in the Slot," has been shipped East.

Harold Lloyd is finishing "A Sailor Made Man," directed by Fred Newmeyer.

Jimmie Parrot is being featured in a beach comedy directed by R. Grey. The cast includes Ethel Broadhurst, George Rowe, "Sunshine" Sammy.

METRO

Shannon Day has been added to the cast of "Glass Houses," starring Viola Dana.

Maxwell Karger is finishing "The Hole in the Wall," starring Alice Lake. The story is by Fred Jackson and the cast includes Alan Forrest, Charles Clary, John Ince, Claire Du Brey, Carl Gerrard, Kate Lester and others.

Rex Ingram's "Turn to the Right" revised cast includes Alice Terry, Jack Mulhill, Harry Myers, George Cooper, Edward Connelly, Lydia Knott, Margaret Loomis, William Bletcher and Betty Allen.

Bayard Veiller will finish Bert Lytell's "Keep Off the Grass" in a week.

Scene from "The Case of Becky," a forthcoming Constance Binney picture released by Realart

SELIG-RORK

The first Snowy Baker production will be adapted from Brayton Norton's story, "Sleeping Acres." The adaptation and direction are by Bertram Bracken. The players include Wallace Beery, Frank Campeau, Jack Mulhall.

Eleanor Field has been engaged for the feature role in an animal serial, "The Jungle Goddess," by Agnes Johnston and Frank Dazey, under the direction of James Conway.

Mr. Rork is leaving for New York this week with a print of "The Rosary."

UNIVERSAL

Within two weeks all of Universal's companies, twelve in number, will be back at work.

Irene Rich, Alan Hale, Stanley Goethals, Dagmar Godowsky, Spottiswood Aitken, Gerbert Standing, and Frank Campeau make up the supporting cast for Lon Chany in "The Wolf Breed." The exteriors will be made at Yosemite. The story is the work of Chaney, Irving Thalberg and Ducian Hubbard.

Paul Scardon begins directing Miss DuPont in "Ropes." The cast includes Pat O'Malley, Lloyd Whitlock, Mary Philbin, Ray Whitmore and others.

Jack Perrin plays the lead opposite Gladys Walton in "The Gutter-snipe."

The Herbert Rawlinson picture, "The Substitute Millionaire" requires twenty-six specially built sets. Jack Conway is directing.

The serial to be based on the Livingston expedition to be directed by Edward Kull and to star Eileen Sedgwick has been titled "The Clutch of the Octopus."

LASKY

Jesse Lasky is to leave for New York shortly.

"Saturday Night," an original story by Jeanne MacPherson, will be the next Cecil DeMille production. Beatrice Joy and Edith Roberts have been engaged.

Joseph Henaberry, and the Jack Holt company, filming "The Call of the North," are back from a North woods location.

The next George Melford production will be "Moran of the Lady Letty," from Frank Norris' sea story. Monte Katterjohn wrote the continuity. Dorothy Dalton and Rudolph Valentino will be featured.

Lowell Sherman has been cast for the lead opposite Gloria Swanson in "The Husbands' Trade-Mark," by Clara Beranger. Sam Woods is directing.

Victor Fleming has started "The Lane That Has No Turning," starring Agnes Ayres.

REALART

Dwight Cleveland and Percy Heath have been named assistants to Supervising Director Elmer Harris.

Well Hastings has been appointed head of a recently created title department.

Five stars are now working in as many productions, titles as yet unannounced.

GOLDWYN

Irving Willat begins directing "Yellow Men and Gold" and Roland Lee "What Ho! The Cook," both by Gouverneur Morris. Both directors are now casting.

William Beaudine, for several years with Christie, has been signed to direct "The City Feller," an original story by Julian Josephson.

Wallace Worsley will soon start "Octave of Claudius," a melodrama by Barry Pain.

Hope Loring has been added to the staff of continuity writers.

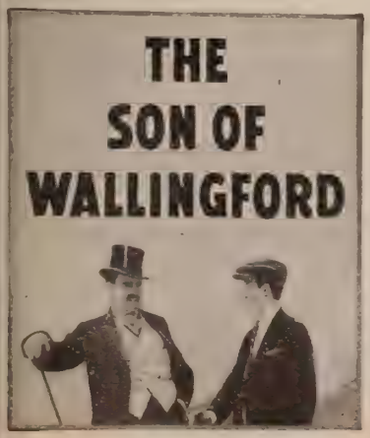
Elliot Dexter has applied for an European passport.

Fox Specials Eagerly Booked Upon Release

Exhibitors are reported to be increasingly eager to book the twelve special super-features promised by William Fox for Broadway run in New York.

"Over the Hill," first release of the series after a year's run in New York, is booked at the Stillman theatre, Cleveland, at prices ranging to $2, to follow "The Four Horsemen of the Apocalypse," now showing.

At the Euclid theatre, Cleveland, "Thunderclap," which had a run in New York at the Central theatre on Broadway, is booked for an indefinite engagement beginning September 11.



QUALITY VAUDEVILLE AND SOLOISTS
FOR MOTION PICTURE AND VAUDEVILLE THEATRES
THE
FALLY MARKUS
STANDARD VAUDEVILLE
AGENCY
BRYANT 4103 1547 BROADWAY
NEW YORK CITY

Feature Subjects of Short Length

"Could Columbus Discover an American?"

("World Wanderings" Series—One Reel—Educational Exchanges, Inc.)

THIS is a single reel subject of unusual interest. New York's lower east side, one might think, could not offer any types or scenes which would be sufficiently novel to delight a picture audience. But such is not the case. Educational has sought out types which cannot fail to interest. Many of the human derelicts who drift about the Bowery and Cooper Square Park were entirely ignorant of the fact that they were being photographed. The camera was placed across the street and the magnifying lens was used. The result is realism, which is not, however, disgusting.

Then there are scenes of "Pushcart Row" in Cherry street and the dense crowds of Jews, Russians, Slavs, Italians, and Poles who have all been dumped into New York's melting pot. The titles are the most excellent that we have ever seen in this type of picture.—*MATTHEW A. TAYLOR.*

"Say It with Flowers"

(Sunshine Comedy—Two Reels—Fox)

THIS is one of the most easy-going of the Sunshine brand to reach the screen in some time, and for that reason will not be as well received as its predecessors. The first reel opens with the old business of the unwelcome lover who forces his attentions upon a pretty stenographer and who persistently returns to devious ways after being ejected some eight or ten times. The second reel has to do with a house party. The suitor brings a bouquet of flowers which a youngster in the household surreptitiously introduces to an ant hill. The result is a variety of shimmy dances by the gentlemen who dance with the wearer of the flowers. A chase ends this comedy.—*MATTHEW A. TAYLOR.*

"Brownie's Little Venus"

(Century Comedy Featuring the Dog, "Brownie," and Baby Peggy—Length Two Reels—Released by Universal)

"BROWNIE'S LITTLE VENUS" is an amusing series of dog and baby tricks in which the Century dog and Baby Peggy have about equal opportunity. With family audiences it will register as a satisfactory number on the bill and should prove especially attractive for children's matinees.

The picture recently found a place on the New York Rivoli bill where it went over in good shape.—*J. S. DICKERSON.*

"Cyclone Smith's Vow"

(Two Reel Western Featuring Eddie Polo—Released by Universal)

THIS picture is the first of a series of two-reels featuring Eddie Polo, erstwhile serial star. The series is called "The Return of Cyclone Smith" and is a sequel to some similar productions made by Mr. Polo several seasons past.

The initial offering is a melodramatic short feature in which the star figures as an ex-convict of a Western state who has done time for a crime his brother committed. He gets a job on a ranch and wins the heart of the rancher's daughter. His past is discovered, however, and his suit disapproved.

Later he starts out to capture some bandits, only to find one of them is his brother. The brother is killed by one of his companions which releases "Cyclone" from a promise made to their mother and explanations and a happy ending follow.

As a story "Cyclone Smith's Vow" contains nothing new and its development wastes little time with details. However, the picture has action of the sort that admirers of the star undoubtedly like and viewed from this angle it should prove a satisfactory release.—*J. S. DICKERSON.*

Movie Chats—No. 40

(Released Through National Exchanges, Inc.)

THERE is considerable action in this short subject, but it is chemical and not movie action. The reel is entitled "The Chemistry of Combustion" and shows a series of experiments illustrating the spontaneous, and at times, violent combustion which results when various chemicals are mixed. The titles are technical, and only a chemical student will know it is all about. However, the result is interesting to watch, even to the "great unwashed" of moviedom. To them chemistry is a land of temperamental elements which very suddenly and unaccountably erupt, expand, fume and combust, in a most mysterious manner. And this reel will increase their wonder and add to the mystery.

—*MATTHEW A. TAYLOR.*

Coming— An American Classic
"SHADOWS OF CONSCIENCE"
Starring RUSSELL SIMPSON Supported by a noted cast of players.
Produced by RUSSELL PRODUCTIONS, Inc.
Directed by John P. McCarthy
It's going to make new box office records

"Hiking the Alps with the Swis Boy Scouts"

(Kineto Review No. 42—Released through National Exchanges, Inc.)

THIS is a most appealing short subject—on of the most appealing, in fact, of the Kinet Review series. Besides being a Swiss sceni it will be welcomed by every youngster who be longs to, or is interested in, the Boy Scou movement. And there are few boys, and ne many more adults, who could not be included i this list. The Swiss youngsters are clean cu likeable chaps, and this reel follows thei through the most striking points of interest i the Bermese Oberland, scenically one of th most enchanting spots on the globe. For in stance, they visit the Simplon Hospice, and rom with the majestic St. Bernard dogs.

This is a Kineto review which should be we com in any theatre.

—*MATTHEW A. TAYLOR.*

"The Cowpuncher's Comeback"

(Two Reel Western with Art Acor Starred—Released by Universal)

ART ACORD and a cast of cowboys con tribute a lot of hard riding and quic shooting in this conventional Western about girl who owned a ranch, a wandering cow puncher who protected her and thwarted a num ber of villains who were rustling cattle.

Action is the keynote of the entire two ree and viewed from this angle the offering is en tirely satisfactory.

As an actor Acord is a first-class horseman Joey McCreery is the rose of the rancho. Th story and continuity is by Robert Dillon. Ed ward Laemmle directed. Some very fine wester scenery is in evidence.—*J. S. DICKERSON.*

"A Tongue Sandwich"

(Mutt and Jeff Cartoon—One-half Reel—Wm. Fox)

THESE two brain children, or pen childre of Bud Fisher get mixed up in this hal reel with a Chinese tong. The result is on fairly amusing. Comparing it with other adve tures of this inimitible pair of cartoon cha acters, the subject is below par. They have bee more cleverly drawn in the past. And the have been more amusing ideas in previou drawings. This one concerns the sudden ar well-plotted rescue of Jeff by Mutt from sacr fice to a Chinese god. Tieing the Chinks' cu together is largely responsible.—*MATTHE A. TAYLOR.*

"Netting the Leopard"

(Jack Allen—Wild Animal Scenic-Pathe

A PICTURE which grips the spectator an compels his attention throughout is th visualization of the art of capturing big gam "Netting the Leopard" introduces the intrep Major Jack Allen in the wilds of India a complishing his task virtually with his ba hands and some good stout rope. The hunt uses neither steel trap nor any cruel devic Which of course makes the picture doub thrilling because one realizes the animal has sporting chance. The Major approaches l prey fortified only with his courage, and quickly does he execute his work that the b cats are safely netted and tagged for the zo One Reel.—*LAURENCE REID.*

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Southern House Remodeled Into a Modern Moving Picture Theatre

Mobile, Alabama, Now Has Movie Temple with Metropolitan Appointments

Taking over of the old Dauphin theatre by J. B. Webster and the remodeling and transforming of it has resulted in Mobile, Ala., getting a moving picture temple—the Bijou—of which the city may well be proud. The new show house will be operated by the Bijou Amusement Company, which already owns and operates the Empire theatre in Mobile. Mr. Webster is president of the company, H. W. Fowler vice-president and Miss Marguerite Luckel, secretary and treasurer. Miss Luckel will also act as manager of the new theatre.

The Bijou theatre is a materialization of the mutual confidence existing between the people of Mobile and the Bijou Amusement Company, Miss Luckel stated.

"The Bijou was built," said Miss Luckel, "because it was felt that the people of Mobile would appreciate a new theatre and because of the splendid patronage they have given the Empire theatre in the past seven years. We have tried to live up to this policy and Mobilians have been exceedingly generous in their response. We introduce the Bijou theatre with the feeling that amusement lovers in this city deserve the best and that they always appreciate it."

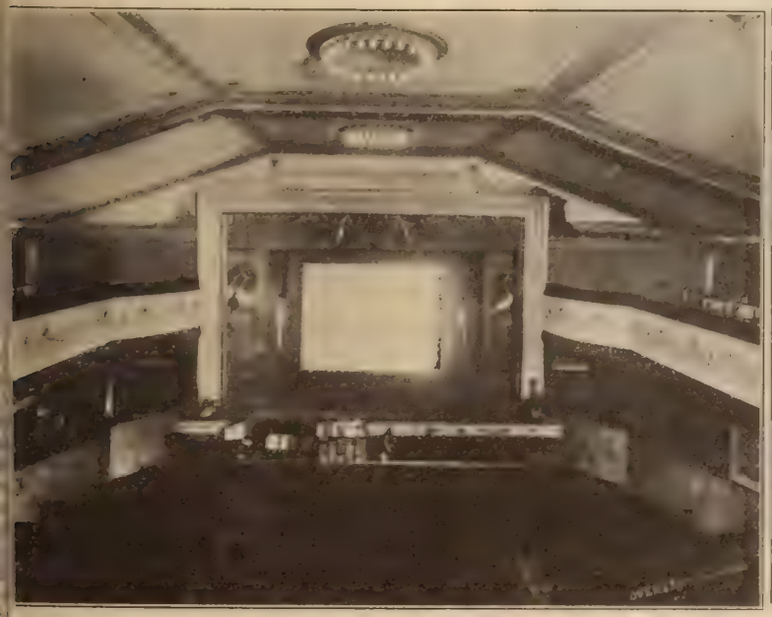
Miss Marguerite Luckel, manager of the Bijou and Empress theatre, Mobile, Ala. The former, which is a First National sub-franchise holder, opened recently

The equipment and decoration of the Bijou theatre places it in the class of modern theatre construction, and it is possibly the most up-to-date playhouse within a radius of several hundred miles. Work was begun on the building in February and has progressed with attention and care to every detail which would give Mobilians a better theatre.

The entrance on Dauphin street is through a foyer 100 feet in length, the front being developed in verde antique bronze. A Spanish Moorish design has been selected for the foyer, gold and green being the keynote of the color plan here as well as in the house. Tiffany blends were used by the artist, James F. Guiterrez, who did all the designing and decorative work. The walls are panelled, pilasters and panels being outlined with gold and black while the woodwork is mahogany. The foyer is tiled and brass posts connected with green velvet ropes serve to separate incoming and outgoing audiences.

Within the theatre, the Spanish Moor-

(*Continued on page* 1656)



view of the stage screen, orchestra pit and boxes of the Bijou theatre. The Bijou is a First National sub-franchise holder

Auditorium of Mobile's new theatre, the latest house to be added to the Capitol Theatre Company's chains

Hansen vacant seat indicating cabins in foyer of Grauman's theatre, Los Angeles. On left is first floor plan and on right the balcong seating arrangement

Hansen Seating Device Installed in Million Dollar Los Angeles House

New System Proves Highly Successful in Graumans Third and Broadway Theatre

New equipment for theatre conceived by a telephone company electrical engineer and consisting of seating plan of the house shown in miniature electric lights in a cabinet in the foyer, each one connected with a single seat and lighting if the seat is empty, has been installed in Grauman's Third and Broadway theatre, Los Angeles, and is proving highly successful. According to Mr. Grauman, the vacant seat indicator is worth a great deal daily to his house, for it means the elimination of help, the pleasing of patrons by permiting them to select their own seats and at the same time shows the floor managers and ushers every vacant seat in the theatre. An extension of the device, with an additional cabinet, is being placed in the private office of Mr. Grauman so that he will at all times know the number of people in the theatre.

The device was invented by Harris J. Hansen, and is known as Hansen Vacant Seat Indicator. It is very simple in its construction and operation, and consists of applying the telephone switchboard devices to the seats. On each seat is a small spring, which raises the seat slightly. This operation makes an electrical connection by a small switch and the light goes on in the indicator cabinet. Every fifth row in the indicator cabinet has green lights, making it easy for the usher or patron to immediately see the exact location of the vacant seat for which the light is burning.

The cost of operation is trivial, as a transformer cuts down the electrical current to ten volts, the required amount for the lighting equipment in the cabinet. The equipment can be installed after completion of a theatre, as cables are used to connect the indicator and the seats. The company owning the patents planned to install the devices on a lease basis.

Sid Grauman looking over the Hansen vacant seat indicator just installed at his Million Dollar theatre at Los Angeles

Projectionists' Letter Box

J. A. B., Ohio: Will you tell me in what way the Compensarc differs from the ordinary house-transformer?

Reply: A compensarc is an adjustable transformer of the constant voltage type. That is, when the current on the arc side varies the voltage remains approximately the same, although there is a very slight voltage increase with considerable increases in current. In this respect it is similar to a pole—or, as you call it, a house-transformer. But the compensarc differs because of the reactance coil which is placed in series with the secondary. This coil is the current controlling means operated by the switch on the cover of the compensarc. With all of the reactance cut in, the current is at its lowest point. Successive current steps are obtained by cutting out certain portions of the reactance coil.

C. S., Los Angeles: In an argument—a friendly one—here recently it was stated that by speeding up the machine, the revolving shutter would cut through the light beam faster and therefore give more light on the screen. The man who put forward this idea said that the Baird uses the principal on all its machines. It doesn't seem right to me, but I am not sure. Do not use my name in the answer.

Reply: This question comes up frequently. It has even been discussed in the News, but since C. S. is ignorant of the facts, others may be also, thus making it worthwhile to repeat the facts here.

No matter how high you speed your machine, providing you do not alter the gear train of the shutter shaft, you cannot get additional illumination on the screen. For while your shutter does revolve faster your film is passing the aperture faster in the same proportion. The shutter is therefore still allowing the same percentage of light to reach the screen.

And what is more, this is *not* the idea used in the Baird projector. The Baird uses a two-winger running on a 1½ to 1 basis. This means that instead of the shutter making one revolution to each revolution of the flywheel it makes one and one-half turns.

Suppose, for example, you number the two equal blades on the Baird No. 1 and No. 2. As the intermittent starts to pull the film down blade No. 1 covers the light ray. As the film rests and is being projected to the screen blade No. 2 and then blade No. 1 cut across the ray and provide the balancing flickers. Finally as the film starts to move again blade No. 2 covers the ray. Thus you see that the shutter has made one revolution and a half to the one cycle of film movement.

The quicker covering power of the blades and their rapid obscuring movement when used as flicker blades means that a greater percentage of the total light flux reaches the screen. But the machine itself rotates no faster than the ordinary projector.

Arthur J. Smith, chief projectionist of Capitol theatre, New York

Start Texas House

Actual construction work has begun on the new $30,000 auditorium now being built at McKinney, Tex.

It is located near the city square and is 80x100 feet—NOBLE.

Mystic Reopens

After extensive alterations the Mystic theatre, New London, Conn., has been reopened. The home has been thoroughly renovated. A large lobby is one of the innovations.—AGARD

Chief Projectionist at Capitol Theater An Enthusiast on Latest Equipment

Arthur J. Smith Always on Lookout for New Devices—Praises Paramount Condenser Lens

Arthur J. Smith, who as chief projectionist of the Capitol theatre, New York, who is in charge of about the neatest projection room that it is possible to have, is always on the lookout for equipment that will stand all the unusual strains which it would be called on to bear if used in that large house.

Smith is as much an authority on the use of devices and equipment as one man is able to be. He has worked at every end of the camera and projection game for about the past seventeen years. Starting out as a camera man he traveled through most of this country for several companies.

At one time he became interested in the improvement of color films. This was when that art was in its first stage. So in line with his usual pioneering methods of always looking for new devices and improvements in any part of the movie game. With a side kick he traveled to Germany and spent much time and much of his resources working on this idea.

Afterwards he returned to camera work again and was with D. W. Griffith for five years. During this time his ramblings took him into nearly every section of the globe—Canada, South America, Austria, Germany and France.

He is now chief projectionist of the Capitol, perhaps the best known temple of motion pictures in the world. Smith is an ardent enthusiast about any piece of equipment which he has found to have worked well for him. Smith has several small labor and time-saving devices in the Capitol's projection room which he has designed himself.

The chief projectionist and his staff, George Bothwell, Cecil R. Wood, Sr., Cecil R. Wood, Jr., Robert Millstein and Fred Stoffregen had great difficulty in securing a condenser lens that would bear the strain of the work at the Capitol. Several condenser lens were tested out and proved failures, as they could not stand the heat generated by 150 amperes in the arc, necessary for the large throw of two hundred and seventeen feet to the 22-foot square screen. Smith, after experimenting and testing, at last found a lens which satisfied him—the Paramount Condenser Lens.

M. H. Tromba of the Paramount Lens Corp.

Smith says that he is very well pleased with these lenses, declaring that they have been subjected to very severe and rigid tests, and have withstood all of them. "The Paramount condenser lenses are about twice as hard as the others we have tried, and withstanding pitting, they last over twice as long. They give a clear field, with almost no spherical aberation. The grinding and polish of the lenses are good, and there is no discoloring. The lenses have been subjected to amperage varying from 140 to 150. They are a true economy, besides withstanding all the unusual strains which they must bear in the Capitol."

Pastime Amusement Co., of Charleston, S. C., Planning to Erect Its Sixth House

S. D. Easterby, Efficiency Manager, Visits Equipment Centers in Quest of New Ideas

Charleston, S. C. is the home of the Pastime Amusement Co., a live-wire organization headed by Albert Sottile, who is president.

At present this company has five theatres, all of which are equipped with Simplex Projectors, installed through the Lucas Theatre Supply Co., of Atlanta, Ga.

These theatres offer a wide variety of entertainment such as vaudeville, road attractions and the best of motion pictures, including the city news, shot by a local cameraman. All of which is something to feel proud of, having been accomplished in a few short years.

As an expression of their faith in the future of Charleston, the Pastime Amusement Co. will open their sixth theatre this fall, which, according to present plans, will be one of the foremost in the South.

With this end in view, S. D. Easterby, general efficiency man for this progressive company, has been scouting around the country for ideas that could be incorporated in the new house which would add beauty and comfort to same.

While in New York, Easterby visited the Simplex factory, Capitol theatre, Cinema equipment center and many other places well known in the industry. Mrs. Easterby who accompanied her husband was busy, too, taking in the various organ recitals with visits to a number of organ factories, as upon her judgment will rest to a large degree the selection of the organ for the new theatre, she being an accomplished musician.

S. A. Wall and H. R. Meyer, projectionists with the above company, were also recent visitors to New York, and spent considerable time at the Simplex factory, watching the making and assembling of projectors.

Plan New Theatre

Plans are being drawn by the Hoffman-Henon Co., of Philadelphia, for a $600,000 legitimate theatre to be located at 1825-33 Market Street, Philadelphia. The capacity of the house will be 2,400. A. M. Greenfield, of Philadelphia, is agent for the syndicate putting up the theatre.

One of the two six-foot Monsoons installed in the Bijou theatre, Richmond, Va. Monsoons were put in the Lyric, Academy, Bijou, Isis and the Odeon theatres

One of the giant Monsoon fans which were recently installed in five Wells theatres in Richmond, Va. This fan was carried about the city on trucks in operation

Monsoon Company Stages Novel Stunt in Making Installations in Richmond

Trucks Bear Giant Monsoon Fans Through Streets in Operation—Five Wells Theatres Equipped

Richmond, Va., was recently treated to the most unique parade in the history of the city when a string of huge motor trucks, loaded with equipment of the Monsoon Cooling System, Inc., wended their way through the streets to five theatres of the Wells Amusement Company and now the Lyric, the Academy, the Bijou, the Isis and the Odeon theatres are the proud possessors of Monsoon Cooling Systems. Two of the trucks are shown in the accompanying photographs; one bearing a Giant Monsoon in operation.

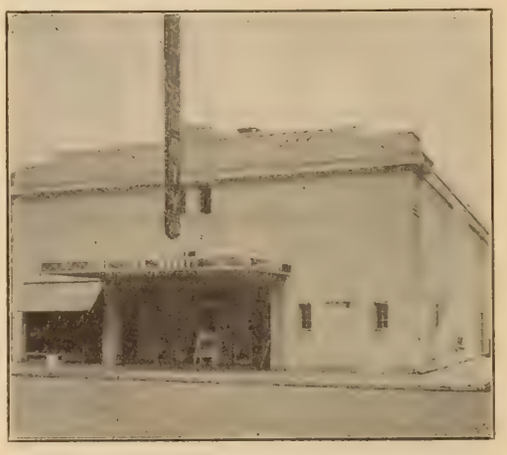
The equipment required to insure perfect comfort to the patrons of the Isis theatre during these sweltering days consisted of two Duplex Sets, one with two seven-foot and the other with two five-foot "Monsoons." With the assistance of a 10 and a 5-horse-power motor they will furnish pure air in abundance with the result that the theatre will not only be cool, but thoroughly ventilated at all times.

In the Bijou theatre a Duplex Set of two six-foot "Monsoons" and two eight-foot "Monsoon" singles were necessary to make the theatre comfortable. The power for this collection of breeze makers consists of a 5 and two 2½-horse-power motors.

The Lyric theatre boasts of a No. 9 Duplex Set with two nine-foot fans operated by a 20-horse-power motor while the Odeon has two six-foot "Monsoon" Singles with a 5-horse-power motor and the Academy a Duplex Set with two eight-foot "Monsoons" and a 15-horse-power motor.

In all, fourteen "Monsoons" and eight motors with a total of 65-horse-power are going to do some tall chasing of hot weather and the patrons of five Wells' theatres are going to be happy in the knowledge that they may now enjoy watching their favorite "movie star" or "staress" without drops of perspiration skidding down their back or dripping off the tips of their nose. And, more than that: when an exhibitor gives a contract for the installation of a cooling system in five of his theatres at one time to one manufacturer it is a pretty good indication of the exhibitor's confidence in the ability of that manufacturer to "deliver the goods," and, what is more, in this instance, it is an excellent proof of the wonderfully growing popularity of "Monsoons."

Furthermore, be it known, these installations were made without interferring in the least with the usual performances in any of the theatres.



The Allender theatre at Colfax, Wash.

Special Story on Ventilation Next Week

New House at Hannibal

A theatre having a seating capacity of 1,600 is being erected at Broadway and Fifth Street, Hannibal, Mo., which is expected to be completed by about the first of the year. The house will be constructed entirely of white glazed terra cotta, and will be designed in the Adams period of English Renaissance architecture. The plans are by T. P. Barnett Co., St. Louis.

House Opens at Hope, Arkansas

The Alice theatre at Hope, Ark., will open soon. It is modern and strictly up to date—NOBLE.

Theatre for Fort Worth

The Rialto Amusement Co., Fort Worth, Texas, is remodeling a building at Fifth and Main Streets into a theatre at a cost of $600,000. The capacity will be 2,000. J. S. Phillips is general manager and second vice-president of the company.

Cann Has New Iris Device

A new camera device which Bert Cann is employing for the photography of productions presenting Doris May as a star in her own right, in Hunt Stromberg Productions released by Robertson-Cole has attracted attention.

The new invention is in the form of an automatic iris. Under the old system of a hand-propelled iris, the cameraman was required to turn the camera crank with one hand, and operate the iris, by means of a little lever, with the other. This was satisfactory to an extent, but in comparison with the new automatic iris attachment, which, attached to the camera, is operated by the pressure of a tiny button, fades into oblivion, for the new invention gives a smoothness and clarity not held by the old method, and also lightens the task and concentration of the cinematographer.

The finesse and brilliancy of the photography is said to be one of the important features of the production qualities of the first Doris May production.

"Power's Governor Type Mechanical Speed Control Is Very Simple and Works Perfectly" Says F. H. Richardson

Progress
DEPEND UPON POWER'S

The Noted Editor of the Projection Department of Moving Picture World

THE NEW POWER'S SPEED CONTROL

F. H. RICHARDSON

MOVING PICTURE WORLD, SEPT. 17TH, 1921

The Nicholas Power Company is out with **a new and exceedingly unique projector mechanism speed control,** which combines a mechanism almost exactly similar to the take-up friction device now in use on the Power's Projector and a spring-actuated engine governor.

The control **has been thoroughly tested out,** and we may accept the fact that the Power Company is willing to supersede its old type speed control with the new as pretty conclusive evidence that the **new control is all right.**

Looking at Figure 1 we see shaft M, on either end of which are collars P and Q. This shaft runs in bearings N and U. All parts between pulley A and part B, including ball bearings O, G and F, are mounted on shaft M, but are not in any way attached thereto.

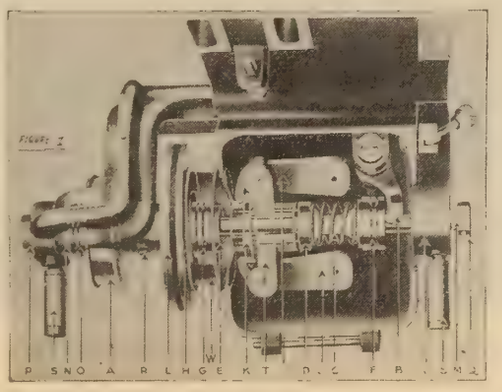
Get it clearly in your mind that these parts simply use shaft M as a spindle upon which to revolve.

The action of the governor is as follows: The driving motor is belted directly to pulley A, which accommodates a ⅝-inch flat belt. This pulley, together with part L and the disc or face of friction material attached rigidly thereto by means of screws, form one part and revolve as a unit.

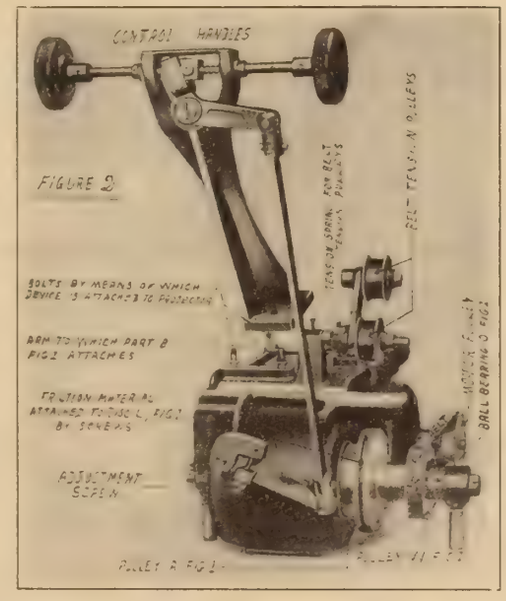
Part B is a fork which forms the lower end of the speed control handle used by the projectionist. Part F is a ball bearing, as are also part G and O. These three bearings ride on shaft M. They do not, however, carry any part of the machinery, but act as thrust bearings to accommodate the difference in movement between parts A-L and all other revolving parts of the mechanism. In other words, they carry the end thrust, which is the basic principle upon which the whole device operates.

How It Operates

When the projectionist's speed control handle is in the position which stops the projector mechanism, fork B is moved back away from thrust ball bearing F. When the projectionist's speed control handle is in a position which starts the projector mechanism, fork B is moved against thrust bearing F, shoving it endwise and compressing coil spring C, which brings part L and H together under pressure. The projector is driven by a ⅝-inch flat belt operating on pulley W, which is a part of disc H.



Now look at Figure 1 for a moment. Pulley A and disc L are driven direct from the motor, as per Figure 2. Coil spring C being compressed by part B, brings discs H and L together under pressure, the amount of pressure depending upon the amount of force exerted by coil spring C. The projector mechanism being driven by pulley W, we may easily understand that when the pressure between the two friction discs becomes sufficient, the projector mechanism will be started.


CONTROL HANDLES
FIGURE 2.
BELT TENSION PULLEYS
BOLTS BY MEANS OF WHICH DEVICE IS ATTACHED TO PROJECTOR
ARM TO WHICH PART B FIG 1 ATTACHES
FRICTION MATERIAL ATTACHED TO DISC L, FIG 1 BY SCREWS
ADJUSTMENT SCREW
BALL BEARING O FIG 1

Where the Governor Comes In

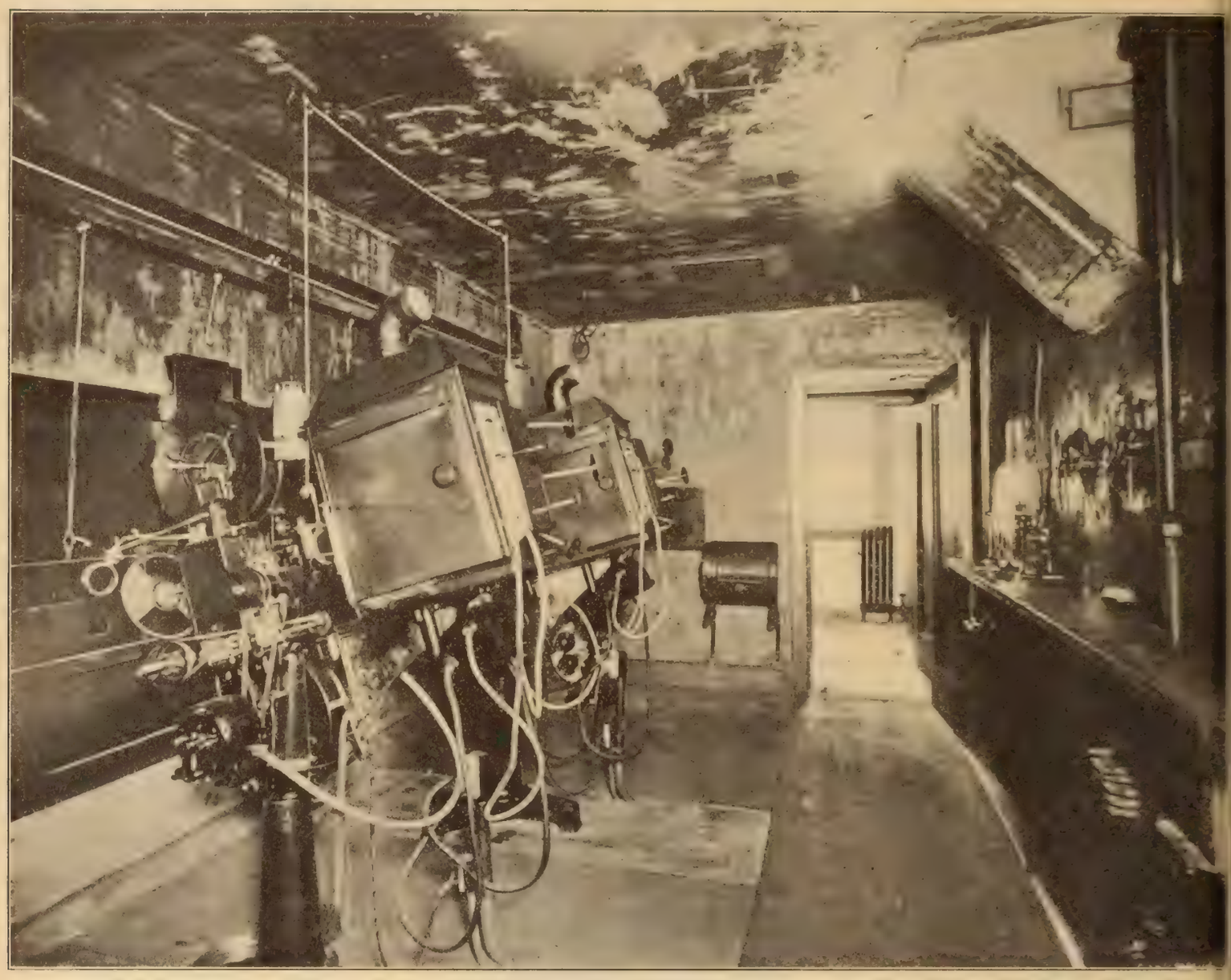
And here is where governor I comes in. Governor weights I J, being subject to centrifugal force, the tendency is, of course, to throw them outward, and thus to pull part K towards coil spring C, thus compressing spring C and reducing the pressure between parts L and H.

When it is desired to drive the projector at a certain rate of speed the projectionist sets his control handle in the proper position, which will cause spring C to exert just enough pressure so that when the speed reaches the desired point, governor weights I J will exert sufficient force to relieve the pressure between discs L and H, and thus prevent the speed of the projector mechanism going beyond the desired limit.

This sounds a bit complicated, but it **really is very simple,** also **it works perfectly.**

As we before said, the device **has been thoroughly tested** by the Nicholas Power Company. **There seems to be nothing likely to get out of order,** and **we congratulate the company on the improvement** thus accomplished in the Power Projector.

NICHOLAS POWER COMPANY
EDWARD EARL PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.



Projection room of the new Aldine theatre, Wilmington, Del., showing the two Simplex machines

Simplex Lands in New Wilmington House

Lewis M. Swaab & Son, of Philadelphia, Pa., distributors of Simplex Projectors for Delaware, southern New Jersey and Eastern Pennsylvania, report the opening of the Felt Bros. new 2,000-seat Aldine theatre, Wilmington, Del., which is said to be one of the largest theatres ever erected in the State.

One of the many novel features of this new theatre is the large comfortable projection room, which is sixteen feet wide and ten feet deep. There is also a noise-proof room for the generator set, as well as a lavatory and wash room.

The equipment consists of two Type "S" motor driven Simplex Projectors with Snaplite Lenses, Kleig Spotlight, Martin Rotary Converter and a special metal work-bench placed in the rear of the Simplex Projectors. This bench contains a motor rewind, concealed light for use when splicing films and compartments for scrap film, carbons and tools.

Frank Page and Albert B. Williams are the lucky projectionists whose duty it will be to project an eighteen-foot picture on a Super-lite Screen at a distance of one hundred and fifty feet with the above equipment.

Thomas W. Lamb, the architect, is to be congratulated upon his thoughtfulness in providing such wonderful working quarters for the projectionists, for with such conditions it makes a projectionist take pride in his work and good projection is bound to be the result.

New Theatre for Toronto

Toronto, Ont., will shortly have another large moving picture theatre the latest film palace being erected at Spadina avenue aid Dundas street by Standard Theatres, Ltd., which is a comparatively new theatre organization. The new house will seat 2,000 persons—GADISH.

Block of Buildings Being Completed

An extensive building operation, consisting of a block of stores, offices, apartments, garage and a large theatre is being completed at Washington and Main Streets, Poughkeepsie, N. Y., by George Cohen. The theatre will have a capacity of about 1,600.

To Demonstrate New Projector

John Doherty, an expert machinist, h arranged to demonstrate his new moti picture projector—"The Peerless"— the members of the International Proje tion Association and others interested 12 o'clock midnight, Sept. 23, at the cl rooms, 437 East 145th Street New Yo City.

Texas Theatre Opens

The Sunshine theatre, under the ma agement of A. A. Kelley, was opened at Gustine, Tex., Saturday, to pleas capacity business with admission pric fixed at 11 and 17 cents, including w tax—NOBLE.

Enlarging Strand

The Strand theatre in Stamford, Con is being greatly enlarged and redecorate and will be reopened shortly. The proje tion room has been equipped with thr Baird machines.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

Eastman Positive Film

WITH TINTED BASE

makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

It's a new Eastman product but the response from the trade has been general and immediate.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"Vets" Operate Machine Equipped with Powers-G. E. High Intensity Arc Lamp

Theodore Ridder and Michael Smith Are Proud of Installation at Central Theatre

Theodore Ridder and Michael Smith, veteran projectionists at the Central Theatre, Broadway, New York, are the first operators to run a machine equipped with Power's G E High Intensity Arc Lamp. The installation in the Central on June 15 is claimed to be an event in cinemachinery industry.

Ridder and Smith were employed by the Fox Film corporation at the time the installation was made in the Central, but this theatre has now been taken over by the Universal Film Company and Ridder has been made chief projectionist with Smith as his assistant. Prior to his becoming an operator about twenty-two years ago Ridder was a machinist. He was then engaged

Michael Smith

by Pailey to run the machines in Proctor's Theatre, 28th Street and Broadway. The picture was run by Pailey as an act. Only one reel was shown and many will remember that often audiences found one reel more than sufficient. From this theatre Ridder went to Proctor's, 125th Street Theatre, New York, later becoming road machinist for the old Kinetograph Company. He remained when the firm was taken over by the General Film Company and spent four years traveling the Poli circuit. Since then he has been with the National Board of Censorship and with Fox in the Laboratory and Foreign Departments.

Michael Smith, Ridder's assistant, is also an old operator, starting over ten years ago as reel boy and becoming a full fledged operator in the Ohio Theatre, New York, one of the first of the Moss houses. He then tried being an exhibitor by opening the first open air motion picture theatre in Camden, N. J. At the close of the summer season he was employed by Rothafel in the Regent, New York. He has since gained wide experience by working for the Fox circuit, Sidney Cohen, Griffith, Prisma and others prominent in the motion picture industry.

Smith and Ridder are the two leading projectionists of the Central staff and are the ones who have handled the Power's G E Lamp since its installation, which they have taken great pride in doing. The installation on July 15th was of the simplest nature and was without special preparation. A representative of the Nicholas Power Co., simply installed the lamp in a Power's 6B Type "E" Lamphouse, gave a few general directions regarding the new device to Theodore Ridder and M. Smith, and then left. The two veteran projectionists proceeded to give the afternoon's performance with the Power's G E lamp and have continued to operate it since. With this installation the high intensity arc lamp passed from the experimental stage into the files of commercial use.

When asked to furnish a few details regarding Power's-G. E. Lamp and its operation, Ridder said, "Speaking for myself and Mike, we have taken considerable satisfaction in having been the first men to operate Power's G. E. Lamp in any theatre. While there have been many experiments with the High Intensity Lamp this installation marks the successful inauguration of this new lamp for practical theatre operation. We have had no trouble with the lamp apart from a few minor changes which were found advisable when the new device was subjected to practical tests in this theatre. The Nicholas Power Company is substituting carbon clamps of an entirely new design in place of the spring clamps now in use and the spring tension controlling the contact shoes will be removed a considerable distance from the source of heat. These two changes will entirely eliminate any troubles developed through the springs in the clamps and on the contact shoes becoming annealed and thus losing their tension. The lamp eliminates two-thirds of the work in trimming and the sp once set remains the same unless lamp is move It does away with the tightening up of nu which was frequently necessary on the old sty arc control as this lamp embodies its own a control. The entire device is remarkable co pact and is entirely inside the lamphouse. Th does away with the possibility of stumbling ov the arc control which not infrequently happe with the devices now on the market. The lam requiring no adjusting of screws to lengthen shorten arc and inserting and replacing carbo is a very simple matter. Summed up t Power's G. E. Lamp is extremely simple operation, is very cool, embodies its own a control, has few parts to get out of order, a is as close to being automatic as any proje tionist could wish."

Theodore Ridder

Veteran Projectionist Realizes Need of Efficient Film Delivery Servic

Charles F. Mavety, Operator at Toronto, Canada, Runs a Fleet of Three Cars

Charles F. Mavety, a veteran moving picture projection machine operator of Toronto, Ontario, has built up an extensive film delivery service in Toronto for which he operates a fleet of three motor trucks and one passenger automobile, the latter being used for delivery work when emergency arises.

Mavety made his start when he realized how much inconvenience and confusion was caused through the make-shift methods of delivering films, frames, posters and signs between local exchanges and theatres almost every night in the week. Mavety was the operator in a nice West End suburban theatre, and he knew exactly how careful he had to be to see that films were delivered in time for shows, and had to be returned quickly for use in some other house in Toronto or elsewhere. He undertook to transport films to and from the theatre where he was employed, and it was not long before an exhibitor up the street asked him if he would like to be responsible for the delivery work in connection with the films for his house. This gave Mavety the real idea of a special delivery service for theatres only to l managed by a man who was right on t inside of the business and who knew eve pitfall of film transportation. He launch into business for himself.

After several years of hustling, Mave is the proprietor of an enterprise that do business with about 80 theatres in Toron —almost all of them. These include t Allen houses, the independent neighbo hood theatres, and others.

Mavety has devised an order form f the use of exhibitors which shows wh features, serials, comedies and other film as well as posters, are to be picked up delivered on various days during a wee These forms are used by exhibitors, a Mavety's drivers follow instructions wit out further worry. Under Mavety's d rection they know exactly when to st out on the rounds for either delivery pick-up and regular routes are followe A single extra trip costs 50 cents to a exhibitor or exchange manager, but reg lar contract rates are arranged for co tinued service requirements.—GLADISH.

tart Niagara Falls Theatre

The excavations for the new Grand heatre in Niagara Falls, Ont., have been ompleted and the foundations set. This ew $250,000 building is expected to be ompleted next March. It is located at ueen street and Buckley avenue. There ill be four stores on the Queen street ront and eight apartments on the upper oor. The theatre will have a seating apacity of 1800.

The Lock City Theatres, Inc., of Lockort, N. Y., will have offices in the Murphy uilding, East avenue and Elm street, ntil operations for the new house which is company will build, begin. The plans re now ready for public inspection.

All contracts have been let for the new trand theatre, Niagara Falls, N. Y., the terior of which will be a reproduction f the Tivoli in Chicago. Wright & remer, Inc., of Niagara Falls, have the ontract for this house. Structural steel now being erected. The theatre is beg built by the Cataract Theatre Corporaon, in which A. C. Hayman of the Falls nd Joseph A. Schuchert, two veteran estern New York picture men, are interested.

The new Lafayette Square theatre, now eing erected by the Monumental Theatre orporation, of Buffalo, on Washington reet, near Lafayette square, in the Queen ity of the Lakes, will be ready for the ntertainment of the public by Christmas, ys a mammoth sign erected this week on e front of the new office building being ected by the same company next to the eatre.—TAYLOR.

Metal Frames Aided Exhibitors

Howard Reif, owner and manager of e Rialto theatre, Cleveland, Ohio, has und a simple solution for a dressy house ont, even when the architect has done hat he could to obviate any chance of a splay for the people on the sidewalk nder a marquise. The marquise on his eatre was, of necessity, extended over e sidewalk at the same level as the ceilg of his lobby, so that no space was ft for the installation of lights or other splay under it.

Banners were not satisfactory, for no atter how carefully they were put in sition they began to sag in a day or two nd looked sloppy. Cardboard was no tter, and even beaver board would not and the strain of being stretched over e lobby.

Metal frames finally solved the probn. The metal gave a rigidity which nich made it possible to use either ths or cardboard, and also offered a corative effect which greatly enhanced e appearance of the lobby.

Projectionists make use of "Projectionists' Letter Box" on page 1648

The Rialto, Macon, Ga. Latest addition to the Capital Theatre Co. chain

Capitol Theatre Co. Adds Another Modern Movie House to Their Chain

The Rialto at Macon, Georgia, a Comfortable Moderate Sized Theatre Modernly Equipped

With the completion of the Rialto theatre at Macon, Georgia, the Capitol theatre company, which is controlled by the Southern Enterprises, Inc., of Atlanta, has added to its growing chain another comfortable moderate-sized moving picture house. The Rialto is located on the site of the old Macon theatre on Cotton avenue at Cherry street.

The house was put up under the direction of Walter Thames, a local contractor, and is a gem of motion picture architecture. Embodied in the Rialto are all the latest devices which provide for the comfort of the patrons. The Rialto has a capacity of 800.

The general color scheme of the theatre is rose, a gray blue, and tan, combined with several other colors in the detailed decorations with pleasing effect. The entrance, a half circle in shape, is tan and blue with a ceiling of buff. The background of the interior is tan relieved with large panels of rose outlined in blue with small designs of gold. The panels in rose are separated with columns painted a chocolate color—just a tone deeper than the tan which predominates.

The fixtures of the stage carry out the rose idea in the peacock and rose flowers that stand out brilliantly on a black background of heavy silk.

Approximately five hundred people can be seated in the main auditorium on seats that are arranged on a sharp slant towards the stage. Because of this unusual slant the stage is but a few feet from the main floor. The balcony has a capacity of about three hundred.

At the heads of the stairs to the balcony is located a reception room, furnished with wicker and five floor lamps and a reading lamp on a long table. Leading from the reception room there is a rest room for women. This room has all the marks of a sun parlor with its large windows draped in blue and gold, and with its gray wicker chairs upholstered in blue and gold with touches of rose. In addition to these two rooms there is a dressing room for women, and a smoking room for the men.

The Rialto has a $20,000 Robert-Morton organ and is equipped with an up-to-date cooling system. It is Powers equipped.

Southern House Completely Remodeled

(*Continued from page* 1647)

ish design has been modified by modern tions of the beams, cornices, proscenium arch, and balcony. The scenic work around the proscenium, the dainty classic bits circling the balcony and the harp moclassic adaptations detected in the decoratifs placed about the walls are distinctive touches. Every bit of work on the walls has been done by hand.

The house has a seating capacity exceeding 1400, with wide aisles and numerous exits to permit of emptying the theatre instantly. In addition to the Dauphin street entrance, there is another exit on Conception street. The orchestra floor has a comfortable slope with seats of fumed oak upholstered in brown leather. The aisles are covered with dark red carpets. Several stage boxes are on the orchestra floor while the balcony has a semicircle of loges. The boxes are done in golden Tiffany blends and draped with green velvet curtains. All curtains, drapes and carpets were furnished by L. Hammel & Company of this city. The chairs and

Lobby of the Bijou as it appeared on the opening night

other fixtures of this kind came from the Winter Safe and Fixture Company. To further carry out the color scheme the large steam radiators are painted in dull green. L. Leahy furnished all steam fittings and plumbing work throughout the building.

A beautiful feature of the completed theatre is the distinctive lighting effects. An indirect lighting system has been installed except for the house lights to flood the theatre between pictures. Amber and green lights concealed by the cornice and controlled by a perfect system of dimmers permit of some exceptionally lovely lighting effects. The switchboard is the most complete of its kind in existence and controls every wire in the house. Huge golden bowls flood foyer and house with white lights by the indirect method.

Ventilation in the Bijou will be secured by three Typhoon fans, two exhaust and 20 wall fans, the system resulting in a perfectly cooled and thoroughly aired house at all times.

The Bijou will be an Associated First National House.

Rembusch Screen in Century Theatre

The two-million-dollar theatre of Charles E. Whitehurst of Baltimore and his associates—the wonder Century, has such an exceptionally large capacity that all the equipment must be of unusual quality to uphold their ends.

The theatre has a seating capacity close to 4,000, and when the roof theatre for special feature showings is finished, will make a total of nearly 7,000. To handle the crowds, there are three elevators, each measuring 8 feet square with a capacity of 4,500 pounds, which can take one hundred persons per minute from the foyer to the roof theatre.

The stage, screen and projection equipment were all selected to meet the fitting needs of the Baltimore house. The projection room over the balcony measures eighteen by twenty-four feet. On one side there is a rest room and on the other a rewinding room that is six by eight feet. The battery of three machines are operated from three wired direct current of 120-140 voltage.

To meet the especial needs of such a large house a Rembusch Crystal Gold Fibre Screen was selected. The screen measures sixteen by twenty-one feet and rceives a picture 19.6 by 14.6 feet. The throw to the screen is one hundred and forty-five feet.

Immense Monsoon fans can produce an entire change of air in the house in two minutes, as the system throws a 1,000,000 cubic feet of breeze. The fans are driven by a 30-horse-power electric motor.

New Theatre Burned

The Dirigo theatre at Ellsworth, Me., a motion picture house built last year was recently destroyed by fire. The loss was about $20,000—AGARD.

Dallas House Changes Ownership

The Capital theatre, formerly Dallas Opera House, will be opened by the Southern Enterprises, Inc., at Dallas, Tex., about September 15. Carl Peters, now manager of the Jefferson, will have charge of the Capital with Floyd Stuart as supervisor and Frank Powell as scenic artist—NOBLE.

Theatre as Business Asset

That a motion picture house is considered a desirable asset to business prosperity of a town, or section of a community, is being illustrated at Southington, Conn., where merchants of the southern district are taking the initiative in securing a playhouse there. They hold that absence of a motion picture house results in loss of trade, residents of that section going to other parts of the town to combine "taking in the movies" with a shopping trip. As a result, several of the merchants have bought a centrally located site on Main street, and are having plans for a family motion picture house drawn, work to be started as soon as the plans are accepted. No details as to identity of merchants back of the project or general plans for the house will be divulged until the plans are accepted—AGARD.

New Theatre, Baltimore, Renovated

Charles E. Whitehurst's new theatre Baltimore, Md., was recently opened after being renovated at a cost of $15,000. The house is now decorated with a French gray damask effect on the walls of the auditorium. The mellow lights have Japanese silk shades. New seats of blue velour have been installed. The walls of the foyer have been finished with a Caen stone effect, while the sub-foyer is done in French gray. A new women's room is among the improvements.—COOPER.

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O'Brien with Realart Studios

H. E. O'Brien has resigned his position with the motion picture division of the Westinghouse Electric & Mfg. Co., at Los Angeles, in order to take charge of the electrical department of the Realart Studios in that city.

H. F. O'Brien

Mr. O'Brien has been in the employ of the Westinghouse Electric & Mfg. Co., in their Los Angeles office, for nine and one-half years. Approximately five years of this time has been spent by Mr. O'Brien in handling the motion picture studio and theatre business exclusively, making most of the large power installations in the Los Angeles territory. More than one hundred theatre installations were also made by Mr. O'Brien.

He assisted in certain improvements in design in the East Pittsburgh works of the Westinghouse company. Mr. O'Brien has been unusually successful in the fields that he has been in, and an auspicious career is predicted for him with the Realart Studios.

Capitol, Vancouver, Opens

H. M. Thomas, of Toronto, general manager of theatres of Famous Players Canadian Corp., arrived in Victoria, B. C., late in August for the grand opening of the new Capitol theatre, Victoria, on September 7. He was accompanied by J. R. Muir, of Vancouver, district manager for British Columbia for the corporation, and Ralph Ruffner, manager of the Capitol theatre, Vancouver.—GLADISH.

Returns from Tour

Miss Martha McCarthy, of the Nicholas Kessel Laboratories, returned last week from a four months' tour of Europe. The trip was the first real vacation Miss McCarthy has had since her incumbency at the big Fort Lee plant. England, France, Belgium, Switzerland, Italy and Germany were visited.

Enlarge Greer Theatre

The Grand theatre, at Greer, S. C., has been leased from C. W. Drace by J. C. Dreher, of Blackville, S. C., who announces that a better class of films will be run in future. A new brick front has been added to the theatre and the seating capacity has been increased to approximately eight hundred. Mr. Dreher, who is an experienced moving picture theatre operator, will have personal supervision over his theatre.—KEENEY.

To Open Movie House

Isaac Rosen has purchased a building on Broad Street, Willimantic, Conn., and is having it altered into a motion picture theatre and store building. He plans to open the theatre about October 1.—AGARD

Ferncliffe to Open

The Ferncliffe theatre at Lee, Mass., is nearing completion and will open some time this month. One of the features of the house will be a $6,000 Wurlitzer organ. The Ferncliffe is said to be one of the first theatres in the section to have such an equipment.—AGARD

Report Syndicate Will Lease Theatres

A moving picture syndicate is reported to be negotiating with C. W. Rackliffe, for the taking over of two of his houses, the Suffolk theatre at Worthington Street, Springfield, Mass and the Suffolk theatre at Holyoke, Mass.—AGARD

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What F. H. Richardson Says in the Moving Picture World, Sept. 10, 1921

Regarding the

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The Raven Screen Company has submitted to the department samples of the very excellent screen surface it is putting out. The surface consists of a very finely woven cloth facing, carried on a backing of rubberized material.

The surface seems to be about as nearly a perfectly devised one as it would be possible to get. The surfacing material is very thin, but between it and the rubberized backing is a filling of some sort, so that the screen presents a dead white and very finely grained projection surface.

The material is very flexible, or perhaps we might better say pliable. The makers claim that it may be laundered, the same as a linen sheet.

For a portable screen we do not believe that the surface under discussion could be materially improved upon. For a traveling exhibitor it is ideal, and for the theatre the surface certainly would give an artistic picture, with no appreciable fade-away presenting.

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These are busy days at the plant of the Newman Manufacturing Company, in Cincinnati. Machinery has recently been installed for the manufacture of wooden frames and the finishing touches to the various departments are being added this week.

The House of Newman has realized for some time past that there exists a constantly growing demand for elaborately ornamented display cabinets, and that many exhibitors will overlook the long life of Newman Brass Frames in favor of more "showy" wooden frames.

The majority of these frames will be made throughout of genuine oak; most of them will be machine-carved, but the Newman folks are also prepared to manufacture hand-carved frames and ticket booths.

The frames will be finished in all natural wood finishes, that is the regulation mission colors. Preparations have also been made for finishing the more expensive frames in gilt, copper, verdi and duo-tones.

In preparing this line the Newman folks have been careful to include a large number of combination photograph and poster frames. All of these frames are arranged to hold one one-sheet poster in combination with several 8 x 10 in. or 11 x 14 in.. photographs.

In the line has also been included an announcement card holder, with spaces for each day of the week, and several special unit frames and corner display cabinets.

Arrangements have been completed for making quick shipments from their Chicago branch, as well as from the main factory.

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"THE AFFAIRS OF ANATOL" is deserving of superlatives from every angle. Perhaps no picture ever produced occupies quite its position or could be so fittingly selected as an example of what the photoplay may achieve.

"The Affairs of Anatol" is not an "accident" as has often been claimed for the unusual picture. It represents something that brains, money, technical knowledge, studio experts and exceptional players have conceived, planned and executed, with a very definite knowledge of what the result thereof was to be—a picture that would set a new standard because no part of its construction suffered in comparison to another—a "Deacon's One Horse Shay" as it were.

Undoubtedly to Jeanie MacPherson goes first prize in the awards for work well done. With an idea suggested by the play of the same name, Miss MacPherson has built a story, without plot complication or the use of a villian, that is never commonplace, usually highly entertaining and often wtih a truly humorous touch and which carries suspense and interest from the first scene to the final fadeout.

Illustrating these scenes are titles so epigrammatic and cleverly worded that they stand as models. The continuity is divided into four episodes, with the action and incident of each unbroken—a perfect work.

From this material Cecil De Mille has delivered his share of a great whole. The sets are lavish, sometimes bizarre, and novel when required as a proper background for the action, but always artistic, and in keeping with the spirit of the play. The direction is faultless. It gets the most from every bit of incident, maintains the exact tempo desired in each scene but never overstresses a point. The camera work and lightings could not have been improved upon. The art titles are in colors and set a new standard.

In the matter of acting, the picture is truly all star. Every member of the cast has a real starring role and is a fine type for the part.

Wallace Reid is a convincing "Annatol." He resorts to farce comedy tricks occasionally but never to the detriment of the picture. Theodore Roberts makes the part of the stand-pat old rounder a real personage. Bebe Daniels is indeed the "good little bad girl." Wanda Hawley just misses being perfect as the girl of the "primrose path" and Gloria Swanson is a fine type as the wife.

As a box office magnet the picture can not fail. It will please audiences from a dozen different angles and it has quite as many exploitation possibilities. If ever a picture was sure fire, for big cities and little towns alike, this is one. The man who doesn't sell out for every performance of a double run should turn his show shop into a Quaker meeting house.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Anatol De Witt Spencer.....Wallace Reid
Vivian—his wife.....Gloria Swanson
Max Runyon.....Elliott Dexter
Satan Synne.....Bebe Daniels
Abner Elliot.....Monte Blue
Emilie Dixon.....Wanda Hawley
Gordon Bronson.....Theodore Roberts
Annie Elliot.....Agnes Ayres
Nazzer Singh.....Theodore Kosloff
Orchestra Leader.....Polly Moran
Hoffmeier.....Raymond Hatton
Tibra.....Julia Faye
Dr. Bowles.....Charles Ogle
Dr. Johnson.....Winter Hall
The Spencer Butler.....Guy Oliver
The Spencer Maid.....Ruth Miller
The Spencer Valet.....Lucien Littlefield
Nurse.....Zelma Maja
Chorus Girl.....Shannon Day
Bridge Players.....Elinor Glyn, Lady Parker
Guests.....William Boyd, Maud Wayne
Stage Manager.....Fred Huntley
Chorus Girl.....Alma Bennett

Suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker. Written by Jeanie MacPherson. Personally directed by Cecil B. De Mille.

PRESS NOTICE—STORY

Cecil B. De Mille productions are famous for the ultra-fashionable wardrobes of the feminine players, but it remains for "The Affairs of Anatol," the latest Cecil B. De Mille Paramount production which comes to the ———— theatre next ————, to set a new mark in this respect.

An important contributing cause to the general effect is the remarkable assemblage of feminine players who appear in this production. Gloria Swanson, Wanda Hawley Bebe Daniels, Agnes Ayres and Julia Faye, are all famous for their fashion flaire both on and off the screen. The first named trio wear gowns in this picture that rival the latest Parisian creations. The other three shine by contrast because of type of roles which they portray.

PROGRAM READER

All the world knows Arthur Schnitzler's famous play, "The Affairs of Anatol." Written by one of the foremost Continental playwrights, it achieved great popularity both in Europe and America, where it served as the starring vehicle for John Barrymore a few seasons ago.

(Continued on page 1669)

"THE GIRL FQOM GOD'S COUNTRY"
(Nell Shipman Productions-F. B. Warren Corp.)

Moviesque in Plot; Excellent in All Other Ways

THE versatile Nell Shipman is just that in her latest production for release through the F. B. Warren Corp. She is the author, star and co-director of a picture which gives her a dual role, and which has a plot into which are crammed all sorts of intrigue, adventure and mystery.

"The Girl From God's Country" might be termed "moviesque" in its story and development. To counterbalance this there are some excellent "great outdoor" scenes; plenty of attractive animal shots; a well selected cast; and an abundance of real action. Miss Shipman knows full well the charm of the "snow country" to a picture audience. This is undeniable. She introduces herself as "Neeka," the French-Canadian girl, hurrying in a crude canoe through the rapids to save an endangered puppy, and from then on her outdoor scenes are well nigh perfect. "Neeka" is a wild, untamed young thing—"one of nature's vampires"—and when the story allows her to mingle with society people it affords opportunity for humorous sub-titles. Also there is a very slight resemblance to the "female Tarzan" role, with its consequent appeal.

By calling the picture "moviesque" we mean that the story is so complex, so improbable, and so filled with unconvincing twists, that it cannot be accepted by discriminating audiences who have outgrown the typical movie plot. It is really two stories. One takes place in the North, where the supposed father of the nameless girl returns. Revenge is sought and the man is nearly murdered. Then there is a quick shift to Southern California and an aeroplane story. New characters are introduced. There is to be a trans-Pacific aeroplane race, and the supposed father has stolen the plans for solidified gasoline and a motor silencer, the inventions of a demented recluse. Then comes an earthquake, the inventor regains his memory and recalls that he is the true father of "Neeka." All the characters are trapped in a fire, escape in the nick of time, and the girl and a blind aviator jump into a plane for the trans-Pacific flight. They meet an enemy plane in mid-ocean; he falls into the water, and the girl jumps after him to obtain the stolen plans. The blind man, alone, pilots his machine in the air above, and after the girl has defeated her enemy, he hears her cries (there is a motor silencer), swoops down and picks her up, and off they go to win the trans-Pacific flight and spend a honeymoon in Honolulu.

Such a whirl of complex action will be a delight to some audiences and is most assuredly not fatal to the picture's box office value. Certainly the production is scenically beautiful, very capably acted and filled with excellent photography.—Length, 7 reels.—*Matthew A. Taylor.*

THE CAST

Neeka LeMort / Marion Carslake.....Nell Shipman
Owen Glendon.....Edward Burns
J. Randall Garslake.....Al. W Filson
Pierre LeMort.....George Berrell
The Old Inventor.....Walt Whitman
Otto Kraus.....C. K. Van Auker
Notawa.....Lillian Leighton
Sandy McIntosh.....L. M. Wells
Mrs. Kraus.....Milla Davenport

Directed by Nell Shipman and Bert Van Tuyle.
From a story by Nell Shipman.

PRESS NOTICE—STORY

A virile, fast-moving drama of the Northlands is announced as the feature attraction at the ———— theatre for ————, when "The Girl From God's Country" will be shown. This picture stars Nell Shipman, who will be remembered from her work in "Back to God's Country" and other thrilling pictures of the snow country. "The Girl From God's Country" is a fitting vehicle for the talents of this star, who not only enacted the leading role, but who also wrote the story and directed the picture in collaboration with Bert Van Tuyle.

Miss Shipman plays a dual role. She enacts the part of a wealthy Southern California society girl, and that of a French-Canadian girl of the North country, parts which call for two distinct personalities. While the cast is an all-star one, including such players as Edward Burns, Walt Whitman, Al Filson and George Berrell, it has a number of screen actors which are nameless. They are bears, deer, foxes, wild cats and even skunks. The scenes laid in the Northland are scenically some of the most beautiful to reach the screen.. They bring the atmosphere of that land of romance and adventure, of brave men and true women, direct to the audience.

The story itself is a gripping one, and one that holds the interest of the screen fans to the very last moment. This is because of the excellent suspense and action which fills every foot of the film. It has, in short, all of the elements which go to make up a successful and popular audience picture. It will be shown at the ———— theatre for ———— days beginning ————.

CATCH LINES

See this great picture of the great outdoors, starring Nell Shipman, the unforgettable heroine in "Back to God's Country."

See all the thrills of the northlands and the thrills of the air in the trans-Pacific flight. All in "The Girl From God's Country," starring Nell Shipman, to be shown at the ———— theatre on ————.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 7, 1921.

ACTION (UNIVERSAL) HOOT GIBSON.....SEPT. 10
"Action melodrama lives up to its title."—M. P. News.

AFTER YOUR OWN HEART (FOX) TOM MIX.....AUG. 20
"Humor and new gags make this quite interesting."—M. P. News.
Exhibitor Comment—"Ordinary offering, but pretty fair business due to Mix fans."

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

AT THE END OF THE WORLD (PARAMOUNT) BETTY COMPSON.....AUG. 27
"Disappointing melodramatic romance, but may slide by."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEATING THE GAME (GOLDWYN) TOM MOORE.....SEPT. 17
"Fortune hunter" idea developed into fine entertainment."—M. P. News.
Exhibitor Comment—"Tom Moore scores again in this picture. Excellent box-office attraction, and we played to good business." "Had good business on this production. Seemed to please. Fine picture."

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business." "Dorothy Dalton fans sadly disappointed with this last production of hers."

BEYOND (PARAMOUNT) ETHEL CLAYTON.....SEPT. 17
"Spiritualistic propaganda grafted to 'Enoch Arden'"—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG GAME (METRO) MAY ALLISON.....AUG. 20
"Fairly interesting picture for May Allison."—M. P. News.

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.
Exhibitor Comment—"Everyone liked this comedy drama." "Average business."

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED.....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK SHEEP (CHAUDET-HURST-PINNACLE-STATE RIGHTS) NEAL HART.....SEPT. 17
"Western with Neal Hart makes good program offering."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.
Exhibitor Comment—"A fair picture, but box office reports were unsatisfying."

BLOT, THE (LOIS WEBER-B. F. WARREN CORP.) SPECIAL CAST.....AUG. 27
Miss Weber builds up-to-the-minute, entertaining picture."—M. P. News.
Exhibitor Comment—"Good picture with entertaining story, but business fell off a little owing to the return of the heat wave."

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"This picture is in no wise out of the ordinary." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Pleasing picture, fair receipts." "A real big feature which appealed strongly to men and children, but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one." "One of the finest pictures of the season—and it went over just moderately well. Business just average."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months." "Fine picture. Business unusually good for this time of the year." "Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BROKEN SPUR, THE (BEN WILSON-ARROW) JACK HOXIE....SEPT. 17
"Scenic values add to average western."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST.....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average." "The old double role turns up once more, and is not handled any better than usual. Picture has some good settings, and a fair plot. An average picture and box office attraction." "Why did they 'star' Doris May in this? She was merely a supporting lead, and not much of that."

BURN 'EM UP BARNES (MASTODON FILMS, INC.) JOHNNY HINES.....SEPT. 3
"Melodramatic farce furnishes entertainment and couple of thrills."—News.
Exhibitor Comment—"With Johnny Hines here in person, this picture cleaned up big. Hines probably was the big attraction, although his first picture is a breeze affair, with plenty of laughs."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW.....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CAPPY RICKS (PARAMOUNT) THOMAS MEIGHAN.....SEPT. 3
"Good audience picture with some excellent comedy sequences."—M. P. News.

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY 9
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape." "This one pleased my audiences, but did not draw." "Fair. Not as good business as I expected. Just cleared expenses."

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG.....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Star put it over. Did pretty good business." "Really Clara Kimball Young's most brilliant play. Did good business."

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY 9
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.
Exhibitor Comment—"Fine business and picture seemed to entertain." "Fair picture. Business ordinary."

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST.....JULY 16
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.
Exhibitor Comment—"Pleased our audiences and drew good patronage."

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY 23
"Fails to come up to expectations."—M. P. News.
Exhibitor Comment—"Very good picture and did a good business." "Very good feature, with excellent receipts." "Drew an average attendance for a week's run." "Commonplace offering, but did pretty good business because Thomas Meighan has friends." "A good picture, well liked by patrons and attracting excellent business." "Fair production with average business."

CRAZY TO MARRY (PARAMOUNT) ROSCOE ARBUCKLE.....AUG. 13
"Arbuckle returns to slapstick and provides much humor."—M. P. News.
Exhibitor Comment—"Best picture Arbuckle has ever made. Excellent business." "One of the best Fatty has put over in five reels, but they prefer him in two reels." "Roscoe Arbuckle scored once more in this feature which appealed to our patrons and did excellent business." "A great big hit. Very successful and did a very fine business on it."

CUP OF LIFE, THE (INCE-ASSOCIATED PRODUCERS).....SEPT. 10
"Colorful and interesting in every department."—M. P. News.

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG. 6
"Average program picture on a heart interest theme."—M. P. News.

DAUGHTER OF THE LAW, THE (UNIVERSAL) CARMEL MYERS.AUG. 13
"A particularly good melo well worth seeing."—M. P. News.
Exhibitor Comment—"A very good picture with fair box office value." "Fine picture which brought good business."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

Box Office Reports continued on page 1664

"THE SHADOW OF LIGHTNING RIDGE"

(Selig & Rork-Aywon-State Rights)

Rapid-Fire Action Here and Plenty of Thrills

TRUST Snowy Baker to put over a smash-bang, thrilling melodrama! In his first production, "The Fighting Breed," the Australian Douglas Fairbanks indicated that he knew something about entertaining an audience, for he displayed a sample of horsemanship that is only duplicated in one or two instances on the screen—and never surpassed. "The Shadow of Lightning Ridge" even for an obvious type of melodrama offers something absolutely new in the shape of stunts. Which must be considered quite impossible, you might say, judging from the fact that most incident is unoriginal. Perhaps the freshness of these stunts may be found in the fact that the picture was made in the Antipodes—coupled with the fact that Snowy Baker has caught a new perspective.

There is nothing tedious about this picture. From the moment that the star, masquerading as a highwayman, puts over thrill number one, which may be catalogued as a daring hold-up of a stage, to the moment when he crosses the trunk of a tree on horseback with a girl in the saddle as the pretty captive, he is constantly doing something in the line of stunts which has one sitting right up and paying strict attention. Baker is at his best in the saddle. Yet on foot he seems to be able to express himself in various ways. And the smile that conquered in "The Fighting Breed" is flashed again and it sure radiates personality.

"The Shadow of Lightning Ridge" is largely made up of physical action which revolves around a picturesque figure who takes to highway robbery to execute revenge upon a certain individual. He is not a highwayman in the general sense, since he confines his operations to the above mentiond party. This figure is represented as wealthy and it is the highwayman's object to ruin him financially for dishonoring his mother years before. Wilfred Lucas, who directed the feature and played the role of the rich landowner, has injected enough sure-fire touches to make it thoroughly appealing. There are a few feminine figures who are involved, one of whom is the fiancee of the ranchman. But with a truly feminine impulse she is attracted to the bold highwayman through sheer admiration for his bravado manner and his undeniable courage.

Baker leaps over fences and cliffs and displays a horsemanship seldom equaled, and he asserts his personality in such compelling fashion that you follow his exploits with the deepest interest. The story ends by lifting the clouds from the character of the landowner. A sub-title states that a relative is the guilty one. The backgrounds taken against the Australian hills are truly picturesque. They represent a new type of landscape.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The Shadow ..... Snowy Baker
Edward Marriott ..... Wilfred Lucas
Dorothy Harden ..... Brownie Vernon

By Bess Meredyth and Wilfred Lucas.
Directed by Wilfred Lucas.

PRESS NOTICE—STORY

The internationally famous star, Snowy Baker, who combines the spectacular stunts of Douglas Fairbanks and the Western prowess of William S. Hart, is coming to the ———— theatre next ———— in his newest picture, "The Shadow of Lightning Ridge. His personality is one that captures the hearts of men and women alike and he exercises an ever growing appeal owing to his infinite variety. His pictures are certain to be crammed with action since he is a great swimmer, fancy diver, rower, boxer, wrestler, fencer, crack-shot and a marvelous horseman.

"The Shadow of Lightning Ridge" presents Snowy Baker in one of his greatest accomplishments—his horsemanship. Playing the part of a picturesque highwayman, who has taken to the road not for gain but for revenge, he makes the figure of the Shadow one that interests the spectator from beginning to end. His skill in the saddle and the ease with which he accomplishes his ends spells an entertainment which is genuinely entertaining. Wilfred Lucas, who directed the feature, also plays a conspicuous role and gives a finished performance.

PROGRAM READER

The internationally famous star—the popular Snowy Baker, who is to Australia what Douglas Fairbanks is to America—will appear at the ———— theatre next ———— in his newest picture entitled "The Shadow of Lightning Ridge." Here is a star who is unquestionably one of the most skillful horsemen of the day. He is an all-around athlete who can swim, row, dive, wrestle, box, and accomplish anything seemingly in the line of stunts. And "The Shadow of Lightning Ridge" is crammed with adventure and excitement throughout its interesting action. It is a picture certain to keep the spectator on the anxious seat of suspense.

SUGGESTIONS

Here is a picture crammed with adventurous action of the most exciting sort and it would be well to exploit it along this angle. Tell that Snowy Baker has endeared himself to the hearts of the public through his daring stunts, his winning personality, and the fact that he is an all-around athlete. Tell something of his ability and his plea to fame. Bring forth that he is a champion boxer, that he is an accomplished swimmer and that he can ride like Tom Mix and duplicate Fairbanks in accomplishing the impossible. You can bring out that the picture is filled with extraordinary thrills.

CATCH LINES

See Snowy Baker, the athlete of the Antipodes, in a picture crammed with extraordinary thrills.

See Snowy Baker, the athlete of the Antipodes, in a picture crammed with thrills and excitement. A picture you won't forget in a hurry.

"WHERE MEN ARE MEN"

(Vitagraph)

Fairly Entertaining Because of the Punch

WILLIAM DUNCAN'S name as star or director of a picture is sure enough guarantee that before the final fade-out is reached the spectator is certain to witness scenes which contain a hefty melodramatic punch. "Where Men Are Men" introduces the star-director in a feature after a sojourn in the serial field. The five-reeler is not new to him, so he is able to adapt himself to the demands of the story without stretching it beyond the realm of plausibility.

The picture in no way reflects a serial. Which is to say that Duncan has maintained a good perspective while laboring with the continued story. Being a virile, rugged actor, it is certain that his roles must be made to fit him. Consequently the figure of the Eastern tenderfoot who settled in the West, prospected, and learned how to cultivate a quick trigger-finger and measure out a punch straight from the shoulder looks as it was made to order.

The feature is of an obvious design and if Duncan erred in his direction it is in allowing the action to drag in a few places. Again there is too quick a transition in the hero's personal appearance to make it ring as genuine as in the introductory reels. The figure of Foster, the tenderfoot, is presented in a mysterious fashion. Some uncouth Westerners would attempt to besmirch his character and make out that he is the murderer of his partner. The action is placed in the early reels around the saloon of a mining camp—a saloon in which the prospector meets the girl, who for some reason unexplained is acting as entertainer. Duncan holds the attention because you instinctively feel that red-blooded incident is about to occur. And it comes with a regular he-man fist fight.

The star believes in realism. He has allowed a beard to decorate his face—a beard that only a razor could remove. But when the girl is spirited away to a health camp, the action becomes a trifle mild simply because the hero must display his wardrobe. He goes up to 'Frisco and returns with sport clothes and renews his romance. And when the lovers are alone, the flash-back is revealed explaining the reason why the tenderfoot stayed and became proficient with the two guns—so that his partner's memory may be avenged. A note of coincidence creeps in when the heroine is revealed as the daughter of the dead partner. But in its favor is the familiar Duncan punch. The plot becomes quite involved when it concerns a lost mine and certain claims, and the spectator's attention is liable to wander in these scenes. However, all things considered, "Where Men Are Men" is pretty good entertainment.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Vic Foster ..... William Duncan
Eileen ..... Edith Johnson
Frank Valone ..... George Stanley
"Dutch" Monahan ..... Tom Wilson
Laura Valone ..... Gertrude Astor
R. C. Cavendish ..... Harry Lonsdale
Sheriff Grimes ..... George Kunkel
Mike Regan ..... William McCall
Monty Green ..... Charles Dudley

By Ralph Cummins.
Scenario by Thomas Dixon, Jr.
Directed by William Duncan.

PRESS NOTICE—STORY

"Where Men are Men," the William Duncan production, is a strong and virile drama of the gold camps in California. There is a fascination about the story which is bound to appeal not only to the Vitagraph star's army of followers, but to all photoplay patrons who like the outdoor type of drama. The story is an adaptation of a novel by Ralph Cummins and comes to the ———— theatre next ———— with a cast that includes Edith Johnson, Tom Wilson, George Stanley, Harry Lonsdale, and Gertrude Astor.

Mr. Duncan directed the picture besides playing the most important role. The plot deals with a young Easterner who seeks gold in Death Valley, California. He establishes a partnership with an aged prospector, who is later found slain. Enemies seeking to freeze out the Easterner try several schemes and the outsider even suspects a new girl who has come to the locality as being one of their tools. There is action throughout the entire picture and the story is clean and wholesome.

PROGRAM READER

A romance of the open country—full of adventure is "Where Men are Men," the Vitagraph feature which comes to the ———— theatre next ———— starring the virile William Duncan. It is the story of a youth who spent several years in the Death Valley gold region in search of a fortune. It is a story which was selected by the star-director because of the great opportunities it afforded him. The greater part of the production is filmed in the open against beautiful backgrounds. A big fight scene comes at the climax of the picture. So come and see "Where Men are Men," a red-blooded story of red-blooded people in the great open spaces. Full of love, romance and adventure.

SUGGESTIONS

Here you have a picture which features the star-director, William Duncan. This rugged actor has been appearing in serials and has built up a steady following through his sincerity and enthusiasm for his work. State that the picture is a colorful production of the great out-doors which carries plenty of action and punch. You can stimulate interest with a teaser campaign. Make plain that Edith Johnson is in the cast as leading woman. Many of your patrons will recall her as the co-star with Duncan in the Vitagraph serials. Blind teasers look like the best angle for advertising here. For example—"It occurred in the Country —Where Men are Men."

Exhibitors' Own Box Office Reports

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DISRAELI (DISTINCTIVE PRODUCTIONS-UNITED ARTISTS) GEORGE ARLISS ..... SEPT. 3
"Conclusive proof that the screen is progressive."—M. P. News.
Exhibitor Comment—"Booked for three days—played to a week of excellent business. More than pleased—it delighted."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER ..... JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST..... AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.
Exhibitor Comment—"A catchy title, which is always a big help in attracting attention. Picture better than the average and business as good as could be reasonably expected for the season." "This picture in a tie-up with Harold Lloyd's comedy, "I Do," made last week a very good business week for our house." "Good picture, but only played to average business."

EVER SINCE EVE (FOX) SHIRLEY MASON..... AUG. 27
"Fluffy story carries little interest."—M. P. News.

EXPERIENCE (PARAMOUNT) SPECIAL CAST..... AUG. 20
"Rich settings and fine cast will probably put this morality play over."—M. P. News.

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST ..... JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTER, THE (SELZNICK) CONWAY TEARLE..... SEPT. 3
"Conway Tearle drama; conventional, but failed with suspense."—M. P. News.
Exhibitor Comment—"Average picture to average business."

FIGHTING BREED, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER ..... AUG. 27
"Something doing every minute in this two-fisted picture."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO..... JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.
Exhibitor Comment—"Only a fair picture. Business the same." "Went over fairly well with business so so."

FINE FEATHERS (METRO) SPECIAL CAST..... JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studios compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business."

GARMENTS OF TRUTH (S-L-METRO) GARETH HUGHES..... SEPT. 10
"Entertaining farce comedy with Gareth Hughes as star."—M. P. News

GET YOUR MAN (FOX) BUCK JONES..... JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GIRL'S DECISION, A (RAINBOW FILM CO.-STATE RIGHTS) SPECIAL CAST ..... SEPT. 3
"A Western drama that looks a good State right bet."—M. P. News.

GOD'S CRUCIBLE (ERNEST SHIPMAN-WINNIPEG-HODKINSON) SPECIAL CAST ..... SEPT. 17
"Picture would hit high spots with more even continuity."—M. P. News.

GOLDEN SNARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE ..... JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.
Exhibitor Comment—"Business not as good as it should have been for people like Curwood productions here." "Book for week, played three days. Business terrible. Picture not so bad." "Fair outdoor story. Warm weather a logical time to show it. Business good."

GOLEM, THE (PARAMOUNT) SPECIAL CAST..... JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST..... MAY 21
"Talky picture, not pure entertainment."—M. P. News
Exhibitor Comment—"Very poor. Time-worn theme, poorly developed. Poor interest throughout and business was bad."

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON..... AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.
Exhibitor Comment—"Very good picture. Pleased the patrons and comment quite favorable. Business better than the average, a portion of the credit for which should go to the merits of the picture itself and to the popularity of the star with local fans, who played well in 'The Great Moment,' as she usually does in other productions." "An ordinary picture which attracted fair business. Women liked it." "Went over fine. Receipts pleasing."

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM ..... JULY 30
"Human document on mother-faith theme."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI..... MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business bad throughout week." "A mediocre picture and business was bad." "Disappointing. Lacking in originality."

HEART OF THE NORTH (GEORGE DAVIS-JOE BRANDT-STATE RIGHTS) SPECIAL CAST..... SEPT. 10
"An old plot made thoroughly likable by action and acting."—M. P. News.

HEART LINE, THE (PATHE) LEAH BAIRD..... JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART TO LET, A (REALART) JUSTINE JOHNSTONE..... AUG. 6
"Light and sugary entertainment here."—M. P. News.

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST ..... MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HELL DIGGERS, THE (PARAMOUNT) WALLACE REID..... SEPT. 3
"Not Reid's best, but a satisfactory offering, nevertheless."—M. P. News.
Exhibitor Comment—"Went over big to better than usual crowds." "A good picture which did a profitable week's business." "Very good, played to nice house throughout week's engagement, receipts pleasing." "A picture much below the average of Reid's work. Lacks love interest essential in this star's pictures. Subject did not please."

HER STURDY OAK (REALART) WANDA HAWLEY..... AUG. 20
"Wanda Hawley picture only mildly entertaining."—M. P. News.
Exhibitor Comment—"Good little picture that got by all right." "Disappointing. Not up to standard. Business poor." "Pleasing, but Walter Hiers carries the honors."

HICKVILLE TO BROADWAY (FOX) EILEEN PERCY..... SEPT. 10
"Eileen Percy's most enjoyable light comedy."—M. P. News.

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY..... APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair." "A rather unusual production. Played in conjunction with 'A Voice in the Dark,' and drew well."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM..... MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN ..... MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was expressed by many patrons." "Only fair picture with business the same."

HOME STUFF (METRO) VIOLA DANA ..... JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons." "Only fair picture—with business the same." "The only drawing card in this picture is the personality of the star. It is a very poor plot at best. Even the interesting details of country life did not help to put any interest into the story." "Viola Dana as a box-office attraction will soon lose out if she is starred in any more like this."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST ..... JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM ..... MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average." "An excellent drawing card; well balanced production which did a good business for a week." "Fair picture and drew fairly well."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON ..... MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump." "Good average picture. It drew fairly good business, considering very warm season when so many of this section find it convenient to be out of the city on the Gulf beaches." "Theatre decorated to resemble log cabin in mid-winter, which had a psychological effect on crowds in hot weather. A good business all week."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

INFAMOUS MISS REVELL, THE (METRO) ALICE LAKE..... SEPT. 10
"Entertainment values are not prominent here."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS..... MAY 14
"Rather unusual and offers fair entertainment."—M. P. News

JACK RIDER, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS ..... AUG. 27
"Good incident in this lively western."—M. P. News.

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN.JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.
Exhibitor Comment—"Very well balanced picture. Absence of subcaptions well received, consensus being audiences appreciated trend not being broken. Receipts dandy." "No sub-titles are used, and they are not missed. Plot rather trite, but artistically developed. Drew well." "Too sombre and religious. Average business."

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT ..... MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat." "Entertaining feature with better business than usual." "Clean, amusing little picture." "Well received. Light, but apparently what they want."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN ..... JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment—"Full week, but not to a full house. Material for a great comedy, but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

KISS, THE (UNIVERSAL) CARMEL MYERS..... JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY..... JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business." "A fair attraction with ordinary business." "Of medium grade only. Receipts fair."

LAND OF HOPE, THE (REALART) ALICE BRADY..... JULY 9
"Entertaining comedy drama built around new and appealing theme."—M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

LAST CARD, THE (METRO) MAY ALLISON..... JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON)..... APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

Box Office Reports continued on page 1666

"FOOTFALLS"
(Fox)

Morbid Murder Mystery Is Harshly Emphasized

IT is a morbid composition that Fox has uncovered in "Footfalls." Evidently Mr. Brabin, the adaptor and director, being presented with the task of holding the attention through ten reels, has resorted to undue emphasis in stressing the pathos and sentiment. He has a sure grasp upon situation and climax, but in carrying out the salient points the interest slackens in the forepart of the picture. Here it is that he resorts to crude touches of country characterization and atmosphere. And these touches coupled with the abrupt transition into a murder mystery spell a curious entertainment. So complete is the suspense here that one forgets the romantic and sentimental interludes that opened the story.

There is a quartette of figures—an old, blind cobbler whose sense of hearing is wonderfully acute, his son who has reached adolescence with a smouldering passion for a sweetheart of his boyhood days, the girl, who is of a flirtatious disposition, and a city engineer. The cobbler listens to the footfalls of the passersby and identifies them correctly. He even guesses accurately the moods and impulses of his son as he storms through the house and clod-hops up the stairs. The boy is goaded into a desperate state of mind because of the amorous attention paid the girl by the engineer and a quarrel ensues—a bitter, vengeful quarrel. And one of these men is killed while the other attempts to make away with the bag of gold as the house is burning.

The cobbler listens to the footfalls, realizing that he will recognize the identity of the criminal. The mystery is established from this premise. But where the logic falters is in the conduct of the cobbler's son. It is he who started the quarrel—who caused his rival to fight in self-defense. Yet for some unaccountable reason, the engineer is held responsible for all the tragedy. He is made a hunted figure. Meanwhile the cobbler watches and waits and his patience is rewarded when the criminal slouches back, heavily disguised, and meets his punishment from the hands of the morbid blind man.

His life is being crushed out and onlookers are focusing their horrified attention to the crevices of the shop. Yet certain figures storm the door with a huge beam. Just why the engineer should show such a transition of character is inexplicable.

The picture is heavy and actually grewsome in its details. The early reels are cluttered up with rural hokum and exaggerated acting by Tom Douglas, who as the youth indulges in an endless variety of facial grimaces. Estelle Taylor is too sophisticated of expression to make the heroine always sincere. But Tyrone Power gives an unusually compelling study of the blind cobbler. "Footfalls" never reaches the rock-bottom of reality despite the apparent earnest striving to make it throb with life.—Length, 10 reels.—*Laurence Reid.*

THE CAST

Hiram Scudder ..... Tyrone Power
Tommy (his son) ..... Tom Douglas
Peggy Hawthorne ..... Estelle Taylor
Alec Campbell ..... Gladden James

Based on story by Wilbur Daniel Steele.
Scenario by Charles J. Brabin.
Directed by Charles J. Brabin.

PRESS NOTICE—STORY

A powerful story of shattered ideals—of broken romance—of vengeance is "Footfalls," based upon the original by Wilbur Daniel Steele, and which comes to the ———— theatre next ———— as a Fox picture, adapted and directed by Charles J. Brabin. It is a picture which is unusual in plot and characterization and the interest is held through a composition of scenes the force of which is thoroughly compelling. A cast of clever players interprets this picture and makes it something which carries life. Among the players are Tyrone Power, Tom Douglas, Estelle Taylor and Gladden James.

The plot revolves around the romance of Tommy and Peggy. When an engineer, Alec Campbell, comes from the city, Peggy uses him to arouse her sweetheart's jealousy. A quarrel ensues between the young men and a crime is committed. Tommy's father is a blind cobbler who recognizes people through footfalls. It is he who clears up the murder mystery. This picture builds deep mystery and rich melodramatic action and suspense and is cleverly acted.

PROGRAM READER

He was blind, and owing to his affliction his sense of hearing was doubly acute. He knew the identity of the passersby—those who lived in the town. He could tell the mental state of his son just by noticing the emphasis of these footfalls. And he gave each pedestrian some identity. One day a crime was committed. They called the old cobbler mad because he waited to exact vengeance upon the murderer who attempted to take away the bag of gold. He told the villagers that the criminal would return and that he would know his identity through footfalls. This is the outline of the startling and compelling melodrama which comes to the ———— theatre next ———— entitled, "Footfalls."

SUGGESTIONS

Here is a picture which carries an unusual theme and characterization and its plot should interest everyone in search of the original idea. So play it up as a fascinating melodrama that offers something entirely new in theme. Bring forth that it is rich in human interest, pathos, sentiment, mystery, drama, action, and suspense. Play up the quartette of principal players. Each has been star in other pictures. Many will recall the hit that Estelle Taylor made in "While New York Sleeps," and that Tyrone Power is a recognized artist of stage and screen. Use the title and play up the fact that the picture is one of the outstanding, big offerings of the season.

"THE VENGEANCE TRAIL"
(Aywon-State Rights)

Average Western Carries Good Incident

BIG BOY WILLIAMS' latest production, "The Vengeance Trail," is hardly up to the calibre of his first stellar vehicle, "The Jack Rider," since it bears a resemblance to the orthodox western built from a conventional formula. While there is some commendable incident which features the lanky star, much of it is old stuff. There is missing the spontaneity of effort which marked "The Jack Rider," and the offering has followed too quickly upon the heels of the other to make it fully appreciated for what it is—an average western which will satisfy because of the acceptable incident and the personality of the star who goes through his adventures with little or no ostentation. There is nothing of the poser about Williams. He seems like the he-man that he represents.

The plot places him in conflict with his father owing to his tendency to stray from the straight and narrow. And when he hits the high spots, the crooked foreman of the ranch takes advantage to inform the father and exploit the idea that the youth is really the guilty leader of the rustlers. Since the plot revolves principally about the cattle rustling and the efforts of Big Boy to capture the gang and prove to his father that he is sincere, one may be excused for guessing the outcome as early as the first reel. It develops some real interest when Will Rogers, Jr., is introduced. The juvenile cow-puncher plays the kidnapped child here and it is Big Boy's double object to prove his own manliness and rout the villains. He succeeds almost single-handed, although there is an aeroplane stunt employed to add a thrill.

The villains, realizing that the end is in sight for them, take to the tall timbers, but the child makes his escape and becomes friendly with the aviator. It is only a moment or two before the crooks are located and when the hero is picked up the picture is practically over. The offering carries a good sample of hard riding, every member of the cast being an expert in the saddle. This horsemanship coupled with some first rate gun-play provides a satisfying hour. The backgrounds are typical of the West and feature some appropriate atmosphere. In all "The Vengeance Trail" looks like a good bet and worthy of any state-righter's notice. It contains a good flavor of romance and packs an adequate punch.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lady Killer Larson ..... Charles Arling
Broncho Powell ..... Bert Apling
Grace Winwood ..... Maryon Aye
Buddy Hicks ..... Will Rogers, Jr.
Big Boy ..... Guinn (Big Boy) Williams

Directed by Charles R. Seeling.

PRESS NOTICE—STORY

A thrilling Western which features Guinn (Big Boy) Williams will make its appearance on the screen of the ———— theatre next ————. It is the type of picture which carries fast-moving action, unfolds a plot rich in adventure and incident and is thoroughly appealing in every department. The story concerns a band of ingenious highwaymen and cattle-rustlers who have been operating in the vicinity of Bronson's ranch. "Lady Killer" Larson seems to be the brains of the gang, and it is his object to make Big Boy Bronson the scapegoat. The latter has been living a care-free existence and his escapades have been so annoying to his father that the youth is evicted from home. Big Boy proceeds to prove his father in the wrong by discovering Larson's treachery and it is owing to his courage and determination that the rustlers are captured. The thrills have to do with the recovery of a kidnapped boy, and desperate fighting, scouting in an aeroplane, etc., make the picture tingle with action and suspense. The picture is well acted and directed.

PROGRAM READER

The famous broncho-buster, Big Boy Williams, is coming to the ———— theatre next ———— in "The Avenging Trail," as fascinating a Western as has ever played the ————. It is crammed with adventure and excitement, action and suspense. There are a goodly number of thrills which are shown in the desperate fighting, the hard riding, the aeroplane stunts, and the kidnapping of a little boy. The plot revolves around a gang of cattle rustlers. Big Boy Williams is one of the cleverest actors that ever graced a Western. He is at home in the saddle and an expert with the lariat and his personality is bound to win a host of friends wherever his pictures are shown.

SUGGESTIONS

The best angle to exploit this feature is to concentrate upon the personality of the new star, Guinn Williams, popularly known as Big Boy. Present stills of him. Announce that he is a famous broncho-buster—that he is daring and skillful in the saddle. Play him up big and tell your patrons that a regular, he-man cowboy straight from the plains is the star of the picture. As for the film, describe it as an adventurous Western which is crammed with fast-moving action and which contains several thrills. Also mention that Will Rogers, Jr., is in the cast—and that he is a chip of the old block—a courageous little cowboy. If you played a previous picture, "The Jack Rider," and your crowd liked it—then you have another angle for exploitation.

CATCH LINES

See the famous broncho-buster, Big Boy Williams, and Will Rogers, Jr., the vest pocket cowboy wonder in "The Vengeance Trail," a Western drama crammed with punch and pep.

A smashing, crashing drama of the West is "The Vengeance Trail," which comes to the ———— next ————. You'll be sorry if you miss it.

The Index to The Complete Plan Book

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST ..... MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.
Exhibitor Comment—"This one surprised me. Afraid it lacked punch and action, booked it for three days, had a 'hold-out' audience at two o'clock Monday afternoon, so held it over for a week."

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE ..... JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "Not as good as 'Mamma's Affair.'" "Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering."

LIFE'S DARN FUNNY (METRO) VIOLA DANA ..... AUG. 6
"Fairly good entertainment here."—M. P. News.
Exhibitor Comment—"Her name drew and business was good—but many expressed disappointment." "Dance draws big here, but this picture is weak in spots. Fine business." "Viola Dana maintained her popularity in the picture. Well liked." "Splendid 'light' picture. Receipts dandy."

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST ..... JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER ..... JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE ITALY (REALART) ALICE BRADY ..... JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.
Exhibitor Comment—"Alice Brady won many new friends in this picture, which did a good week's business." "Played on a bill with 'Message from Mars,' making combination that did very good business.'

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST ..... MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is it just pulled a fair crowd." "Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it." "Think this one scarcely worthy of his talents, but it drew very well and seemed to please."

LOVETIME (FOX) SHIRLEY MASON ..... JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.
Exhibitor Comment—"Good picture but title hardly fits it."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON ..... JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST ..... MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LURING LIPS (UNIVERSAL) EDITH ROBERTS ..... JULY 30
"Interesting little picture offers human touches."—M. P. News.
Exhibitor Comment—"Fairly good story, but why the title? There is no connection between the two." "The usual business on this picture which was fairly good." "An average production. Fair business."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY ..... MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO ..... MAR. 26
"A good Western with plenty of action."—M. P. News.
Exhibitor Comment—"Fairly entertaining subject. Box office figures fair."

MAID OF THE WEST (FOX) EILEEN PERCY ..... JULY 30
"A weak Eileen Percy comedy."—M. P. News.

MAN AND WOMAN (JANS PRODUCTION, INC.) SPECIAL CAST ..... SEPT. 3
"Orthodox program release on 'Clothes-make-man theme.'"—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Exhibitor Comment—"Pleased very much. Would repeat. Zane Grey's name pulls business."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON ..... JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MAN TRACKERS (UNIVERSAL) LARKIN-HILL ..... JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.
Exhibitor Comment—"Fine—fine business. Everybody liked it."

MAN WHO, THE (METRO) BERT LYTELL ..... JULY 23
'Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce." "Only fair picture which did an average week's business"

MARCH HARE, THE (REALART) BEBE DANIELS ..... JULY 30
"Not up to Bebe's usual high standard."—M. P. News.
Exhibitor Comment—"Nice little picture. Daniels draws well here." "Star well liked here and drew well considering hot weather and showers."

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT ..... JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

MATCH BREAKER, THE (METRO) VIOLA DANA ..... SEPT. 3
"The right kind of light comedy entertainment."—M. P. News.

MESSAGE FROM MARS, A (METRO) BERT LYTELL ..... JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Appeals only to the high brow. Fair business." "In conjunction with 'Little Italy,' very satisfactory."

MIDNIGHT BELL, THE (FIRST NATIONAL) CHARLES RAY ..... AUG. 20
"Whirlwind finish puts over Ray's latest."—M. P. News.
Exhibitor Comment—"Undoubtedly Ray's best picture, excelling even 'Scrap Iron.'" "Considered good entertainment." "Good picture, and played to good business." "Just about a fair Ray production. Receipts fair." "A mediocre picture which brought average business."

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST ..... JULY 30
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER ..... AUG.
"Frail and conventional and carries no sparkle."—M. P. News.
Exhibitor Comment—"Drew fairly well. Receipts average."

MORAL FIBRE (VITAGRAPH) CORINNE GRIFFITH ..... AUG. 2
"An entertaining picture with plenty of heart interest."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON ..... JUNE 1
"Little originality in mechanical Shirley Mason picture."—M. P. News.
Exhibitor Comment—"An exceptionally good picture. One of the sweetest, finest films we ever saw."

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 1
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell." "Theme not new but well handled. Record breaking business."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL ..... AUG. 6
"Dull and uninteresting society drama."—M. P. News.
Exhibitor Comment—"Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much."

NIGHT HORSEMEN, THE (FOX) TOM MIX ..... SEPT. 1
"Mix not at his best in this sequel to 'The Untamed.'"—M. P. News.

NO WOMAN KNOWS (JEWEL-UNIVERSAL) SPECIAL CAST ..... SEPT. 1
"Sure-fire entertainment in this human heart drama."—M. P. News.

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN ..... AUG. 6
"Good murder mystery picture evidently based on Elwell case."—M. P. News.
Exhibitor Comment—"Business fair. Picture just an average one."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST ..... APR. 2
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular patrons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Beautiful settings, magnificent costumes, and a fairly good plot combine to make this a popular box office attraction." "Nobody seemed to know what it was all about. It was jerky, disjointed, tiresome—and business was just what might have been expected—rotten!"

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS ..... MAY 2
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... JULY 1
"Undeniably Goldwyn's greatest picture."—M. P. News.
Exhibitor Comment—"Very fine production. Did only fair business, however." "Sure did go over big and gave us great business. Splendid production."

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN ..... JUNE 1
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this one and we played to capacity business." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "Interesting theme. Star popular here and attendance was good considering hot weather." "A pleasing picture which brought satisfactory box office returns."

ONE WILD WEEK (REALART) BEBE DANIELS ..... SEPT. 1
"Ingeniously constructed and genuinely entertaining farce comedy."—M. P. News.
Exhibitor Comment—"Good star in mediocre offering. Business fair."

OPEN SHUTTERS (UNIVERSAL) EDITH ROBERTS ..... AUG. 2
"An orthodox picture of the 'preachy' type."—M. P. News.

OVER THE WIRE (METRO) ALICE LAKE ..... JULY 9
"Picture starts well and loses its punch."—M. P. News.
Exhibitor Comment—"Fairly good business on this picture which is only average."

PASSING THROUGH (PARAMOUNT) DOUGLAS MACLEAN ..... SEPT. 1
"Homespun story with MacLean carries enough pep and ginger."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE ..... MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERJURY (FOX) WILLIAM FARNUM ..... AUG. 2
Excellent story material marred by over acting."—M. P. News.

PILGRIMS OF THE NIGHT (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST ..... AUG. 2
"Highly involved mystery story is rather puzzling to the spectator."—M. P. News.

PLAY SQUARE (FOX) JOHNNIE WALKER ..... SEPT. 3
"Nothing to make this more than an average program feature."—M. P. News.

PRINCESS OF NEW YORK; THE (PARAMOUNT) DAVID POWELL ..... SEPT. 1
"Uninspired story offers little interest."—M. P. News.

PRIVATE SCANDAL, A (REALART) MAY McAVOY ..... JUNE 2
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Excellent business throughout run. May McAvoy is quickly establishing a splendid following for herself."

PUPPETS OF FATE (METRO) VIOLA DANA ..... APR. 3
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture." "A bad picture that brought very little business."

"REMORSELESS LOVE" (SELZNICK) ELAINE HAMMERSTEIN ... Aug. 2
"One of Elaine Hammerstein's best."—M. P. News.
Exhibitor Comment—"A good picture which did good business."

Box Office Reports continued on page 1668

"CAMILLE"
(Nazimova-Metro)

Nazimova's Best Bet Since "Out of the Fog"

NAZIMOVA has come into her own again with this modern version of Dumas' tragedy of passion, "Camille." Not since "Out of the Fog" has the emotional star had a picture worthy of her expression until June Mathis gave her this modern adaptation of the play which has taxed the art of Bernhardt. Duss, et al. It is not the first time that Camille has been picturized, although it is the first time that it has been brought up to date in setting and detail. The body—the substance of the drama—remains intact except for the final ending.

And this conclusion will in all likelihood raise the only criticism. It may have been the shadow of censorship or the recourse to a happier ending after visualizing so much sorrow and tragedy—that caused the sponsors to have Camille die without Armand present to tender love and sympathy. As it is the picture is apt to prove disappointng to the mass mind. The tragic figure of the gay butterfly who lived her brief moment with the fullest expression of life and love had encouraged enough pathos and sympathy so that some compensation should have been hers at the end. Otherwise the feature builds clearly and consecutively, thanks to the appropriate atmosphere and touches incorporated by the gifted Miss Mathis.

It is a bizarre production which might be called ultra-modern in regard to the impressionistic design of settings. These are fascinating to the eye and quite in harmony with the personality of Camille. The story is too familiar to bear repetition here. Everyone is acquainted with the tragedy of the demi-monde who sought to live her brief hour with Armand, but who was interrupted by the youth's father and compelled to defy her own heart and soul. Nazimova makes this figure truly unique. She is Parisian from her shock of hair to her mincing steps and gestures. She gives her own original conception of the role, unmindful of traditions of the stage and the impersonations of others. And somehow as you follow her in her escapades and finally in her grand passion you catch the misery, the hopelessness of her life. Nazimova makes you feel that.

She is forced, however, to share honors in many of the scenes with Rudolph Valentino, who demonstrates that the art he flashed in "The Four Horsemen" was not a thing of the moment. He makes Armand a brooding, silent volcano of love who suppresses his desires until the supreme moment. His restraint is highly commendable. As for Nazimova, her poise at the death-bed scene calls for words of praise. Here was occasion to stress the emotions—to resort to shoulder-shaking and kindred feelings—but she played it with admirable repression. The atmosphere, the tinting, the technical details, are quite perfect. Eliminate the aggrating trio of creditors and you have a picture almost flawless in its harmony of action and its composition of scenes.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Camille ..... Nazimova
Armand Duval ..... Rudolph Valentino
Count de Varville ..... Arthur Hoyt
Prudence ..... Zeffie Tillbury
Gaston ..... Rex Cherryman
Duke ..... Edward Connelly
Nichette ..... Ruth Miller
Olimpe ..... Consuelo Flowerton
Nanine ..... Mrs. Oliver
Monsieur Duval ..... William Orlamond

By Alexander Dumas.
Scenario by June Mathis.
Directed by Ray C. Smallwood.
Photographed by Rudolph J. Berquist.

PRESS NOTICE—STORY

The incomparable Nazimova is coming to the ———— theatre next ———— in a screen version of "Camille," the great tragedy of love, which has been used as a medium of expression for the great celebrities of the stage. In this study of passion and disillusionment, Nazimova has done for the silver-sheet what Bernhardt, Eleanora Duse, Clara Morris, Olga Nethersole and Ethel Barrymore did for the stage. The incomparable Nazimova has endowed the figure of the impulsive, beautiful Camille, who lived only for the moment, with a charm and power which makes the part stand out like a cameo. The love story of Armand for Camille—a love which was wonderfully beautiful until the youth's father prevails upon her to leave his son. Illness attacks her and she dies. Nazimova is assisted by Rudolph Valentino of "Four Horsemen" fame, and others equally brilliant. Ray C. Smallwood directed. A feature of "Camille" is the manner in which the stage settings have been designed.

PROGRAM READER

"Camille" the Nazimova production coming to the ———— theatre on ———— is a modernized version of the famous Dumas play, adapted by June Mathis, who made the scenario for "The Four Horsemen." The incomparable Nazimova plays the role made famous by Bernhardt, Eleanora Duse, Rejane, Clara Morris, Modjeska, Laura Keene, Olga Nethersole and Ethel Barrymore. The famous Metro star plays this beautiful butterfly of the Paris boulevards—who lived only to gratify her passions—who was a belle of the moment—with superb charm and power. The love affair between Camille and Armand is considered one of love and devotion and sacrifice—one of the finest love chapters of literature. In the supporting cast are Rudolph Valentino of "Four Horsemen" fame and others.

CATCH LINES

See Nazimova in her greatest triumph, "Camille," written by the great Dumas. See the incomparable Nazimova in her greatest role. Supported by Rudolph Valentino.

"STEELHEART"
(Vitagraph)

Combination of Good Melodramatic Action and Handsome Hero Stuff

"STEELHEART," while conventional and convenient in story, with a whole lot of handsome hero stuff, not needed and hardly excuseable, packs a healthy wallop of melodramatic action in a number of scenes and for an audience of the right class should prove a highly satisfactory feature. The gallery gods will eat it up and Young America can be counted upon to raise the roof.

As a matter of fact the picture reduced in footage in the early reels, where William Duncan, immaculate as any stage villain who ever trod the boards, walks in and out of many unnecessary scenes and poses for close-ups, while question and answer titles advancing the story not at all are used, would average better than many a production that has cost a lot more money. The feature has a number of individual scenes that carry excellent suspense. A couple of these showing a four-horse team, hitched to a wagon, attempting to cross a swift running river and a last minute rescue where hero and heroine are trapped in a mine tunnel by a slide of gravel, just before the dynamite blast is to be exploded, are reasonably new.

The finish is exceedingly melodramatic with the entire gang of villains being killed off in good old-fashioned style. Guns, pistols and knives in the hands of everybody but the heroine, are used for the slaughter. Some very fine scenic shots have been secured and the supporting cast is adequate, in fact more to be commended than the stars. Charles Dudley contributes a bit as an old desert rat that ranks high as characterization.

The story of "Steelheart," a title by the way that seems to have no connection with the picture, concerns a young woman who comes to the gold mining section of the West in search of evidence that a husband who never worked at it, is dead, and a desert woman-hater who is searching for a lost mine. The two meet and fall in love with each other. The man and his partner are kept very busy for a while protecting the girl and keeping the villains from stealing the lost mine they have discovered, but finally everything comes out all right, the final fade out showing the pair starting in housekeeping in an abandoned cabin located near the mine.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Frank Worthing ..... William Duncan
Ethel Kendall ..... Edith Johnson
"Butch" Dorgan ..... Jack Curtis
Steve ..... Walter Rodgers
Mrs. Freeman ..... Euna Luckey
Vera ..... Ardeta Malino
Dick Colter ..... Earl Crain
"Old Tom" Shelly ..... Charles Dudley

Scenario by Bradley J. Smollen.
Directed by William Duncan.

PRESS NOTICE—STORY

A thrilling story of the mining country, filled with real action and intense dramatic moments, is a film called "Steelheart." The offering is booked for the ———— theatre next ————. William Duncan, who plays the leading role in the feature as well as being responsible for the direction, has won countless admirers because of his fighting spirit and realism, and he appears at his best in this production. Edith Johnson, who has been associated with Mr. Duncan in serials, enacts the opposite role and she interprets the part with skill and ability. Among the intense dramatic scenes and thrills are a fight in the dark, a combat between Duncan and an enraged bear, a fight on a cliff in which both contestants are carried over the edge and fall into the rapids below and an explosion in the mountain in which hero and heroine are imperiled. An intense love interest is interwoven in the plot and some of the most picturesque backgrounds have been used to emphasize the action and make each scene pleasing to the eye.

PROGRAM READER

Those who enjoy pictures dealing with the great outdoors where a man's word is his gospel and chivalry is still practised will enjoy "Steelheart," which comes to the ———— theatre next ———— with William Duncan as the star, supported by Edith Johnson as his leading woman. The fighting Duncan is given a role of the type in which he excels. He is forced to fight his way every inch of the film, encountering both humans and wild animals. The picture is vigorous and filled with thrills and it furnishes Mr. Duncan and Miss Johnson with rare opportunities to display their skill at exciting feats, and unlimited acting ability. Certainly no one who glories in the red-blooded type of action can afford to miss "Steelheart."

SUGGESTIONS

Describe this picture as one for red-blooded persons who enjoy clean, wholesome amusement of the kind that existed in the early days of the West when man fought for what he believed to be right. Describe it as the story of a brave girl and a courageous man who fights enemies in the dark, emerging victorious after many thrilling encounters. Play up the Duncan popularity and state that he is a fighting, dominating type of actor who succeeds through enthusiasm for his work and sincerity for doing everything right. Play up Edith Johnson as his dealing woman. Tell that the picture is a smashing, thrilling melodrama.

CATCH LINES

An intense picture of love and adventure and thrills in which the stars have to fight their way to success is "Steelheart" starring William Duncan.

A story of the West in the early days when men fought for women's honor and their own safety is "Steelheart," starring William Duncan.

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week." "Tremendous business. Picture has universal appeal." "Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not first-class picture. Receipts below average." "Sorry we did not keep it back until September—as it is, it made good." "Priscilla Dean an unusual drawing card." "The plot is not much, but Miss Dean's acting more than makes up for it. She gets away successfully with dual role, which is unusual."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN .....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.
Exhibitor Comment—"Bryant Washburn's recent personal appearance here made him popular and, as a result, this picture did a good week's business." "Very poor. An ordinary program picture. Fine locations help some."

ROOM AND BOARD (REALART) CONSTANCE BINNEY.....SEPT. 10
"Pleasing little picture with star in suitable role."—M. P. News.

ROWDY, THE (UNIVERSAL) GLADYS WALTON.....SEPT. 17
"Gladys Walton has interesting little number here."—M. P. News.

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.
Exhibitor Comment—"The finest piece of work Pauline Frederick ever has done." "A poor melodrama which is saved by Pauline Frederick's acting. The old double role shows up once more. Picture holds interest, but is not much for the summer months."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST .....JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.
Exhibitor Comment—"Excellent photo, but appeals mainly to religious gatherings. Receipts fairly good."

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.
Exhibitor Comment—"Ordinary mystery story. Played to fair houses."

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.
Exhibitor Comment—"Very 'cute' picture and right entertaining. Business rather good. Marguerite Clark lives in our city and this is somewhat of a drawing card for her screen efforts."

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "The picture drags too much. The prize-fight scene is realistic." "This is one of Charles Ray's best pictures and we did very good business with it for a week." "Dandy film with a cash-in on the Carpentier-Dempsey rage. Receipts fine."

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SERENADE (R. A. WALSH-FIRST NATIONAL) SPECIAL CAST..SEPT. 17
"Lots of atmosphere and acting, but not so much action."—M. P. News.

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."
Exhibitor Comment—"Excellent comedy and with cooler weather made the best business for a long time."

SHAME (FOX) SPECIAL CAST.....AUG. 13
"Oriental story filmed in fine atmosphere."—M. P. News.

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat." "Not quite up to Ethel Clayton's other pictures, but did an average week's business." "Good picture, but business not so good due to torrid weather." "Just a fair picture that drew average business."

SHAMS OF SOCIETY (ROBERTSON-COLE) SPECIAL CAST.....AUG. 13
"Neglected wife formula burdened with irrelevant detail."—M. P. News.

SHARK MASTER, THE (UNIVERSAL) FRANK MAYO.....SEPT. 10
"A rather weak story of the South Sea Islands."—M. P. News.

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month"—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production." "Good little picture. Did pretty good business, too."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE .....JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON.....JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE..JULY 30
"Famous stage melodrama retains dramatic strength on screen"—M. P.
Exhibitor Comment—"Exceptionally well received by everybody. Absolutely A 1, splendid." "Fine picture and one which had good business during run." "Fine picture. Played to big houses."

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SINGING RIVER (FOX) WILLIAM RUSSELL.....AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction." "Special exploitation helped this to do excellent business. A fine hot-weather picture, but it ought to make money in any kind of weather."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL)..JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather." "Picture had to be cut a great deal. Interesting story and acting good."

STING OF THE LASHS, THE (ROBERTSON-COLE) PAULINE FREDERICK .....AUG. 27
"One big punch; balance average Western movie stuff."—M. P. News.

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG.....JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.
Exhibitor Comment—"Excellent Clara Kimball Young picture which pleased our audiences and proved a good box office attraction."

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES.....JULY 2
"Average Western with Jones in a character study."—M. P. News.
Exhibitor Comment—"Average picture to poor business." "An ordinary Western drama full of punch."

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY....JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week." "Terrible. Sugary, impossible stuff, done to death. Business was very bad." "The start the best part of the production."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.
Exhibitor Comment—"Fine picture which seemed to please. Business somewhat more than usual." "Did excellent business and is a good production. Here's something aside from the regular cut and dried movie plot." "Good picture which brought fine business all week." "Just an average picture which played to fair business."

THERE ARE NO VILLAINS (METRO) VIOLA DANA.....SEPT. 3
"Perfectly satisfactory romantic-crook play with Viola Dana."—M. P. News.

THREE MUSKETEERS, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....SEPT. 10
"Doug's masterpiece one of the screen's most likeable productions."—M. P. News.
Exhibitor Comment—"Fairbanks does his greatest work in this splendid picture. One of the big offerings of the year and a sure-fire box-office attraction. Played to tremendous business the first week of its run."

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD .....MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style." "Large crowds at each performance."

THUNDERCLAP (FOX) SPECIAL CAST.....AUG. 13
"Great for the gallery gods."—M. P. News.

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS.....JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TO A FINISH (FOX) BUCK JONES.....AUG. 27
"Buck Jones Western entirely satisfactory in every respect."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. It is only average, however, and is, basically, a repetition of one of his previous racing pictures." "A very good picture; pleased immensely, and played to very good business despite the extreme heat." "Very good; receipts fair." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Fine production. Pleased my patrons and brought good business." "Had great business on this one in spite of the hot weather. Sure is a knockout."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor." "Fatty's poorest—and not doing business, either." "Excellent comedy. Arbuckle and the salesman role fit each other nicely. Drew big." "Not much picture. Too slow, not enough action. Did not afford 'Fatty' the means for being really comical, and this semi-funny stuff not so popular with local movie fans. Mild all the way through, to say the least. Comment none too good, and business only up to the average, despite a favorable turn in the weather for the past week."

TRIP TO PARADISE, A (METRO) BERT LYTELL.....AUG. 27
"Lytell splendid in a fascinating, human picture."—M. P. News.

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment—"Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.
Exhibitor Comment—"A rather tiresome thing which was only a fair box-office attraction."

Box Office Reports continued on page 1670

"MOONLIGHT FOLLIES"

(Universal)

Fluffy Little Romance Presents Marie Prevost as Star

UNIVERSAL has tacked an attractive title on its picture which brings Marie Prevost into stardom. As pictures go, "Moonlight Follies" does not carry much weight. The serious-minded will call it silly; the patrons easily pleased with their film fare are liable to call it a little bit of fluff. True it scampers about—this plot—like a fleeting shadow, paying no attention to continuity, action, or any other element of the drama. It is episodic and brittle, yet it carries a spirit of make-believe that makes it attractive in spite of all the shortcomings. It's a picture of a baby vamp who lowers her eyes, bites her lower lip, shrugs her shoulders, arches her eye-brows, assumes all the other graces and poses characteristic of her sex and age and the stupid male capitulates in the end according to the ways of Adam.

In putting over the romantic chase, the heroine is presented as a pampered daughter who breakfasts in bed, takes milk baths, drives around in a sporty roadster, scampers around at a private pool in a nifty bathing suit, and has a good time at these various frivolities. Of course one can see that such a collection of pranks is certain to be episodic in action and very much to the powder-puff in substance. However, Universal, seems to have a sure box-office asset in the personality of Marie Prevost, erstwhile Sennett bathing girl, who is blessed with oodles of pep and poise and piquancy, and, who indicates that she might go far on the screen, so capably does she understand lights and moods and whims of the younger set.

Many patrons will be surprised to notice that she is attractive of feature, their attention heretofore having been focused below the waistline in her bathing girl ensembles. The camera has caught her in various poses—even the bathing suit is used—as well as the bath-tub. Miss Prevost has screen magnetism that is certain to make itself felt when she becomes thoroughly engaged in her work. Just at present there is a tendency to be a trifle conscious owing to the desire to make a big first impression. But there is no effort on her part to emote or strut or emphasize the ingenue whims and impulses beyond the demands of the story. Indeed Miss Prevost possesses a charming naturalness.

The picture may be fluffy, but the star's personality, the exploitation possibilities of the title, and the fact that it carries snap and ginger—these will insure box-office receipts. The humor is of the sparkling kind in many of the scenes, particularly when the cave-man touch is applied. The plot may be inconsequential, but Marie Prevost's figure is substantial enough to warrant masculine patronage any night, anywhere.—Length, 4,600 feet. —*Laurence Reid.*

THE CAST

Nan Rutledge.....Marie Prevost
Jas. Rutledge.....Lionel Belmore
Cissie Hallock.....Marie Crisp
Rene Smythe.....George Fisher
Tony Griswold.....Clyde Fillmore

By Percival Wilde.
Scenario by A. P. Younger.
Directed by King Baggot.
Photographed by Bert Glennon.

PRESS NOTICE—STORY

This picture, "Moonlight Follies," presents Marie Prevost as a star. It will be the feature attraction at the ———— theatre next ————. Miss Prevost was formerly associated with Sennett comedies where she won deserved recognition through her piquant personality and an adaptability for youthful expression. Her figure endowed her with much physical appeal which combined with her beauty of face and her whimsical mood is sufficient to make her a star. "Moonlight Follies" presents her as a temperamental daughter of an indulgent parent. Knowing her power to intrigue the susceptible male, she employs all the familiar artifices. She is really a baby vamp. Yet she plays the wrong card for when the trap is set the man involved refuses to stumble. Which of course causes her to use other tactics. In the end it is she who capitulates. Miss Prevost is assisted by Clyde Fillmore and others and the picture is handsomely staged.

PROGRAM READER

Remember Marie Prevost, the pretty girl on the extreme end of Mack Sennett's galaxy of bathing beauties? Well, she has become a star—a full-fledged star. And well she deserves this position. This dainty little personality possesses a fragrance—a disposition—a piquancy—a beauty of poise and expression and figure which entitle her to some share of recognition. And she has in "Moonlight Follies" an ideal vehicle to win your affection. Marie Prevost will charm and intrigue you. It is a dashing picture of a twentieth century maid. Don't miss it. At the ———— next ————.

SUGGESTIONS

Here you have a new star for exploitation who has built up a following despite the fact that her name has never been prominently featured. But she has been one of Mack Sennett's most charming bathing beauties. And her pretty figure and features—her stylish wardrobe and charming personality have earned her the right to stardom. So concentrate upon her name. Emphasize the fact that she is going to win your favor. Also play up the title, which is a sure winner. Feature the picture with plenty of stills and describe it as a lightsome, frolicsome study in young girlhood. Use a snappy teaser campaign.

CATCH LINES

See Marie Prevost in "Moonlight Follies." The erstwhile Sennett bathing beauty in a picture of youth and summertime and love.

"GOOD AND EVIL"

(Herz Film Corp.—F. B. Warren Corp.)

Attractive European Star in Pictorially Gorgeous Subject

THIS is a Sascha production, made, it is announced, in Bohemia, and featuring a Franco-Slav actress, who might be, from her appearance and personality, a native-born American. "Good and Evil" is not such a radical departure from screen traditions as "Caligari," but it is a picture that is different from the average run of American productions.

Pictorially it reaches heights that American producers still gaze at with hope and aspiration. It is an artistic triumph, but not all the credit can go to the director. One sequence shows the Royal Palace of Vienna and thousands sporting themselves on the lawn. Such a background as St. Marks in Venice, for instance, is used only for one unimportant flash. This proves the superabundance of rich exteriors which were at the disposal of the producers. The story also allows for varied and rich interiors. The tale is an allegorical one, and switches from present day Paris to Monte Carlo, to old Japan, to France in the Colonial period, and to fantastic Persia. Each interior scene is a portrait, arranged with infinite care. There are bizarre sets; luxurious, sensuous sets; and dainty, whimsical sets of Japan. In some scenes thousands are before the camera.

Dramatically the picture is not according to the formula which has been offered for American fans. It is more like the American picture than "Caligari," but less like it than "Passion." Opening with an exceptional, gripping sequence of a convict escaping from prison and finding his way to the chateau of a wealthy duchess, it promises to be a world-beater. But then the story is told largely by sub-titles. We are not accustomed to one wordy title explaining action which might well be told in a full reel.

The allegory enters in when the hero is dissuaded from suicide at Monte Carlo by a figure who calls himself Fate. This gentlemen objects to being blamed for so many of the world's ills, and proceeds to show the hero several pages from the book of life, illustrating how Temptation, Intrigue, and Passion seek ever to destroy Youth. This allows for episodes which sweep from Persia to eighteenth century France and Japan. These episodes are not complete enough to be dramatic in themselves, nor are they strung together with any dramatic force. The main thread of the story is taken up again in the end. Lucy Doraine is a European star who is going to be very well received by Americans. The pictorial beauty of the feature will so charm many audiences that they will pass by its somewhat sketchy and hazy story. Undoubtedly editing has helped it immeasurably.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

The Duchess Vera Ormonde, A Geisha, The Marchioness of Roche, Eminah, Daughter of the Orient.....Lucy Doraine
Pierre Danton.....Alphonse Fryland
Bessie Winthrop.....Madeline Nagy
Marlin Delome.....Antoine Tiller
The Stranger.....Ralph Osterman

Produced by Sascha.

PRESS NOTICE—STORY

A picture which has been called "the successor to 'Passion'" will make its appearance on ———— at the ————. It is entitled "Good and Evil" and was produced in Bohemia. The cast of this spectacular photodrama is headed by Lucy Doraine, a Franco-Slav screen celebrity, whose exquisite beauty and personality places her with the greatest screen stars of America and Europe. She is supported by a cast of 10,000 people.

Many of the scenes were actually taken at the Royal Palace in Vienna, and the production, all-in-all, is the most beautiful picture ever made from a dramatic and photographic standpoint.

"Good and Evil" is a story of love and sorrow told in the most impressive manner. The theme is a man's love for woman, and his battle with Fate to win out in the contest of life. How he has to battle Temptation, Love, Intrigue and Passion before he can finally find his true love.

Lucy Doraine and her co-workers in "Good and Evil" illustrate this story in a most tense and interesting manner. It is an artistic accomplishment that should merit the approval of every picture fan and pleasure-seeker.

PROGRAM READER

The management of the ———— theatre announce as the feature attraction on ————, a stupendous European sensation, entitled "Good and Evil."

The cast of this spectacular photodrama is headed by Lucy Doraine, whose exquisite beauty and personality places her with the greatest screen stars of America and Europe.

Built upon the eternal influence which woman has had over man throughout all stages of human history, and proving how, nine times out of ten, woman is directly responsible for every action and deed of man, the story tells how a convict effects a successful escape from prison and hides in the chambers of a beautiful Duchess. She takes a liking to him and endeavors to make a man of him. Successful in her attempt, she is later stunned when she realizes his love for another.

(Continued from page 1661)

It is this comedy which suggested Jeanie MacPherson's photoplay of the same name which Cecil B. De Mille has produced for Paramount. It will be shown at the ———— theatre for ———— days beginning ———— next.

An unequalled cast including Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton, Julia Faye and others appear in this superb all-star production.

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.
Exhibitor Comment—"Good picture with plenty of laughs. Fine summer attraction." "Will Rogers ordinarily draws a crowded house here, but this picture fell below his usual attendance mark. Only fair business."

VIRGIN PARADISE, A (FOX) PEARL WHITE.....AUG. 20
"Pearl White plays a female Tarzan in adventurous melodrama."—M. P. News.

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "This is a fair offering." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.
Exhibitor Comment—"Found this to be a mediocre production, which did not attract strongly." "Audiences liked this picture. Did fair business."

WEDDING BELLS (FIRST NATIONAL) CONSTANCE TALMADGE .....AUG. 27
"Constance Talmadge well cast in good audience picture."—M. P. News.
Exhibitor Comment—"Clever and amusing. Business excellent." "Constance Talmadge's name was sufficient to draw a good house all week, without any special effort on the par of the management in the way of exploitation." "Not as good as some of Constance Talmadge's former attractions." "Average feature to usual business."

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WET GOLD (WILLIAMSON-GOLDWYN) SPECIAL CAST.....AUG. 13
"Grim melodrama carries adventure and atmosphere."—M. P. News.
Exhibitor Comment—"Good melodrama. Exploitation comes easy for this picture and in our case the exploitation paid, did fine business." "Nothing extra. Had average business throughout run."

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of. This picture did a satisfactory business for a week's run and pleased patrons." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Fairly entertaining feature with average business." "Fine picture. Business was very good considering the extreme heat." "The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat." "Not as good as other Meighan pictures. Business was fair."

WHY GIRLS LEAVE HOME (HARRY RAPF-WARNER BROS.-STATE RIGHTS) SPECIAL CAST.....SEPT. 10
"Modernized version of stage play makes interesting picture."—M. P. News.

WIFE'S AWAEKNING, A (ROBERTSON-COLE) FRITZI BRUNETTE .....SEPT. 10
"An average society drama; entertainment of the heaviest sort."—M. P. News.

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business." "This is an exceptionally fine picture with well sustained interest but it failed to draw good business owing to the very warm weather." "Something unusual. Drew fair-sized crowds." "Just an ordinary picture which did an average week's business." "Fairly good feature picture. Weather had been exceedingly warm and many people out of the city along the beaches, but attracted pretty good business." "One of the very best to be seen in a long, long time. Receipts fair."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of 'flappers,' and young matrons." "Good business followed extensive exploitation." "A good picture, but only a fair business."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.
Exhibitor Comment—"Wonderful picture which everybody liked, but due to hot weather attendance was cut down somewhat."

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known." "Average picture to average business." "We advertised this one heavily but couldn't put it over.. Box office receipts very poor."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest"—M. P News
Exhibitor Comment—"Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequalled hot weather ruined business." "Only pleasing, receipts fair." "Very good show and business was quite up to the average, at least, despite inclement weather, and the fact that so many people are out of the city on the Gulf beaches." "Ran with Harold Lloyd's 'Among Those Present' and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week." "Title has box office value. Audience liked it." "Did very well at box office and satisfied." "We are having too many productions on this same subject—why not a change? An average week's attendance." "Good drawing card and satisfied." "Well directed picture. Patrons were pleased and spoke of beautiful scenes." "This is a big production and no time, trouble or expense have been spared to get realism."

"Flashbacks" on Earlier Releases

"The Stealers" (Robertson-Cole)—"This is a good picture, but is too much of a 'steal' on 'The Miracle Man,' and follows too closely on the latter's heels. Consequently it fails to thrill very much and the box office receipts were only fair."

"Kismet" (Robertson-Cole)—"Fair houses this week. Second run."

"The Whisper Market" (Vitagraph)—"Good little picture, star well cast."

"Mid-Channel" (State Rights)—"Only a fair picture, but played to a good house all week, helped along by a live comedy, 'The Punch of the Irish,' which luckily was shown the same week in which St. Patrick's Day came."

"Isobel" (State Rights)—"Had packed houses with this picture. Audiences were very much pleased with it."

"The Parish Priest" (State Rights)—"A picture that pleased a certain element of every audience. Poor run on account of Holy Week."

"The Furnace" (Realart)—"Played to a good house for a week. The picture offers an unusual field for unique exploitation."

"Broadway and Home" (Selznick)—"Better than previous O'Brien pictures. People seemed satisfied if not over enthusiastic."

"World's Apart" (Selznick)—"Just a fair picture which attracted only fair business."

"The Untamed" (Fox)—"Went over well and brought good business. Fine picture."

"The Devil" (Asso. Exhibs.)—"Had very good business with this picture. Very entertaining."

"Pink Tights" (Universal)—"Gladys Walton is gaining a following among the admirers of 'flapper stuff' and this picture while it isn't a knockout by any means, is entertaining."

"The Testing Block" (Paramount)—"Hart has gone back. Box office value of name nil. Good production, but not a sensation."

"Thoughtless Women" (Pioneer)—"Two days to average business."

"The Barbarian" (Pioneer)—"A story of the North which pleased. Three days to big business, two days and average one."

"Below the Deadline" (Ascher Productions-State Rights-Warner Bros.)—"A well made melodrama full of action."

"Silk Hosiery" (Paramount)—"Many liked it. Two days to average business."

"Chicken in Case" (Selznick)—"Owen Moore is impossible. He is as lazy as a hound, at least this is what my patrons say. Average to poor business two days."

"Alias Jimmy Valentine" (Metro)—"This one should have been the greatest box office sale I have ever had, but a great many maintained that they had seen it and there was no use to try to talk them out of it. Average business two days."

"City of Comrades" (Goldwyn)—"This went over good. Tom Moore very satisfactory star. Average business one day."

"Vengeance of Durand" (Vitagraph)—"A very fine production and Alice Joyce highly pleasing."

"Held in Trust" (Metro)—"Very good picture and star is most popular. Average business two days."

"The River's End" (First National)—"Patrons said this was the best picture ever shown here. Big business two days."

"When a Man Loves" (Vitagraph)—"Good picture and Earle Williams doing fine. He is surely a finished actor. Average business one day."

"The Penalty" (Goldwyn)—"A good box office attraction. Big business two days."

"The Perfect Woman" (First National)—"A decided improvement over 'The Love Expert.' Business not up to the standard on account of depression; no fault of the picture. Average business two days."

"The Cost" (Paramount)—"Not what it's claimed to be, a super-special; however, it is a pleasing picture, especially for the ladies; some didn't care for it, however. Average to poor business two days."

"The Jack Knife Man" (First National)—"This picture is a wonderful production. Settings and characters perfect, photography good, drawing power fair, but business very weak owing to the time of year and business depression."

"Daughter of Devil Dan" (Buffalo Film Corp.)—"This is a very pleasing picture; however, the title is bad for the elite; people didn't know what to expect. Pleased those that came. I give 'Son of Tarzan' serial credit for the business done on it."

"Are All Men Alike?" (Metro)—"A very good picture; drew good business for one day."

"Madam Peacock" (Metro)—"Terrible picture for star of this calibre. Business good; opening, fell to nothing second night."

"Home Spun Folks" (Ass'd Producers)—"A very good character play; pleased greatly with comedy."

"Black Roses" (Robertson-Cole)—"Fair business, but business not commensurate with value of picture."

"Heliotrope"—"A production which is above the average and a good box-office attraction."

"Billions" (Metro)—"Worse than 'Madam Peacock.' Business just fair. Nazimova's following remains loyal to a certain extent."

"Are All Men Alike?" (Metro)—"Just about fair, with only fair business. Not much appeal."

"The Price of Redemption" (Metro)—"This is a big picture from a spectacular point of view, and Lytell's work is satisfactory, but it is decidedly draggy and has little to hold on the spectator's interest. Business was fair."

"Idols of Clay" (Paramount)—"Perhaps I'm wrong—this may be a great picture, but my patrons agree with me that it was the reverse. Consider it an average program picture, but by no means worthy of the featuring it has had."

"What's Worth While"—"This is a splendid feature picture and good box office attraction. We did big business for the week it played at our house."

"Forbidden Fruit" (Paramount)—"Picture up to the usual De Mille standard as to photography and settings, but story seemed to be somewhat improbable. Played to average business for a week."

"To Please One Woman"—"Nothing exceptional either about the production or results from playing it."

"Peaceful Valley" (First National)—"The usual type of Charles Ray picture which drew well."

"The North Wind's Malice" (Goldwyn)—"Played to a capacity house for a week, principally because of the fact that Vera Gordon, who is featured in the picture, played in vaudeville here the same week, which resulted in some effective advertising."

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I have not sufficient
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Players and technical staff.

Book this super-feature
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OCTOBER 1, 1921

Motion Picture News

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The News Alone Covers the Field

VOL. XXIV No. 15 Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

MACLYN Arbuckle knows how to act for the screen,—he proves it in the first of a series of four photo-plays to be released through the PRODUCERS SECURITY CORP., entitled "Welcome to Our City." The same production also proves that George V. Hobart knows how to write a story.

And it further proves that Mr. E. O. Van Pelt knows how to procure splendid advertising,—fine and typical examples of which are the three RITCHEY posters reproduced above.

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with

Agnes Ayres *and* Rudolph Valentino

A George Melford Production

presented by Jesse L·Lasky

Scenario by Monte M·Katterjohn

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Jesse L. Lasky presents

"THE SH

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And now it is *a* picture!

FAMOUS PLAYERS LASKY CORPORATION

A Paramount

E I K"

with AGNES AYRES and RUDOLPH VALENTINO

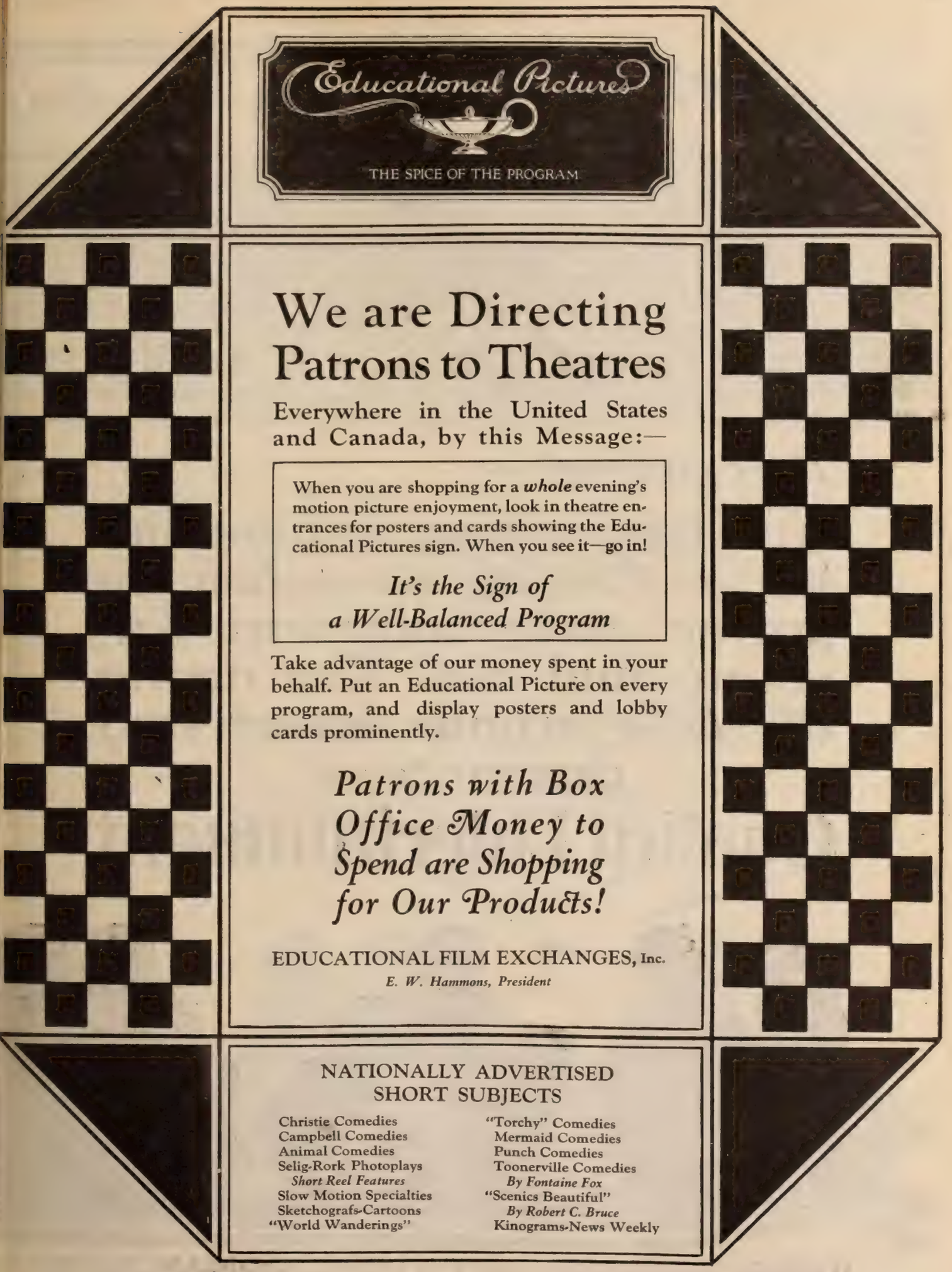
AND such a picture! Nothing more vivid, more colorful, more enthralling, more romantically gripping has ever been seen. Consummately acted, filled with stupendous scenes, throbbing with love romance. As sure as you're born, "The Sheik" is in for the box-office knock-out record of the entire season!

FAMOUS PLAYERS LASKY CORPORATION

Picture

SATURDAY
Making Your Theatre National
NATIONAL advertising of "The Sheik", including a two-page double spread in The Saturday Evening Post of November, 19, 1921, makes the theatre that shows it a *national* institution. It lifts it immediately from the neighborhood showhouse, from the small town theatre, or from the big city picture palace to a national landmark, known to the public, respected, approved, praised, supported, overflowingly patronized. The exhibitor of "The Sheik" is more than a local theatre manager or owner. By booking it, advertising it and showing it, he immediately makes his house a National Institution.
YOUR THEATRE

FAMOUS PLAYERS-LASKY CORPORATION



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E. W. Hammons, President

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These latest comedies from Christie start off with a biff, bing, bang, sending forth an assortment of amusing high lights which are certain to please any audience anywhere.
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"Falling for Fanny"
There is no question that Christie is batting a high average with its output of late. This comedy is unusually rich in humor, moves with splendid tempo and carries real live electric sparks.

"Oh Buddy" is an original idea and worked out with plenty of comedy situation and incident.

MOVING PICTURE WORLD

"In For Life" The action is rapid and the excellent work of the entire cast put the right amount of ginger into the two reels.

"Falling for Fanny" is one of the smartest comedies over made by the Christie company

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Written by Miss Shipman

Directed by Nell Shipman and Bert VanTuyle

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Motion Picture News: Such a whirl of action will delight audiences . . . . . Versatile Nell Shipman does everything in a picture crammed tight with intrigue, adventure, mystery and beauty.

Exhibitors Trade Review: Lovers of the great outdoors and adventure will delight in this one; suitable for young and old. Melodrama at its best. Action every minute. The best work Nell Shipman has ever done. Everybody will like it.

Moving Picture World: Full advantage has been taken to provide all the thrills and romantic adventures possible in this story of the Canadian northwest and California palaces.

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Beautiful

Lucy Doraine

n the gigantic society melodrama
ith a cast of 10,000 persons

GOOD AND EVIL

"Gorgeous!" "Showy!" "Magnificent!"

–Say the Trade Critics

Motion Picture News: "Good and Evil" is a pictorially gorgeous subject. It reaches heights that American producers still gaze at with hope and aspiration. Lucy Doraine looks like a native-born American and is going to be well-received over here.

Exhibitors Trade Review: An elaborate and spectacular production with an excellent array of principals and thousands of extras. Some of the sets are marvels of cinema art. Staged with a lavish hand.

Moving Picture World: The many adjectives used by P. T. Barnum can be applied with truth to this gorgeous spectacle. Throughout the entire production it is the stupendous, showy and magnificent backgrounds which will attract audiences.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

UNIVERSAL PICTURES

We challenge

AFTER fifteen years of producing pictures whose success is known to every exhibitor in the whole wide world today, Universal makes this flat statement. You get more for your money in Universal Special Attractions than in any other brand of features issued weekly by any producer on earth. Universal absolutely and categorically defies the picture producers of the world to give you for the same money, fifty-two pictures a year whose average quality will even approach that of your fifty-two Universal Special Attractions.

OCTOBER 3rd

Carl Laemmle offers

Miss DuPont

in a great modern drama of America, Paris and the African desert. A picture staged with such amazing fidelity that had it been made anywhere in the world but at Universal City it would have cost you at least three times what you are paying for it today under your fifty-two weeks contract for super-features at a live-and-let-live price.

"The Rage of Paris"

Directed by
JACK CONWAY
Story by
DuVernet Rabell

OCTOBER 10th

Carl Laemmle offers

Hoot Gibson

in a delightful and stirring Western de Luxe, at least the equal of "Action," which took the whole picture world by storm. We tell you flatly—you have a money-maker in this vigorous, humorous, human young star who is going to crowd your house to capacity for years and years and the quicker you show him the more you'll make.

"Red Courage"

Directed by
REAVES EASON
Story by
Peter B. Kyne

SPECIAL ATTRACTIONS

UNIVERSAL PICTURES

Comparison

SAYS the New York Morning Telegraph: "While many producers are shouting about 'super-productions' and 'stupendous entertainment,' Universal goes right along making weekly attractions many of which have a great deal more merit than more blatantly heralded offerings."

A first-class example of this superlative quality at a live-and-let-live price is "ACTION," starring HOOT GIBSON, released September 12th, and "RED COURAGE," featuring that same buoyant, vigorous star, released October 12th.

OCTOBER 17th

Carl Laemmle offers

Frank Mayo

in a whirling outdoor play of great interest and power. Clean and action-full—exactly the type of picture in which this virile, striking star has become one of the most popular figures on the screen of today. From practically every town in the country has come the statement: "Frank Mayo is one of our sure-fire bets." Super-features at a live-and-let-live price.

"Go Straight"

Directed by
WM. WORTHINGTON
Story by
William Harper Dean

OCTOBER 24th

Carl Laemmle offers

Gladys Walton

The delightful heroine of "Pink Tights"—"All Dolled Up"—"The Man Tamer" and "The Rowdy," in a kiss-her-or-kill-her comedy drama whose title gives you the clue. No youthful star that you can think of has received so much praise for her charming personality and spirited acting. The highest quality at a weekly feature rate.

"High Heels"

Directed by
LEE KOHLMAR
Story by
Louise B. Clancy

SPECIAL ATTRACTIONS

UNIVERSAL PICTURES

Your biggest heart-picture this year...

"NO WOMAN KNOWS"

CARL LAEMMLE presents the amazing story of "Fanny Herself" by Edna Ferber, directed by Tod Browning

WHAT THE NEW YORK PAPERS SAY

Tribune: "*Going to be a great success.*"

Telegram: "*A wonderful story made into a picture classic.*"

Post: "*Packed with heart interest. Will accomplish its purpose of touching many hearts.*"

Eve. World: "*A pictorial triumph.*"

Globe: "*A plaintive picture of self-sacrificing youth.*"

EXHIBITOR'S TRADE REVIEW says: "It grips and tugs at the heart-strings—one of the most interesting and entertaining photoplays of the season. A beautiful love element—mother love, filial love and faithful love of boy and girl are all interwoven into one of the greatest human documents ever screened."

MOTION PICTURE NEWS says: "There is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, the exhibitor who books it is certain to put up his S. R. O. sign. A picture of pathos kindled with the light of human understanding. The acting is highly commendable—the types are perfect."

UNIVERSAL Jewel

UNIVERSAL PICTURES

UNIVERSAL PICTURES

A Continued Feature

Authentic, red-blooded American History. Clean, wholesome, big, true drama filled with nationally historic figures and made in 18 thrilling episodes for every theatre in the land. Featuring—

KIT CARSON

that famous hunter, trapper and western guide, long the idol of every American school-child. A serial figure that teachers and parents everywhere will thank you for putting on the screen, in a great series of true adventures surrounding—

GENERAL FRÉMONT

one of the most daring, dashing, romantic heroes in our national history. Shown in "WINNERS OF THE WEST" in his famous trail-breaking expedition to the California gold-fields in 1848, accompanied by Arthur Standish, played by—

ART ACORD

in 18 thrilling episodes showing one of the biggest events in our national life which you can show to men, women and children of every age without the slightest fear of censorship or anything but praise. A continued feature that will set a new standard in episode pictures and fill any house anywhere in the land to capacity for every week of its engagement. See this continued feature without fail now at your Universal Exchange.

DIRECTED BY EDWARD LAEMMLE.

"WINNERS OF THE WEST"

UNIVERSAL PICTURES

CARMEL MYERS and "BREAKING

Get away to a good start early this season.

Get in touch with your nearest Vitagraph exchange *now* on this new Vitagraph serial.

VITAGRAPH SERIALS have always made money for exhibitors. "BREAKING THROUGH" will set a new record.

Action, love interest, Western atmosphere, mystery, romance, the unexpected, the heroic, the get-there spirit, thrills—surely all these appeal to every audience everywhere. You'll find all of these elements in "BREAKING THROUGH."

A VITAGRAPH SERIAL

(OCTOBER RELEASE)

WALLACE MAC DONALD in

"THROUGH"

AVITAGRAPH SERIAL
(OCTOBER RELEASE)

VITAGRAPH
ALBERT E. SMITH PRESIDENT

WILLIAM

and EDITH *in* "STEELHEART"

Overpowering an enraged grizzly with his bare hands; rescuing a colt carried away in a flooded mountain stream; beating two gun-toting enemies in a sensational fight in a pitch-dark room—these may give *some* idea of the ceaseless *action* in William Duncan's new Western production,

"STEELHEART"

But only by actually seeing the picture, can its real merit be understood as a classic of action.

William Duncan and Edith Johnson
in "STEELHEART"
Six Reels

DUNCAN

JOHNSON

in "WHERE MEN ARE MEN"

THE vivid life of a turbulent Western mining town is the background of the stirring action of this red-blooded picture.

There are claim-jumpers, bad men and dance-hall queens. There is the excitement of the old West. There is sometimes its roughness; there is, at all times, its human-ness. And one of the best, most genuine, rough-and-tumble fist fights ever screened. You'll feel that you are *in* this fight. If you haven't seen this high-class Western drama, make arrangements to do so now.

William Duncan and Edith Johnson
in
"WHERE MEN ARE MEN"
Five Reels

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Exhibitors and Exchange Men Tell Us We're Hitting the Nail on the Head.

W. E. Shallenberger

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Remember This About Arrow Pictures:

We Can Supply Every Type of Subject You Want at Any Time.

See Your Independent Exchange.

DO YOU REALIZE THESE IMPORTANT INDEPENDENT PICTURE FACTS?

When you make independent pictures the backbone of your programs you display mighty good pictures and mighty good judgment.

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I. E. Chadwick has booked Arrow-Sport Pictorials into 154 leading New York Theatres, including, The Capitol, The Strand, The Rialto, Loew and Fox Circuits.

H. E. Shallenberger

ARROW PICTURES
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52 Comedies Released by Arrow, One Each Week, Furnish a Convulsing Program for the Next 12 Months.

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An Arrow-Speed Comedy

Here's a roar from start to finish. Talk about trouble! Talk about fun! Wait till you see it. Featuring Neely Edwards, with Charlotte Merrian, Margaret Cullington, Eddie Baker and Jack Barry. Reggie Morris produced it.

ARROW-GRANTLAND RICE SPORT PICTORIALS

A series of up-to-the-minute, red blood sport stuff, titled and edited by the greatest of all sport-writers, Grantland Rice, co-operating with Jack Eaton. Produced by Town & Country Films.

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SELZNICK PICTURES
REG. U.S. PAT. OFF.

LEWIS J. SELZNICK
Presents:~

ELAINE HAMMERSTEIN

in

The Kind of Pictures
Your Patrons Want

Six Big Productions
This Season
Book the Series

EUGENE O'BRIEN
CONWAY TEARLE
OWEN MOORE
Are Other Selznick
Stars You Ought to Play

Coming ~ "A MAN'S HOME"

"The Pictures Are Amazing"

New York Times

Never in the history of motion pictures has a production, BAR NONE, received such unanimously glowing criticisms.

WHY? Because there never was a picture like it!

The New York Times.

Photoplays come and go, and there's no denying that the screen must live by them to a great extent, at least for some time to come, but if there were nothing but photoplays to see, the regular attendant at motion picture theatres would have long periods of unrelieved boredom to endure, the really entertaining productions come so seldom. But there are other kinds of motion pictures, and whenever a manager has the fortune or the fortitude to devote the main part of his program to a good specimen of what the trade calls a non-dramatic film, spectators are in his debt. And this week they owe something to S. L. Rothafel for presenting Martin Johnson's latest record of exploration and adventure in a strange land, tho locality this time being Borneo. It is called "Jungle Adventures."

Mr. Johnson, and his wife, too, penetrated this wild island of the Malay Archipelago and brought back one of the most interesting, and excellently photographed, films of human, animal and plant life beyond civilization's domain that has reached Broadway. Some of the pictures are amazing, considering the difficulties under which they must have been made, and all of them are entertaining. That's exactly what they are. The spectator with imagination cannot feel that he is being instructed. Unconsciously, he feels entertained.

It is good to be able to add, too, that Mr. Johnson's film is shown as a full-length feature of a program. It is not chopped up into fillers. Also it seems honest. Its subtitles do not try to make things appear as they obviously are not.

"The Times" is conceded the severest of all New York daily newspaper critics.

Acknowledged the most severe of all Trade paper critics is "Wid's Daily"

One of the Most Interesting Films of This Kind Ever Seen

Martin Johnson's
"JUNGLE ADVENTURES"
Exceptional Pictures Corp.

DIRECTOR ..... Martin Johnson
CAMERAMAN ..... Martin Johnson
EDITED AND TITLED BY ..... Arthur Hoerl
AS A WHOLE.....A picturesque and thoroughly interesting and intimate photographic trip into the wilds of Borneo
STORY.....A filmed narrative, beautifully presented and exceedingly well photographed; of especial entertainment and educational value
DIRECTION.....Apparently had unusual influence over the players—native and animal inhabitants of a savage island
PHOTOGRAPHY ..... Excellent, often remarkable
LIGHTINGS ..... Natural effects; good
PLAYERS.....Ethiopians, orang-outangs, elephants, bears, crocodiles, cranes, herons and other animals, most of them performing unknown to themselves
EXTERIORS ..... Beautiful
INTERIORS ..... None
DETAIL ..... All that is required
CHARACTER OF STORY.....Very interesting photographic record of Mr. and Mrs. Johnson's exploration of the Borneo jungles
LENGTH OF PRODUCTION.....About 5,000 feet

"Jungle Adventures" is the first important photographic expedition made by Martin Johnson and Mrs. Johnson since "Among the Cannibals of the South Pacific," which was released in the summer of 1918, and after seeing the latest production you're liable to think that they are too few and far between. "Jungle Adventures," a picture without plot or players—as we know them—but consisting merely of a series of pictures depicting the life of the natives of Borneo and best of all, pictures of the wild animals that inhabit the jungles, taken in their own environment usually without their consent.

Besides being an unusual offering, inasmuch as the obtaining of these exceptional pictures is concerned, the Johnsons' production has an artistic, entertaining and educational value that is unmistakable—artistic in that, besides the natural beauty filmed, the photography and camera work is high grade. This is particularly noticeable in observing the variety of angles from which scenes are shot. Those of the explorer's floating home taken at different stages of the journey are quite beautiful. The picture is educational inasmuch as it takes you to a land that you are never likely to see in reality, and is a fine example of the old saying, "one half of the world never knows how the other half lives."

The picture opens with a prologue in which Mr. and Mrs. Johnson are entertaining guests with an account of their trip, followed by the actual pictures. The early reels deal with the happenings prior to the arrival at the jungle—interesting bits pertaining to the peoples, and their manner of living, together with many interesting shots taken from the little boats which carried the party down the river to its destination. The capture of a crocodile is only one of the thrills.

The most unusual feature of the production is the remarkable pictures obtained of the jungle dwellers taken in their natural surroundings. Those of an orang-outang performing on a trapeze of vines are truly wonderful. There are innumerable close ups of strange wild creatures, such as a little fellow that looks just like the Teddy bears so popular with youngsters, and other unfamiliar animals.

Arthur Hoerl has edited and titled the film and his intimate chats that connect the various divisions help make the picture the definite entertainment that it is.

Properly Handled Should Make Money

Box Office Analysis for the Exhibitor

This will make money for you if you go about it in the proper spirit. With a little intelligent exploitation you can make it go big. You have a large variety of talking points, and especially the fact that "Jungle Adventures" is first of all a novel offering and something that they can't see every day in the week. Play it up from an educational as well as entertaining standpoint. Tell them they'll enjoy the trip as much as if they had actually experienced it. Tell them to surely bring the kiddies—who will eat it up.

"Roxy," in presenting the picture at the Capitol, decorated the lobby with caged birds and a monkey, and the same stunt should prove attractive everywhere. "Polly Wants a Cracker" always gets attention and if you can only secure talking parrots, they will do the trick. You can be liberal with promises and any expense incurred in putting the film over should be amply repaid by the box office receipts if you go about it in the right way. It's pictorial side will appeal to everyone.

EXCEPTIONAL PICTURES CORPORATION

"Has an artistic, entertaining and educational value that is unmistakable"

Wid's Daily

SEEING IS BELIEVING

Flashlight taken at 9.40 p. m. on the last night of the Capitol Theatre (New York City) presentation while the box office attendant was calling "Standing room only for a short time".

and when YOU view

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

you'll SEE:

An audience winning attraction

The most unusual picture ever made
Real entertainment
Unlimited exploitation possibilities
Thrilling romance, fascinating as the dreams of youth
Highly demonstrated box-office success

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice-President and General Manager
Executive Offices:
1540 Broadway, New York City

It's an Exceptional Picture
Watch for Announcement of Releasing Arrangements

An Irvin V. Willat PRODUCTION

THE FACE

From the Great Story by

JOHAN BOJER

featuring

Edward Hearn & Barbara Bedford

Produced by

Willat Productions Inc. C.A. Willat, Pres.

OF THE WORLD

Wid's DAILY

"Work of Norwegian Author used in Production that is well made."

DIRECTOR ..... Irvin V. Willat
AUTHOR ..... Johan Bojer
SCENARIO BY..... Dwight Cleveland and L. V. Jefferson
CAMERAMAN..... Clyde De Vinna
AS A WHOLE... Strikes some high lights in artistic endeavor; generally splendid production values throughout
STORY..... Translated from the Norwegian; an old theme and familiar but interestingly and well told
DIRECTION... Handles the story in a way that holds the attention and makes it interesting despite its triteness
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Artistic Effects
CAMERA WORK ..... Well judged
FEATURED PLAYERS... Barbara Bedford very beautiful and has a good deal of charm; Edward Hearn does good work
SUPPORT..... Types well chosen and all are capable
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Well taken care of
CHARACTER OF STORY... Young doctor's wife leaves him when he appears to neglect her; they are reunited where their romance began
LENGTH OF PRODUCTION..... 5,700 feet

"The kind of Picture that will please a large majority"

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

BURLINGHAM ADVENTURES

First Release

"The WILD MEN OF BORNEO"

ALL ABOARD WITH FREDERICK BURLINGHAM! — EVERY TWO WEEKS A STRANGE ADVENTURE TO FAR OFF LANDS AND AMONG STRANGE PEOPLES --- A REVELATION IN TRAVEL PICTURES.

State Right Buyers Apply to

TRUART FILM CORPORATION

LOEW BUILDING, NEW YORK

A TRIUMPH!

"In the screen version of 'Little Lord Fauntleroy' Mary Pickford has achieved her greatest success as a film star. She impersonates a dual role in an impressive way, which places her in a class by herself in the portrayal of a child part as well as that of a young mother."

New York Evening World.

"In its way it is one of the best pictures I have seen. Its photography is not only extremely well done but the story is well told, and there are fewer concessions to the 'low brow' than one usually finds in these revamped stories and plays."

Alan Dale in the New York American.

" 'Little Lord Fauntleroy,' classic of childhood, flickered across the stage of the Apollo theatre and became a classic of the films. It is an excellent example of the results that come from combining a worth while story, able direction, a capable cast and talented cameraman."

Yates in the Daily News.

—and there are others!

So numerous have the splendid newspaper reviews been that only a few can be reproduced here. Others will be found in the current issues of Moving Picture World, Exhibitors Herald, Exhibitors Trade Review, and Wid's Daily (Sunday issue).

MARY PICKFORD

in

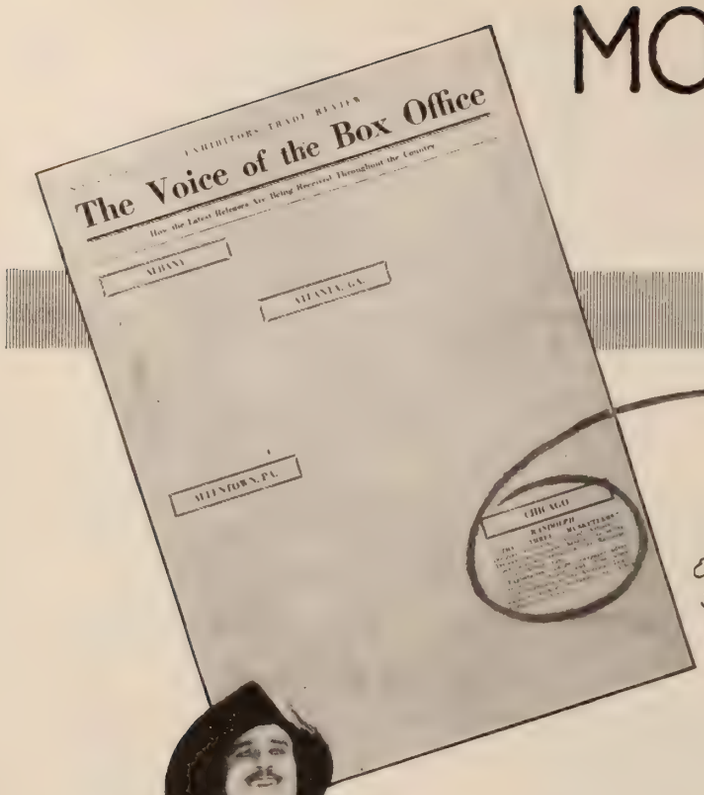
"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLES CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

MORE EVIDENCE!


EXHIBITORS TRADE REVIEW

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

ATLANTA, GA.

ALLENTOWN, PA.

CHICAGO

RANDOLPH

THE THREE MUSKETEERS

See Page 1164
Exhibitors Trade Review
September 24, 1921

CHICAGO

RANDOLPH

"THE THREE MUSKETEERS," Douglas Fairbanks (United Artists).—Tremendous business; holdout the entire week, and will remain at the Randolph for an indefinite run.

Exploitation.—Large newspaper advertisements, billboards and three unemployed members of the American Legion walking around costumed as Athos, Porthos and Aramis.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
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D. W. GRIFFITH
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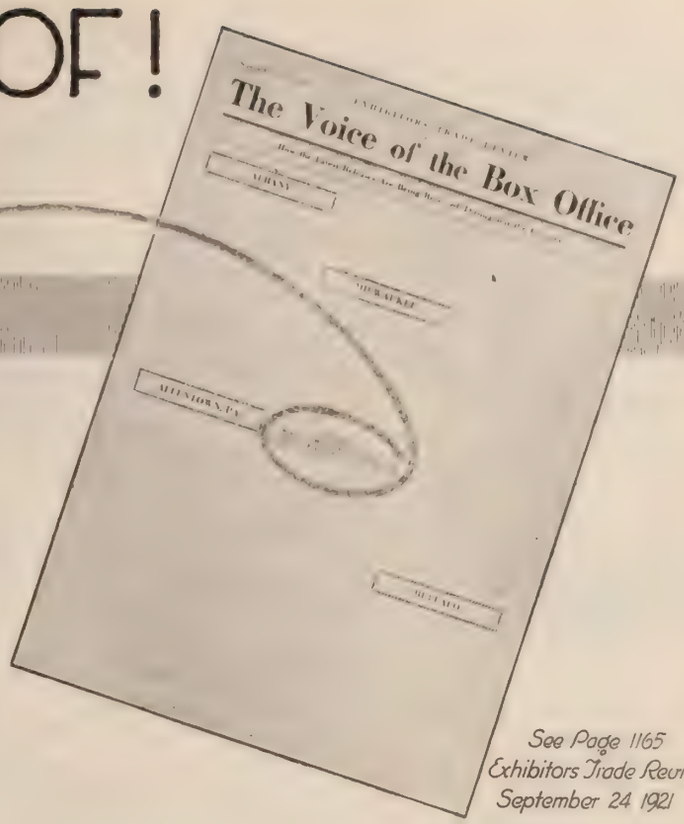
HERE'S PROOF!

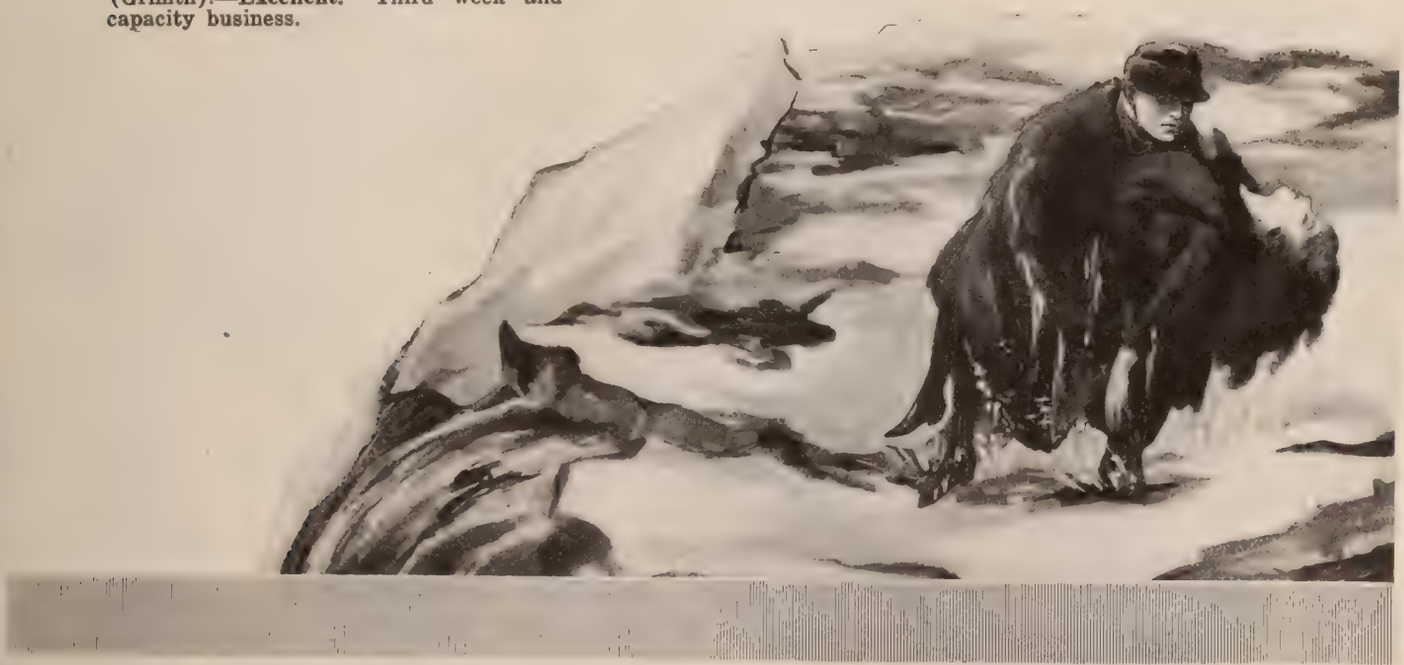


See Page 1165
Exhibitors Trade Review
September 24 1921

MILWAUKEE

MERRILL

"WAY DOWN EAST," Lillian Gish (Griffith).—Excellent. Third week and capacity business.



UNITED ARTISTS CORPORATION

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CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

"A Distinctive Production"

Our Classifications Are as Follows:

Class AA—Masterful.	Class B—Good.
Class A-b—Superior.	Class C—Average.
Class A-c—Excellent.	Class D—Fair.
Class A——Very good.	Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed acc... to its established values before arriving at a conclusi... dependent summary in "Our Opinion" is submitted t... ment, because in all cases you must have t... to selecting the pictures. A thorough... a clearer idea of the nature of ... to judge its money-ma... suitability for your pat...

ALL THE "TRUTH" ABOUT PICTURES 13

"DISRAELI"—Class AA

(Adapted from play of same name)

Story:—British Diplomat in Purchase of Suez Canal

VALUE
Photography—Masterful—Harry A. Fishbeck.
Emotional Appeal—Strong.
Moral Standard—Excellent.
Story—Masterful—Drama—Family.
Star—Masterful—George Arliss.
Author—Masterful—Louis N. Parker.
Direction—Masterful—Henry Kolker.
Adaptation—Masterful.
Technique—Masterful—Forrest Halsey.
Spiritual Influence—Good.

Producer—Distinctive Productions, Inc.

CAST	
Disraeli	George Arliss
Sir Michael Probert	Edward J. Ratcliffe
Hugh Meyers	Frank Losee
Mrs. Noel Travers	Margaret Dale
Duke of Glastonbury	Henry Carvill
Duchess of Glastonbury	Mrs. Grace Griswold
Lady Beaconfield	Louise Arliss
Clarissa, Lady Pevensey	Louise Huff
Charles, Viscount Deerford	Reginald Denny
Mr. Lumley Fuljambe	Noel Tearle

September 12, 1921. Distributor—United Artists

Footage—6,800 ft.

Our Opinion

SKILLFULLY CONSTRUCTED DRAMA OF POLITICAL DIPLOMACY ROMANCE AND HEART INTEREST

George Arliss' impersonation of "Disraeli" is one of the best if not the most faultless character portrayal that the screen has yet given us. As the mind reverts to Emil Jannings' Henry VIII we wonder which of these two masters betrayed the keener conception of his art, for each impersonation stands out as an individual and masterful performance. The role of "Disraeli", the unconquerable Jew, the seer, the diplomatist, the man of many moods but unshaken purpose is defined by George Arliss with vivid realism. In watching his performance you are conscious that it is the varied emotions by which the master craftsman—he lives the part. The varied emotions by work of the master crafts-touched, the artfulness of the Jew, the sovereign, strategy of the diplomatist, loyalty as a subject and ambition for his sovereign, tenderness and devotion as a husband, sympathy with romantic youth, fearful apprehension of calamity to his loved ones, all of these flow as naturally as life itself under the guidance of the finished interpreter. The picture itself stands out as a splendidly constructed work of art. It is played by a group of artists all of whom work with assurance. It is beautifully photographed and has been assembled in a masterful way. The story based on one of the great strategic moves in British history, and adapted from the famous play by Louis N. Parker offers a tensely dramatic situation which author, adapter and director have grasped to the full. The staging of the picture is artistic, many beautiful interior and exterior sets being used. Louise Huff as Clarissa is exquisite, and Reginald Denny fits the role of Count Deerford well. The excellent work of Margaret Dale as a Russian spy is worthy of mention. And in fact so capably have all the players performed their respective roles that it seems hardly fair to single out any particular individuals for special praise. While "Disraeli" is a distinctive production we believe that the very human qualites with which it has been imbued will recommend it to all classes.

STORY OF THE PLAY

Disraeli, a Jew who entered the British Parliament in 1837 and was appointed Prime Minister in 1867 by Queen Victoria, devised the plan to buy the controlling interest in the Suez Canal. Prejudice and jealousy caused Sir Michael Probert, president of the Bank of England, from whom Disraeli expected to gain backing for the purchase which he deemed an immediate necessity for the protection of the British Empire, to refuse. And when Russia, kept posted by her secret service, sank the vessel carrying Argentine gold to be loaned him by Hugh Meyers, now bankrupt, and whose check had already been accepted in payment for the controlling stock, he saw disgrace staring him in the face as well as failure to accomplish the dream of his life in making his sovereign, Empress of India. The master mind again arising to the occasion convinces Probert that he, Disraeli, is vested with power to command him to sign a paper already prepared, giving Meyers unlimited credit at the Bank of England. And so the scheme that helped make British history was forced to a successful ending.

PROGRAM COPY—"Disraeli"—Featuring George Arliss

A master hand dipping now in the sweet and now in the bitter of life's great bowl pursued an undimmed purpose to the end. See George Arliss in the screen's greatest impersonation.

No Advertising Support Accepted!

HERE'S WHAT "SCREEN OPINIONS" OF CHICAGO SAYS OF

GEORGE ARLISS

in

"Disraeli"

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

UNITED ARTISTS CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Cameo Classics present

Home-Keeping Hearts

FROM THE STORY "CHAINS" *by* CHARLES BARRELL

Directed by CARLYLE ELLIS

Distributed by PLAYGOERS PICTURES

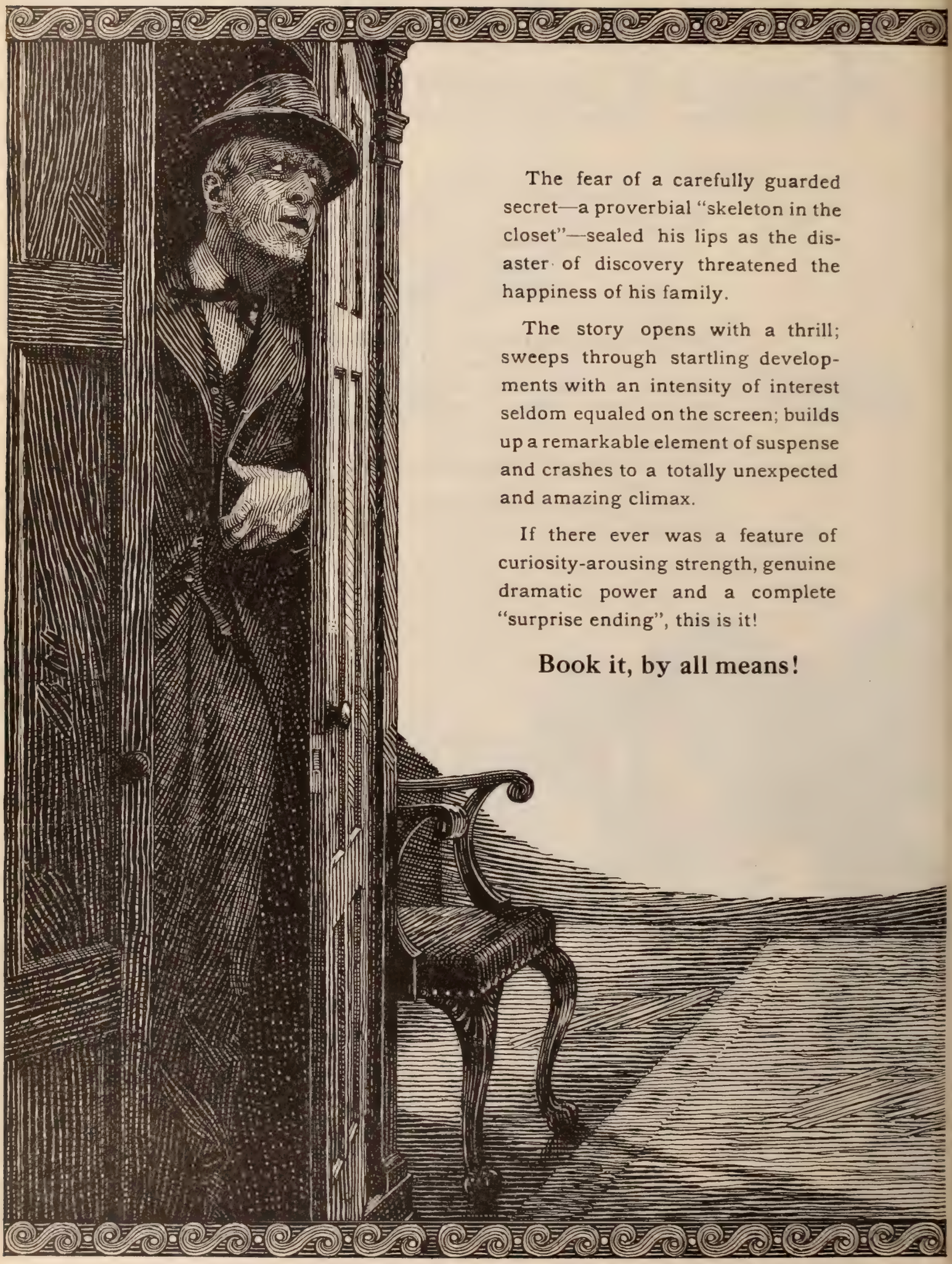
THROUGH PATHÉ EXGHANGE INC.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET NEW YORK CITY

Direct, sincere, inspiring and trully entertaining *"Home Keeping Hearts"* is bound to please your patrons. It is a drama of rural America, a story of the lives of real people. It is perfect in atmosphere, plot and dramatic presentation.

Exhibitors and public agree in declaring that it "rings true".

It is a feature which will produce profits and promote good will.



The fear of a carefully guarded secret—a proverbial "skeleton in the closet"—sealed his lips as the disaster of discovery threatened the happiness of his family.

The story opens with a thrill; sweeps through startling developments with an intensity of interest seldom equaled on the screen; builds up a remarkable element of suspense and crashes to a totally unexpected and amazing climax.

If there ever was a feature of curiosity-arousing strength, genuine dramatic power and a complete "surprise ending", this is it!

Book it, by all means!

ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story "Black Sheep"

By Will J. Payne Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES

through Pathé Exchange

Foreign Representative for Playgoers Pictures

Sidney Garrett

PLAYGOERS PICTURES
presents

"WOMEN WHO WAIT"

With an All Star Cast including Marguerite Clayton, Creighton Hale and George MacQuarrie

Directed by Philip Van Loan

A Colorful Drama

of brave men who go down to the sea and fair women who await their return. A story as alluring as the call of the deep; as adventuresome as a storm at sea and as romantic as the star-filled heavens.

Its worth is proven

It has made good on every program. Be sure it is on yours.

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9. *Prices.* Reasonable and competitive.
10. *Guarantees.* Write for our unique guarantee of quality work.

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American Film Company, *Inc.*
6227 Broadway, Chicago, Illinois
Samuel S. Hutchinson, *President*

CAPACITY ONE MILLION FEET WEEKLY

PATHE' presents

Guy de Maupassant's CLASSIC

THE ORDERLY

A Confession Dragged from the Depths of a Girl's Heart

The young wife just out of her teens; her elderly husband, the colonel; the handsome young officer; and the sly, slinking, susceptible orderly. With these characters De Maupassant created a story that the world knows and has read again and again.

She wanted to be square, so she told her husband what was torture to drag from her heart. Her confession was the climax to a life drama that burned like a branding iron.

Daring, realistic, powerful like De Maupassant's story

From the collection of: Lambert Gaudiner

The Principal Characters in

"ONE ARABIAN NIGHT"

A-A-A-Ah!

The Dancer!

The wild desert dancer—more beautiful madcap ne'er threw careless kiss. Scoffer at all men's love yet slave at last to her own.

Beware!

The Mighty Sheik!

Master of the Palace Magnificent—Lord of a hundred wives – swift to wrath, avenging disloyalty with death—but himself disloyal ever. His one ungratified wish the love of the beautiful dancer.

Oh, Man!

The Hunchback Clown

Behold in him symbol of man's folly—the old fool's folly longing for youth's caresses trust in a woman's guile! A sad, sad jester is he—yet noble is his love and beautiful, for his wild desert dancer.

Beauteous One!

The Favorite Wife

Unwilling recipient of the Sheik's favor, risking life for true love, spared the block because of the nobility of an unwanted lover. Behold Zuleika, who finds happiness where another would have found despair. She is the best beloved.

The Rogue (a bad one)

The Slave Dealer

He knows where the beauties grow, he knows women's hearts, he knows men's greed —he slinks and grovels and loves nothing but gold. Coward! Miser! Victim of eunuch and slave, yet master of humankind. A creature of no regrets —a merry jester.

Hist!

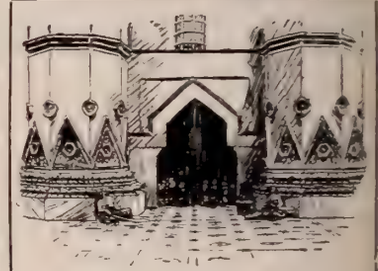
The Chief Eunuch!

Tough is his lot—verily his is a dog's life—keeper of the hundred jealous wives in the mighty Sheik's harem. Sorry the day for him when the Sheik commands, "Go forth and bring me *the* beautiful dancer!" Some job! as you shall see.

She's Sly!

Haidee, the Schemer

What cares she for the law of the Harem? The mighty Sheik! Bah! A fool for his wives' entertainment. Harem guards! Eunuchs! Sleeping dolts all when Haidee smuggles a guest to the harem—she foils all men.



Keep Out!

These are

The Gates of The Harem

Strange secrets they guard, veiled lives, beautiful wives. Of' living men, none but the mighty Sheik may pass their frowning portals. Intrigues, a low whistle in the night, murmurings, the kiss of sword and scimitar.

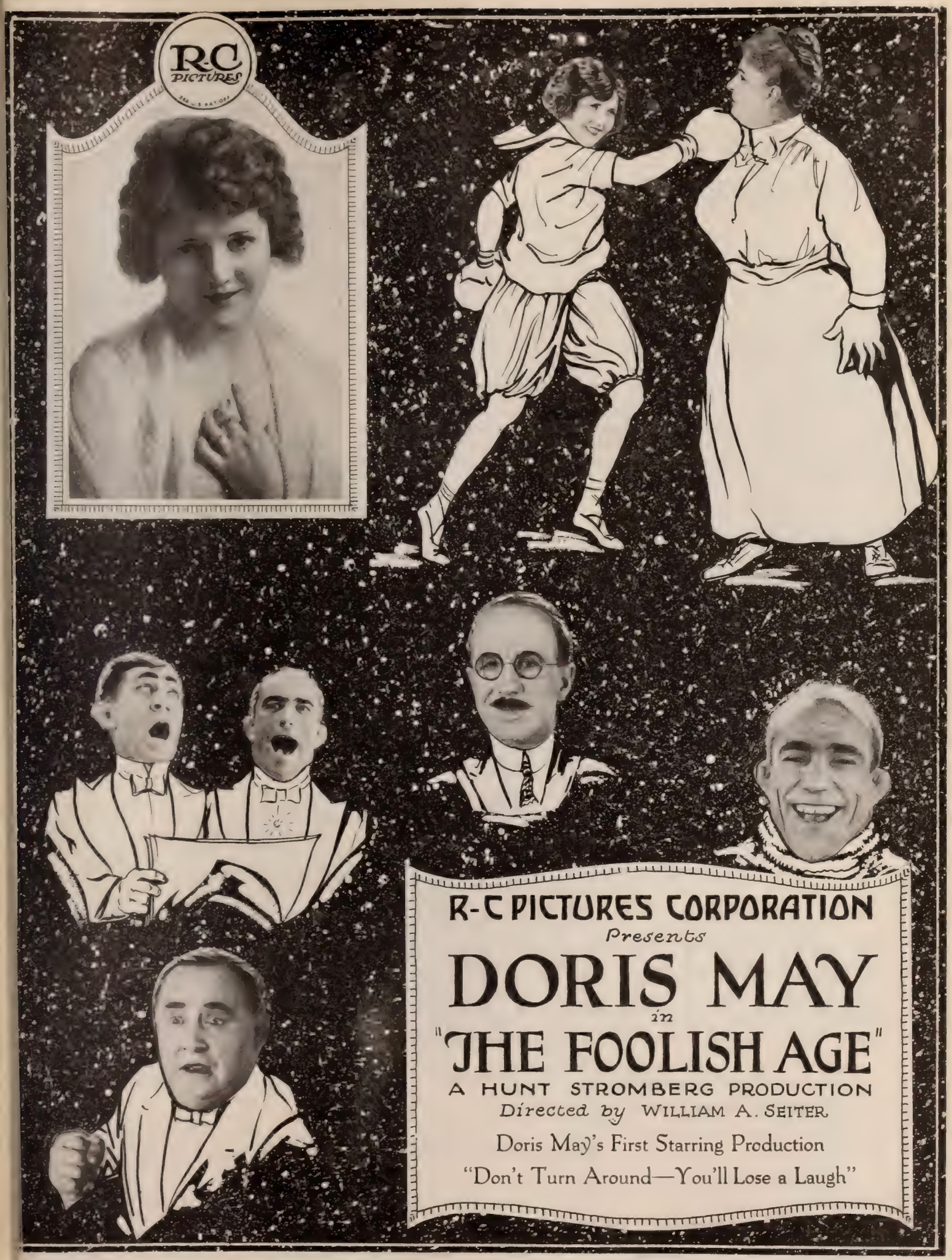
The supreme court of the screen, The National Board of Review, says in its official report on this picture:

"This vivid, swift moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public and the supporting cast is one of great ability."

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere


R-C PICTURES
R-C PICTURES CORPORATION
Presents
DORIS MAY
in
"THE FOOLISH AGE"
A HUNT STROMBERG PRODUCTION
Directed by WILLIAM A. SEITER
Doris May's First Starring Production
"Don't Turn Around—You'll Lose a Laugh"

Direct from its sensational New York run.

William Fox presents

A VIRGIN PARADISE

The picture that will bring new faces to your box office

by HIRAM PERCY MAXIM

Directed by
J. SEARLE DAWLEY

Says the New York Times:

You are bound to shout with joy. Miss White's performance is a delight. *She* can act.

The Race-track lives on the screen!

William Fox
presents

The great drama of sporting-life

THUNDERCLAP

The story of Three Thoroughbreds-
a Girl, a Boy and
a Horse.

Direct from its New York run

Now Ready

Story by Paul H. Sloane
Directed by Richard Stanton

...ntly charming
NEW STAR
...ghtfully fascinating
NOVEL STORY
William Fox presents
BARBARA
BEDFORD
in
Cinderella
of the Hills
Story by John Breckenridge Ellis
Directed by Howard M. Mitchell

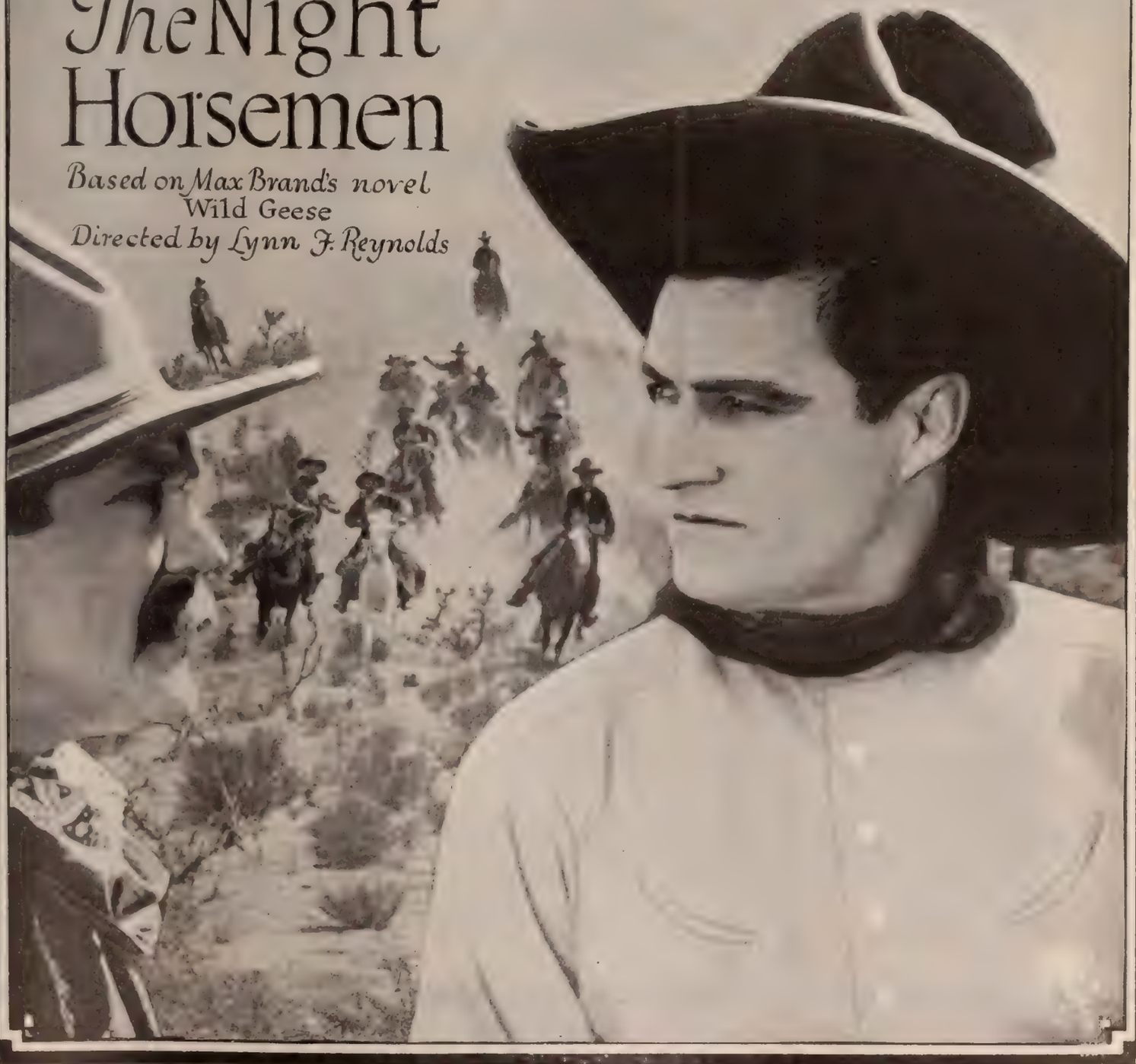
A full-of-action sequel to "The Untamed"

WILLIAM FOX
presents

TOM MIX
in

The Night Horsemen

Based on Max Brand's novel
Wild Geese
Directed by Lynn F. Reynolds



Rupert Hughes tears down one wall of the American home and you walk in and know the family

Goldwyn presents
a Reginald Barker Production
The Old Nest
Rupert Hughes'
Heart-gripping story of home
With the greatest star cast ever assembled

Depicting with delicious humor and natural pathos the familiar joys and woes of married life

Goldwyn presents
Rupert Hughes'
comedy drama of American married life
Dangerous Curve Ahead
Directed by E. Mason Hopper

A thrilling drama of the hidden forces of life with an appeal as irresistible as "Madame X"

Goldwyn presents
Frank Lloyds Production
The Invisible Power
By Charles Kenyon
Directed by Frank Lloyd

Containing every element of popular audience appeal — with a great star and a wonderful cast

Betty Compson
in
For Those We Love
By Perley Poore Sheehan Directed by Arthur Rosson
Personally produced by Betty Compson
Distributed by Goldwyn

Goldwyn Pictures for Current Showing

The lovers are introduced by a golf ball, separated by a bracelet and reunited by a house detective

Goldwyn presents
All's Fair In Love
Adapted from the stage success
The Bridal Path by Thompson Buchanan
Directed by E. Mason Hopper

The story of a crook who became honest in spite of himself and then discovered he liked it

Goldwyn presents
Tom Moore
in
Beating The Game
By Charles Kenyon
Directed by
Victor Schertzinger

Goldwyn Week
Oct. 23 to 29

Audiences will wait breathlessly for the doom to fall upon "the man who had loved too long"

Goldwyn presents
Ace of Hearts
With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

Of Course You're Playing Them Now!

Goldwyn presents
Will Rogers
in
A Poor Relation
By Edward E. Kidder
Directed by
Clarence Badger

There are two stars to this picture—Tom Moore and Rupert Hughes—as actor and author. You'll laugh and remember them

Goldwyn presents
Tom Moore
in
From The Ground Up
By Rupert Hughes
Directed by
E. Mason Hopper

The inimitable Max has never been funnier than in this delicious American comedy

Max Linder
presents his latest comedy
Be My Wife
Written and directed by
Max Linder
Distributed by
Goldwyn

Mother Experience fighting to protect Daughter Innocence revealing her own past and shattering youth's ideals

Goldwyn presents
Frank Lloyd's Production
The Grim Comedian
By Rita Weiman
Directed by Frank Lloyd

Goldwyn Pictures for Showing Soon

A better shelter-hodge-podge of fun and romance that breezes along the laugh-line straight into your heart

Messmore Kendall presents
Vivian Martin
in
Pardon My French
A farce comedy adapted from "Polly In The Pantry"
By Edward Childs Carpenter
Directed by Sidney Olcott
Distributed by Goldwyn

A swirling drama of the passion hour of the underworld—seething, splendid, cruel, glorious!

Goldwyn presents
Leroy Scott's
famous story
The Night Rose
Directed by Wallace Worsley

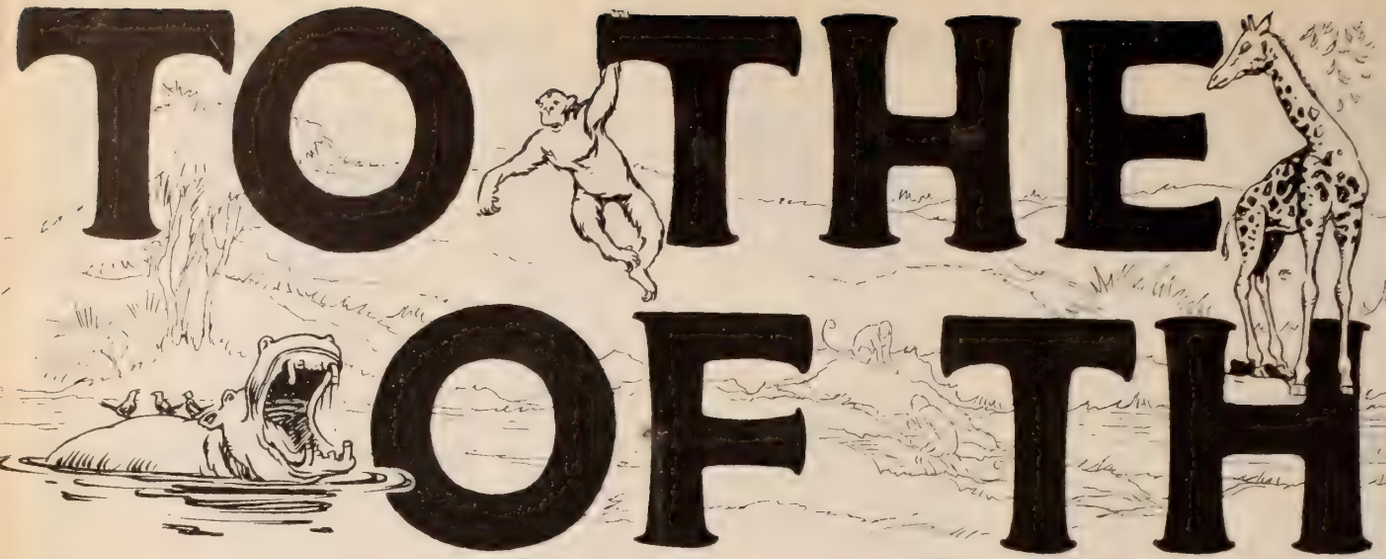
A rugged romance of the trails, culminating in a superb and breath-taking climax

Goldwyn presents
Frank Lloyd's Production
The Man From Lost River
By Katharine Newlin Burt
Directed by Frank Lloyd

A dramatic picturization of a woman who suffers tragically through her husband's desire for business and social achievement

Goldwyn presents
Reginald Barker's Production
Poverty Of Riches
By Leroy Scott
Directed by Reginald Barker

See Them Now at Your Goldwyn Exchange!



TO THE FI
OF THE W

There is Now in Course of
under the Personal Direc

15 EPISODE A

THE MASTERPIECE OF A

WORLD'S RIGHTS

EXPORT & IM

729 7th Avenue

Cable Address

LM TRADE WORLD

roduction at the Selig Zoo,
ion of Col. W. N. Selig, a

NIMAL SERIAL

L ANIMAL PRODUCTIONS

WNED BY THE

PORT CO., Inc.

New York, N. Y.
IMFILM, N. Y.

Grabs Him by the Collar and Throws Him Out of Theatre!

E. A. Smith plasters a K. O. on Old Man Summer W. Jinx in a one round bout at the Kinema Theatre, Los Angeles, Calif. Sure he put a horseshoe in his glove for luck. It was a First National Picture. Read his report:

"The Sign on the Door" broke a summer bad month slump by doing regular high season business. Despite the most remarkable opposition in the history of the house it did the best business of any Talmadge engagement—That's saying a mouthful!

Joseph M. Schenck's
presentation of

NORMA TALMADGE

in

"The Sign on the Door"

Adapted for the screen by Mary Murillo and Herbert Brenon from the stage success of Channing Pollock; Photographed by Roy Hunt; Technical Director, Willard M. Reineck

Produced Under the Personal
Direction of Herbert Brenon

A FIRST NATIONAL ATTRACTION

Motion Picture News

Now for Unity

The pity of it!

The shame of it!

Week by week, month after month; now this event, now that happening; always—SOMEWHERE, SOMETHING is shrieking aloud to the picture industry:

"When are you going to present a united front? When are you going to select authorized spokesmen? When—in the name of all that is associated with common sense—when will you reach the age of reason?"

What need to recount disagreeable memories, to rake over unpleasant recollections?

And still we flounder along; waddle about; goose-stepping to the battle-cry, "All the king's horses and all the king's men can't put Humpty Dumpty together again."

The pity of it!

The shame of it!

* * *

It is all so simple.

It is all so inevitable.

Sixteen words have stated the entire need: "The formation of a joint committee with full power to speak and act for an industry."

Just a "Contact Committee"—a point of contact with the world outside; speaking for the motion picture; answering for the motion picture. A united front on the field of battle regardless of any family spats that may arise behind the doors of our own house. *And our door closed when there is dirty linen to be washed!*

So simple! Exhibitors, producers, distributors—each selecting representatives on a joint committee. Empowering that committee to speak and act on legislative matters, to state the industry's position in such other crises as arise and state it clearly and distinctly at the moment that declaration has value. *Not after hurtling brickbats have broken all our windows.*

There are no entangling alliances here for any branch of the industry. There need be no discussion of internal business relations on the part of such a committee; by its very existence the committee insures a fair and square deal for every branch in external affairs.

So inevitable. For, gentlemen, there are forces in nature that control men who cannot control themselves. Whether we bring about this united front, or successors do it, come it must, come it will. Our own importance in the scheme of affairs will be measured by our weight *after* the industry has achieved reason, not by appearances in its adolescence.

* * *

What is wrong?

Who is wrong?

Mr. Cohen has stated that the Motion Picture Theatre Owners welcome cooperation.

Mr. Brady has not been backward in stating the need of unity in action.

Well—what on earth is delaying the inevitable?

We believe heartily that both Mr. Cohen and his associates and Mr. Brady and his advisors are at this very moment equal in a sincere and ardent desire to see the formation of a Contact Committee.

At this very moment!

Then, if this be the case, the neglect of a moment so rich in opportunity will be to the never-ending shame of every individual who owes his being to the motion picture.

* * *

Are invitations needed?

A guarantee of faith?

From the Theatre Owners to the National Association?

Or the National Association to the Theatre Owners?

Buncombe! Let's get out in the great wide open—away from political side-stepping, away from the eternal motion picture fear of what's in the other fellow's sleeve—and put this thing over.

Let this be the invitation! And let the free, pure air of publicity be the guarantee of faith. The NEWS, for one, will pledge its columns to the fulfilment of that guarantee; and back the pledge with all the impartiality, strength and vigilance at its command.

That goes!

There's nothing in the way. The invitations are out. Two men and a telephone can start the wheels moving. Two Executive Committees in joint session can complete the deed. Let's go!

WM. A. JOHNSTON.

Western New York Exhibitors Hold Meeting

Charles L. O'Reilly, president of the New York Exhibitors' State League, and Sam Berman, secretary, spoke before the Western New York unit of the Motion Picture Theatre Owners at an overflow meeting in the Hotel Iroquois, Buffalo, Tuesday. Howard J. Smith, president of the unit, presided. Fifty-one theatres were represented at the meeting.

The organization went on record against daylight saving in Buffalo, against showing pictures on percentage and against the tax on music. The members also voted to aid in the fight to get First National to lower the exhibiting value on pictures. Messrs. O'Reilly and Berman also assured the members that they would help in bringing about the elimination of the 30-day production clause given by Buffalo exchanges to some houses. A committee was appointed to procure speakers to conduct a campaign of education on the motion picture industry before local business men and luncheon clubs.

Mr. O'Reilly and Mr. Berman spoke in Rochester Tuesday night before the Flower City Theatre Owners. Binghamton and Syracuse will be the next fields for organizing. When the state organization is complete the next convention date will be set.

Pickford and Fairbanks to Sail for Europe Sept. 24

Mary Pickford and Douglas Fairbanks are ready for their departure to Europe next Saturday (September 24) on the White Star steamship Olympic from New York. The popular pair of film favorites will remain abroad for several months, principally for a rest after the long strain of work on their latest production.

Miss Pickford and Mr. Fairbanks contemplate taking a house in Paris and making it their home and headquarters while abroad, taking brief trips to other foreign European capitals.

During their stay abroad plans will be completed for releasing "Little Lord Fauntleroy" and "The Three Musketeers" in Paris and London and others of the principal cities of the European countries.

Stage-Workers' Union on Strike in Los Angeles

One hundred and eighty members of the Los Angeles stage workers' union went on a strike on Friday last as the result of differences over wage demands. Their places were filled by stage workers formerly employed at local studios, and the theatre owners claim a complete victory.

The theatre owners asked the union to agree to a reduction of ten per cent in wages, but while the union agreed to a five per cent cut, they demanded a six-day week, with an extra to work in place of the man off. This demand was refused and the strike followed.

Again—Get Together!

Motion Picture News,
New York, N. Y.
Gentlemen:

I believe that if every theatre in the United States will circulate a petition and use slides to bring it to the attention of patrons that twenty-five million names can be gotten to a petition to Congress asking that they remove the ticket tax, film tax and seat tax.

It would be the duty of the trade papers to unite in this and give it all the publicity possible and urge every theatre to join in the movement.

The exchanges should furnish these petitions to the theatres in their territory so every one would have a proper petition and then every one of these petitions should be mailed by registered mail on a certain date to the Senator from the district in which the theatre is located.

I believe that a concerted effort by the trade journals, producers and exchanges with the theatres that Congress would heed the "voices" and that these taxes would be removed.

What do you think?

Very truly yours,
Jay Allen Glenn, Mgr.,
Gay Theatre, Inc.,
Newport, Tenn.

We are not at all sure that public interest can be aroused in matters of taxation, as Mr. Glenn suggests. At the same time a strong appeal could be launched and it should be tried at least. We are certain, however, that the method Mr. Glenn suggests, is just the way to stop censorship. The public today, practically the entire public, doesn't know what censorship means. And if the public did know the public would protest against it.

The public can be told all about censorship through the screen. And if censorship is ever to be stopped the screen must do it. But the trouble today is that we have no unity in this industry, not enough at least to use forcefully our own weapon of defense. The producers want to help, the exchanges want to help, the trade papers want to help, the advertisers' association want to prepare material—and of course, only the exhibitors can flash the campaign to the public.

We need today—and immediately—a juncture between our existing organizations of producers and exhibitors and distributors so that this all-important end—of unification—can be had. And Mr. Glenn and every other exhibitor and every individual with an investment at stake has a RIGHT—an UNANSWERABLE right—to demand that this unification be brought about.

WM. A. JOHNSTON.

Joseph Aller Comes East

Joseph Aller, resident head of the Rothacker-Aller Laboratories in Hollywood, came east recently for a conference with officials of the Rothacker enterprises.

Mr. Aller had two busy days in the Windy City. Saturday evening he was Lake Michiganed and dined by executives of the Chicago Laboratory. Next day came a long auto excursion, a cabaret dinner and a good show. Monday he and Watterson R. Rothacker met at the Twentieth Century for a busy week in New York.

Court Restrains Use of "Rialto" by Orchestra

The Rialto Theatre Corporation calls attention to a decision enjoining certain persons from using the name of "Rialto" in connection with an orchestra now playing at the Manhattan Opera House.

The decision was handed down by Justice Richard P. Lydon, Special Term, Part I, of the Supreme Court, held in and for the County of New York, September 16.

Augustus Thomas Admitted to M.P.D.A. Lodge

The regular semi-monthly meeting of the Motion Picture Directors' Association, September 20, was unusually well attended. In fact, it brought together one of the largest gatherings in the history of the New York Lodge of M.P.D.A.

Augustus Thomas, dean of American playwrights, a man known to every department of the theatrical world, was made an honorary member.

A unique combination of three presidents of three of the largest factors in the amusement world included President J. Searle Dawley, who succeeded Charles Miller for the balance of the term, and who, for the second time, is president of the New York Lodge of M.P.D.A. He served previously in 1917 and was one of the founders of the eastern chapter.

Mr. Thomas, in addition to all other honors, is president of the Authors' League of America, a figure in the history of the American theatre. The meeting was addressed by Mr. Sydney S. Cohen, president Motion Picture Theatre Owners of America, following the conclusion of the initiation.

Plan Enforcement of Missouri Deposit Law

One of the questions brought up for active discussion during the Missouri-Kansas exhibitors' convention held last week was that concerning the Missouri deposit law and its enforcement. Some exhibitors declared that various exchanges were disregarding the law entirely. Complaints were also made that in certain instances deposits had been withdrawn from the banks by exchanges after the first of a series had been shown. The Missouri theatre owners decided to finance the case of a single exhibitor to determine the validity of the law, so that if proved flawless all exchanges may be obliged to live up strictly to the requirements of the measure.

The questions of organization finance and the place of the next convention were submitted to the executive committee for its decisions.

Universal to Open Up New Exchanges in Argentine

Ever since Carl Laemmle placed George E. Kann in charge of the direction of foreign business and foreign markets of the Universal it has been his aim to have the Universal represented in as many countries as possible by its own agencies and releasing machinery.

In line with this accepted policy of the company, Mr. Kann has just announced the appointment of Monroe Isen as his representative to open up and operate Universal exchanges in the Argentine. He will establish headquarters in Buenos Aires and, using this as his basis of operation, he will establish five or six branches in Argentine at strategic points, to be decided after he reaches there.

Richard A. Rowland Resigns from Presidency of Metro

Resignation Effective on Return from Europe the First of the Year

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces his resignation from the organization, to take effect when he returns from Europe at the first of the year. To set at rest rumors which have recently been current along Broadway, the announcement is made before Mr. Rowland's departure for his trip abroad, during which he will present the Rex Ingram production of "The Four Horsemen of the Apocalypse" in the leading capitals. He sails Thursday, accompanied by Mrs. Rowland, on the Berengaria for Southampton and will go immediately to London.

"I am leaving Metro with the kindliest feelings for Marcus Loew and for my other associates in the Metro organization," Mr. Rowland said. "Since the merger last year of Metro with the Loew organization our associations have been uniformly pleasant. The only reason I have for leaving Metro is because of a desire to get into business for myself. I have not formulated my plans for the future, but will make an announcement on my return of any I may have then.

"In going abroad I am taking with me prints of 'The Four Horsemen of the Apocalypse.' The first foreign presentation of the picture will be made in London. Vincente Blasco Ibanez, the author of the book, will meet me in London and will be present for the premiere of the picture. After the London presentation the picture will be shown in Paris and in the other European capitals.

"I am quite sure that the picture will duplicate in Europe the sensation it created in the United States. This confidence is based not merely upon the universal appeal of the story and its success as a novel in Europe, but upon the opinions of hundreds of European experts who have seen the picture here and who have predicted an unprcedented success for it abroad. I have received hundreds of letters about it from European exhibitors. They are all extremely anxious to show it.

"With the completion of my European tour, which will bring me back the first of the year, I shall be in New York ready to lay my future plans. I am leaving Metro after having been with the organization since its beginning. I have watched it grow year by year into a steadily more important producing firm. I have seen it outdistance many competitors and continually forge ahead, making better pictures every year. I am proud of the organization as it now stands, with an excellently balanced producing concern at Hollywood and with the highly developed distributing organization of Mr. Loew to spread the pictures through the country.

"I have given to Metro some of the best years of my life and my unceasing efforts for its success. I cannot help having a feeling of personal pride in the achievements of the organization and I shall follow its future developments confident that it will go on to still finer achievements. All of the members of the organization are my personal friends and I look to them to carry on as splendidly as they have in the past. They all have my best wishes."

Chaplin Wins Injunction Suit Against the Rollo Sales Corporation

A DECISION of extreme importance to all exhibitors booking the productions of Charles Chaplin, especially those which he has made and is making for distribution by Associated First National Pictures, was handed down by Judge Hough, of the United States District Court, on Setpember 15, in the action brought by Chaplin against the Rollo Sales Corporation.

Through Nathan Burkan, his attorney, Mr. Chaplin sought to restrain the Rollo Sales Corporation from putting out three films purporting to be Chaplin productions, but which he charged were nothing but "hash" made up of cut-outs from numerous of his pictures.

Judge Hough, after hearing the argument, decided that the motion should be granted, and that an order should be made restraining and enjoining the defendant, Rollo Sales Corporation, from making any use of these pictures for public exhibition. Chaplin was required to file a bond for $1,000.

According to a statement from First National headquarters, in an affidavit submitted by Stanley J. Rollo, it was acknowledged that the films complained of were, in part, made up of cut-outs taken from original Chaplin pictures.

A supporting affidavit submitted by Joseph La Rose in behalf of the Rollo Sales Corporation set forth that these cut-outs were assembled into three pictures, says First National, bearing the titles of "The Bootleggers," "Dollars and Doughnuts" and "The Movie Nut."

The matter was laid before the Federal Trade Commission, and that body took steps to compel the use of the old titles on the paper for the reissues, along with the new ones, fairly giving the public notice that these were old productions.

If Film Tariff Passes Pay Cut Likely, Gompers Told

Samuel Gompers, president of the American Federation of Labor, was visited in Washington last week by William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the association's taxation committee, who placed before him the industry's arguments against the proposed 30 per cent ad valorem duty on imported film. At the labor leader's request Chairman Rogers has embodied the principal arguments against the tariff in a letter which he has forwarded to President Gompers.

"It is my opinion," said Chairman Rogers, "after very careful consideration of this tariff question, that if the measure is passed it will be disastrous to the industry and the labor employed therein. It will mean either driving American producers abroad in order to enter the foreign market or a material reduction in the wage scale of labor employed in order to meet the material diminution in business and profits."

Michigan Exhibitors Will Convene October 4-5

With the assurance that Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, and Senator J. J. Walker, counsel of that organization, will be present as headliners, the second annual convention of the Michigan Motion Picture Exhibitors Association, to be held at Jackson, Mich., October 4th and 5th, promises to be a notable event.

Added to the above speakers slated for the convention, the organization has been assured that Lieut. Governor Thomas Reed of Lansing will be present and also their former manager, A. J. Moeller of New York, who is now general manager of the national organization. It is very probable that Governor Grossbeck of Michigan will accept the invitation extended to him.

It is anticipated that 300 exhibitors will turn their faces toward Jackson this year, as the convention this year is of very vital importance. At the present time the organization has a membership of 581 theatres of the 612 in the state. A year ago the membership was 275.

The convention headquarters will be at the Otsego hotel, with business session at Castle hall and a banquet at the Jackson City Club.

Alfred Cheney Johnston to Open New York Studio

Alfred Cheney Johnston, the prominent artist-photographer, will on October 1st open a new studio in New York City.

Iowa and Nebraska Exhibitors in Convention

Theatre Owners of Sister States Plan Co-operation; Optimistic Over Future Business

OPTIMISM as to the early return to big business was the keynote of the second annual convention of the Motion Picture Theatre Owners of Iowa and Nebraska, held in Omaha, Neb., September 20th and 21st.

It was a joint convention of the Iowa and Nebraska associations, with the proposed permanent amalgamation of the two organizations as an important issue. It was also the first birthday of the Nebraska M. P.T.O. Eighty members of the organizations of the two states attended. Business sessions were held in the Paxton Hotel. The sessions were marked by important addresses by various leaders on the real duty of picture theatres to the public.

Sentiment was voiced against the Federal music tax law.

The convention opened with a meeting of the executive committee, with A. R. Pramer, manager of the Alhambra theatre at Omaha, presiding, and J. Erle Kirk, manager of the Grand theatre, Omaha, acting as secretry. Stewart Gould, executive secretary of the Nebraska organization, and G. B. Flint, secretary of the Iowa organization, also were present. Harry Hiersteiner, president of the Iowa association, could not attend.

Mayor J. C. Dahlman delivered the address of welcome, praising the good work of motion picture in community life. The response to the mayor's address was made by Thomas Arthur, manager of the Cecil theatre, Mason City, Iowa.

On the second day of the convention various committees were appointed, including those on resolutions, auditing of accounts, co-operation of the Iowa and Nebraska units, ways and means, and nomination of officers.

Stewart Gould read the financial report of the Nebraska association and made a strong talk in favor of amalgamation. Lawrence W. Golman of Kansas City, Mo., counsel for the Motion Picture Theatre Owners of Missouri and Kansas, addressed the convention on the music tax law. "Don't play this copyright music," he pleaded. "Popularize other stuff. You will find that it is not so difficult. There is plenty of other music without using melodies on which you have to pay a tax."

Al. Steffes, president of the Minnesota M.P.T.O., made an interesting speech, dealing with many exhibitor problems. A. R. Pramer read the report of the national committee's meeting in Washington, D. C. J. Erle Kirk won the hearty approval of the convention with a talk on the type of pictures most appreciated by the public. "Be careful about the pictures you chose, but let the pictures be the judge," Mr. Kirk urged. His talk was in endorsement of the policies announced by Governor S. R. McKelvie of Nebraska, who vetoed the state censorship bill at the last session of the legislature.

Officers Elected by Iowa and Nebraska League

A WIRE received on going to press advises that the Iowa and Nebraska units of the M. P. T. O. will not effect a permanent amalgamation. They have created instead a board of control which will be representative of both state organizations and will work together in issues that affect both.

The following officers were elected for the Nebraska association:

President, A. R. Pramer of Omaha; vice-president, H. F. Kennedy, Broken Bow; secretary, J. Erle Kirk, Omaha; treasurer, S. A. Hayman, Omaha.

The executive committee comprises the following: George Macardle, H. F. Kennedy, George Munroe, J. C. Jenkins, Fred Thornburg, J. Erle Kirk, H. S. Goldberg, F. B. Honey, W. D. Fisher, F. L. Smith, J. A. Schoonover, and A. G. King.

The board of control consists of the following Nebraska members: George Macardle, J. Erle Kirk, and George Munroe.

The following officers, who will serve until the meeting of the state convention in Des Moines, were elected for the Iowa unit:

President, Alex Frank of Waterloo; vice-president, Morris Cohn, Council Bluffs; secretary, W. E. Waterhouse, Charles City; treasurer, M. R. Tourneur, Mason City.

The directors are: Dr. Parry, Tom Brown, W. A. Dutton, W. H. Simpson, Ralph Fyfe, J. Eyrley, E. Metzger, W. Beardsley, W. Johnson, and Nathan Dax.

A banquet at the Hotel Paxton concluded the convention. The exhibitors who were present included:

Nebraska.—Rohde and Freeman, Yutan; P. H. Happen, York; E. Garley, Wayne; F. L. Smith, Wahoo; M. L. Rodee, Westpoint; I. C. Hon, Waterloo; Swan Olsen, Walthill; R. W. Small, Wymore; R. C. Markel, Wymore; C. E. Byers, Valley; L. A. Furniss, Tilden; F. W. Huston, Tekamah; S. E. Broadright, Tabor; F. J. O'Hara, Spalding; Jack Rousek, Schuyler; W. J. Linn, Red Cloud; Gus Holud, Ravena; Archie King, Pawnee City; Harry L. Goldberg, Omaha; W. H. Creal, Omaha; A. R. Pramer, Omaha; Charles Nepodal, Omaha; George H. McArdle, Omaha; Ralph D. Goldberg, Omaha; J. Erle Kirk, Omaha; J. L. Steam, Omaha; H. L. Peterson, Omaha; Sam and Louis Epstein, Omaha; A. C. Smead, Omaha; C. E. Williams, Omaha; J. H. Melcher, Omaha; H. A. Larson, Oakland; W. L. Douglas, Newman Grove; D. F. Thornburg, Nebraska City; H. L. Howard, Norfolk; Elias Yeager, Humphrey; W. A. Bowker, Huntington; W. D. Fisher, Grand Island; H. O. Peterson, Genoa; L. B. Seamore, Glenwood; E. C. Preston, Grand Island; S. A. Hammer, Grand Island; Bob Wahl, Fremont; R. B. Thomas, Fremont; A. R. Moore, Eustis; F. N. Brown, Dixon; W. W. Hughes, David City; George Munroe, Beatrice; Albert E. Dallemand, Arapahoe; Joseph Schoonauer, Aurora, and Wilfred Ledoux, Omaha.

Iowa.—Charles DeWulf, Cedar Rapids; C. M. Perlgeive, Corning; Morris S. Cohn, Council Bluffs; Benjamin Harding, Council Bluffs; W. E. Waterhouse, Charles City; Phil A. Schlumberger, Denison; Peter Kurth, Denison; B. J. Van Dyke, Des Moines; J. Smith, Fort Dodge; F. F. Wise, Fort Dodge; William Johnson, Fort Dodge; O. J. Hosack, Missouri Valley; E. N. Hardin, Malvern; H. W. Kerr, Sioux City; D. E. Arries, Lemars; H. Haskell, Demars; H. H. Russell, Humboldt; Howard Coulon, Hamburg; F. M. Childs, Villisca; W. W. Walt, Sioux City; Nathan Dax, Sioux City; Thomas Arthur, Mason City.

Col. W. N. Selig to Produce for Export and Import

L. Auerbach, general manager of the Export and Import Film Company, announced during the week that his company had closed a contract with Col. W. N. Selig whereby the latter will produce exclusively for the Export and Import Film Company for a period of three years. It is further stated that Selig will immediately begin the production of a fifteen-reel chapter-picture for Export and Import.

Southern Picture Exposition Date Changed

Word from the Motion Picture Theatre Owners of North Carolina advises that the date for the Southern Motion Picture Exposition has been changed to November 29th and 30th and December 1st and 2nd. The exposition will be held in the City Auditorium at Charlotte. It is expected to be "the biggest thing of its kind ever held in this country," according to advance reports.

New C. O. D. Rule Made on Express Shipments

The express companies have adopted a new and important ruling affecting C.O.D. film shipments whereby, after October 10, the amount of the C.O.D. will be accepted as the value of the shipment and charges assessed accordingly, unless a higher or lower value is declared by the shipper, inserted in the receipt and marked on the shipment by the shipper.

The attention of all company members of the National Association of the Motion Picture Industry has been called to the new regulation in a bulletin just issued by P. H. Stilson, Chairman of the association's Transportation Committee. Mr. Stilson states that the C.O.D. valuation clause is contained in Supplement No. 9 to the Official Express Classification No. 27, issued September 1st.

New Million Dollar Corporation in N. Y.

With one million dollar corporation and approximately $500,000 represented in the capitalization of twelve other companies, the incorporation of motion picture concerns in New York state showed a decided increase the past week in comparison with the past two months. These companies, with the amount of capitalization and directors for the first year, are:

Torino Films, Inc., $1,000,000, Harry R. Raver, B. Wheeler and J. L. Dudley, New York; K. E. & L. Amusement Corporation, $25,000, Bernard Edelhertz, Isador and Samuel Kraus, New York; Orpheum Music Publishing Corporation, $10,000, William and H. S. Hechheimer, David Schneer, New York; Skorand Corporation, $20,000, Samuel Riegelhaupt, Pawtucket, R. I.; Charles Wolf and Benjamin Guttman, Brooklyn; Pande, Inc., $50,000, E. Ellis, Jr., C. J. Keck, W. H. Mayher, New York; Jerome Film Corporation, $15,000, Julius Sheiman, Arthur Gottlieb, New York; Max A. De Lasker, Brooklyn; Asa Films, Inc., $10,000, Joseph Leevy, New Rochelle, Aaron M. Becker, Philip Manson, New York; International Newsreel Corporation, $10,000, Thomas McEntegart, Paul Kaiser, Edward P. Howard, New York; Graphic Cruising Company, $25,000, Victor O. Freeburg, Christian S. Lorentzen, New York; Frank D. Halsey, Elizabeth, N. J.; Management Ernest Briggs, Inc., $5,000, George J. Wetzele, David Hamilton-Campbell, Arthur Figuero, New York; The Music Box Corporation, $1,000, Samuel H. Harris, Irving Berlin, Dennis F. O'Brien, New York; A. P. Brucker Co., Inc., $100,000, Arthur P. Buckner, Louis C. Whiton, J. Anthony Minott, New York; the Italian American Theatrical Corporation, $200,000, Ario Flamma, New York; Albert J. D'Andrea, Benoit Mauro, Brooklyn.

Censor Board Recommended for Los Angeles

A board of censors of seven persons was recommended to the city council of Los Angeles at its last meeting by the public welfare committee.

A public hearing on the question was held last week. Film interests, the chamber of commerce, and various business organizations pleaded against censorship, but church interests threatened to take the initiative if the council did not enact such an ordinance. The committee recommends four members from the film industry at a salary of $2,100 annually.

The church organizations of Pasadena have petitioned the city council there for the passage of a censorship ordinance creating a board of three members and providing for a tax of twenty-five cents a reel for examination.

All branches of the film industry here are united in the fight against both ordinances.

British Exhibitors' Commission Coming

COLONEL FRED LEVY, original Associated First National franchise holder for Kentucky and Tennessee, has returned from a summer spent in Europe, the climax of which has a pleasant and profitable sojourn in London as the final chapter of his maiden trip abroad.

The Colonel had scarcely set foot upon American soil again, when a cable arrived from England, announcing that a committee of British exhibitors would cross the Atlantic next month, to study the American motion picture industry at close range. They will avail themselves, in particular, of the opportunity afforded by the united invitation of Colonel Levy, Bruce Johnson and David P. Howells, to make a thorough and exhaustive study of Associated First National Pictures, as a practical and successful example of co-operative exhibitor distribution on a national scale.

The committee, representing the Cinematograph Exhibitors' Association of Great Britain and Ireland and British exhibitors in general, will be composed of between three and six exhibitors. They sail for America October 15, and it is hoped and expected that they will make arrangements to remain for at least a month and possibly longer. Though the personnel of the committee has not been decided upon finally, W. Gavazzi King, secretary of the C. E. A., is thought to be a likely member of the visiting group.

Universal's New Contract Clause

AS a direct result of the unfortunate affair in the St. Francis Hotel, San Francisco, the Universal, on advice of its counsel, Stanchfield & Levy, has taken action which will, it is hoped, have a three-fold effect. It has telegraphed to Irving C. Thalberg, its general manager at Universal City, to insert in all existing and future contracts with actors, actresses and directors the following clause:

"The actor-actress agrees to conduct himself-herself with due regard to public conventions and morals and agrees that he-she will not do or commit anything tending to degrade him-her in society or bring him-her into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community or outrage public morals or decency, or tending to the prejudice of the Universal Film Manufacturing Company or the motion picture industry. In the event that the actor-actress violates any term or provision of this paragraph, then the Universal Film Manufacturing Company has the right immediately to cancel and annul this contract by giving five (5) days' written notice to the actor-actress of its intention so to do."

The statement from Stanchfield & Levy's office further states:

"The Universal has no reason in the world to doubt the moral integrity of any player on its payroll. It never has had any difficulty with an actor on moral grounds. It doesn't expect to have. But as contracts in the picture business are now drawn a company, through no fault of its own, is liable to suffer both a great monetary loss through moral delinquency on the part of one of its players and an even greater loss of prestige through still having to retain him as a salaried employe, though he may be dead as a doornail as a theatrical attraction. No case of this kind has come up in the courts as a precedent, and it is idle to speculate on how the courts would rule, but it is the part of wisdom to be prepared against any such occurrence, no matter how little expected it may be.

"Furthermore, the clause is likely to have a salutary effect. The industry is faced with the danger that the public, or some portion of the public, will lose their interest in other stars through the widespread publicity which has been and is being given to this unfortunate incident. In this way the investment of the various companies in their stars would be jeopardized. For this investment consists largely in the popularity of the star, whether that popularity has been built up by advertising, publicity or by good pictures. It is only fitting that the public should realize that the companies will not be a party to any dereliction from the moral path by their stars and that they have in their own hands the means of discipline. This they have never had before and when they have built up the popularity of a star have frequently been placed at the mercy of that very popularity. This clause should be a safeguard to public interest.

"From the standpoint of the players it should also prove an acceptable and protective move. It is hard to imagine an actor who would not sign this clause. In the first place, it would put him or her immediately under suspicion by the company officials. In the second place, the clause is so drawn that no earnest, normal player has anything to fear and everything to gain by signing it. Furthermore, most players have sufficient respect for the profession to wish to see it purged of anything or anybody by whose agency disgrace or injury may be brought upon it. The clause is a protection to every branch of the industry, and affects producers, distributors, exhibitors and players equally."

"Filma" Annual to Cover World's Film Industry

Announcement is made that the French publication, "Filma," is getting out an illustrated annual, covering the motion-picture industry of the entire world. All producers, directors and artists are informed that they may be enrolled in their proper classification by sending their names and addresses to the editor of "Filma," located at 3 Boulevard des Capucines, Paris.

Exceptional Pictures Acquires Famous Stories

IT became known this week that Exceptional Pictures Corporation has acquired the rights to "Grumpy," the well-known play by Horace Hodges and T. Wigney Percival, in which Cyril Maude has made such a tremendous success in England and the Colonies over a period of four years, and in which he is still appearing.

This company also owns "The Smart Aleck," a Saturday Evening Post story by Irvin S. Cobb.

New York F.I.L.M. Club in Active Session

President Chadwick at last meeting of the New York F. I. L. M .Club appointed a new grievance committee as follows:

Lester Adler, chairman, Realart Exchange; Joseph Klein, Robertson Cole; Sam Zierler, Commonwealth, and W. E. Raynor, Pathe.

Reelcraft Pictures Corporation, represented by Mr. Murray Beier, was initiated. F. B. Warren Corporation was voted to membership. Mr. Wm. R. Wilkinson will represent exchange at meetings.

Graphic Film Corporation tendered its resignation, which was accepted with regrets.

Mr. Earl Kramer has been transferred from managership of Select's New Jersey Exchange to their Albany branch. The members voted him a fond farewell.

Many Changes Among Buffalo Exchangemen

A number of important changes have been made in Buffalo exchange circles. Ray Powers, assistant manager at R-C Pictures Corporation, has resigned to accept a similar post at Realart. Al Barnet, formerly with Select, has succeeded Mr. Powers at R-C. Frank J. Young has resigned as R-C booker to accept the assistant management and booker job at Select. H. C. Bissell has resigned from the R-C sales staff and has joined the Realart forces. George Schaefer has left the Realart sales force

Buffalo Exhibitors Elect New Officers

The Buffalo Theatre Managers' Association at a meeting held in the Iroquois Hotel last week elected the following new officers for the ensuing year: John R. Oishei, Teck, president; E. O. Weinberg, Mark-Strand, vice-president; Bruce Fowler, Elmwood, treasurer; W. W. Bradley, United Theatrical Enterprises, secretary. Ira M. Mosher, retiring president, was given a rising vote of thanks for his excellent work during three years in office and, because he is no longer connected with the theatre end of the business, Mr. Mosher was unanimously elected an honorary member.

Lichtman Names Representative A. P. Managers

Al. Lichtman, general manager of Associated Producers, announced this week the field organization which will become a part of the First National exchange system as representative managers of Associated Producers.

A representative manager will be retained in each of the territories of the United States and Canada by Associated Producers and will work under the direction of Mr. Lichtman, whose headquarters will be at the executive offices of Associated First National Pictures in New York.

The staff will be headed by J. R. Seidelman, at present assistant to the general manager of Associated Producers in charge of sales. He will continue as Mr. Lichtman's assistant.

The territorial appointees are:

Atlanta, W. R. Liebman; Boston, George S. Jeffrey; Chicago, Charles Goetz; Buffalo, W. J. Price; Cleveland, G. W. Erdman; Cincinnati, J. M. Johnston; Dallas, E. C. Leeves; Denver, Ed. Grossman; Detroit, H. K. Moss; Kansas City, G. W. Hinton; Los Angeles, V. P. Whitaker; Minneapolis, R. C. Buttolph; New York, J. J. Unger; New Haven, J. Lieberman; Philadelphia, Harry Laskin; Pittsburgh, F. C. Bonistall; San Francisco, Chas. Muehlman; Seattle, Harry Sigmond; St. Louis, J. Desberger; Washington, Chas. F. Schwerin; Western Canada, Ted Harcastle, and District Manager, H. A. Bandy.

Although the distribution of productions previously released by the Associated Producers, as well as forthcoming pictures, becomes the function of the First National exchange system under the merger of the companies, the representative managers of Associated Producers will specialize in the sale of the release of the group of Associated Producers, it is stated.

Prominent Buyers Close for Biblical Films

J. L. Friedman of the Celebrated Players of Chicago, controlling distribution in Indiana, Northern Illinois and Eastern Wisconsin, contracted for the Biblical films last week, according to a report from Larry Weingarten, Western representative of the Sacred Films, Inc.

The Skouras Bros. Enterprises of St. Louis will distribute the films in Missouri and Kansas, while Bud Barsky, Pioneer manager in Omaha, has Iowa and Nebraska.

The Skouras Bros. are presenting the initial episode, "Creation," at the New Grand Central theatre, St. Louis, next week. This theatre is the largest and most beautiful in St. Louis.

Sol Lesser will distribute in California, Arizona and Nevada, while Mike Roseburg of the De Luxe exchange in Seattle, has arranged for Oregon and Washington.

Weingarten is now in Minneapolis and with the closing of that territory the entire middle west will have been sold.

Wire Briefs from Coast

BRUCE JOHNSON, of the legal department of Associated First National Pictures, has been in San Francisco supervising the merger of the Associated Producer and First National exchanges. He is due to arrive in Los Angeles this week.

Marshall Neilan is now en route to the West Coast after completing distribution arrangements for his new production, "Penrod."

Robert Vignola, director, and Marion Davies have arrived in Los Angeles from San Francisco and will work on their next production in Hollywood.

Mason Litson will announce distribution plans for Will Rogers' two-reel subjects this week. Mr. Rogers is scheduled to start for New York October 1 for a series of personal appearances.

Union Operators Back in Kansas City Theatres

A settlement with the operators' union has been reached by nine Kansas City suburban houses, following two weeks of dispute. The operators, in conjunction with the musicians' union, demanded a head organist or pianist be employed where two or more were maintained in a theatre, and demanded a continuation of the 1920 wage scale. The exhibitors refused to be burdened with the expense of a head organist, but agreed to the wage scale.

Several exhibitors involved in the controversy, however, have refused to sign contracts calling for a continuation of the 1920 wage scale and have employed non-union operators.

Operators' Strike Settled in Providence, R. I.

Trouble motion picture house proprietors in Providence, R. I., have been having with the operators' union has been settled and the men who were out a couple of days have returned to work. The Rialto, Strand and Imperial in Pawtucket, R. I., were affected, but the performances were pulled off, however, by various attaches of the house filling in the breach caused by a sudden walkout. The differences were adjusted by Harry L. Spencer, assistant president of the International Alliance of Theatrical Stage Employes and Motion Picture Operators.

Tivoli at Chicago to Have Noted Organist

Milton Charles, noted California organist, has been brought to Chicago by Balaban & Katz to preside at the organ in their Tivoli theatre and already has established his popularity with the patrons of this big house.

Jesse Crawford, who has been the organist of the Tivoli since it opened, will be at the keyboard of the splendid instrument which is now being installed in the Chicago Balaban & Katz's huge loop theatre, which will open within a month.

Conditions Rapidly Improving in Michigan, State Survey Shows

Exhibitors Optimistic Pushing Extensive Theatre-Building Campaign

IN spite of the fact that Michigan was hit by hot weather and business depression, a combination that all but delivered the knockout wallop to the motion picture show business in this section, one of the most sudden and remarkable comebacks ever recorded in business annals is now being written into the right side of the ledgers of the film houses hereabouts. These facts are established by a survey conducted by Associated First National Pictures, Inc., and which is being extended to every territory in the country.

Keen business minds at the head of the motor car industry, however, have fought their way back and at the present time, through some radical but sagacious moves, have brought business to a point closer to normal than any person in the most optimistic section of the gallery believed possible. With no war orders and no high prices possible for motor cars, the manufacturers decided on a price-cutting war and a bid for volume business. One by one the manufacturers slashed prices, some as many as four and five times within the past six months, and now automobiles are down to a low buying level and the manufacturers are working on a basis that gives them a fair profit into the bargain. The Ford plants in Detroit report the largest production in history and are months behind on delivery orders.

The General Motors Company, which recently completed the largest office building in the middle west, announce plans for extensions and increased labor in Jackson, Saginaw, Flint, Pontiac, Lansing and other key cities of the state where they manufacture either cars or car parts.

The Durants have announced plans for a large plant in Lansing and another in Flint.

Furniture manufacturers, hit by a slump two months ago, are now coming back strong with new lines and increased labor, which puts Grand Rapids strongly to the front again.

Copper in northern Michigan is once more coming into its own again.

Crops are reported to be the biggest in the history of the Wolverine state.

The State Labor Commissioner's reports each week show a gradually increasing number of men being returned to work. These reports are regarded as one of the most accurate barometers of business conditions.

Spurred on by all of these hopeful business tidings and a lessening pressure on money at the banks, Michigan exhibitors are harkening to the times and are in the midst of an extension and building campaign that indicates a 100 per cent degree of optimism in the possibilities of the show business.

Billy Sunday Denounces Screen Censorship

BILLY SUNDAY will champion the motion picture anti-censorship cause. The famous evangelist has been "converted" and in the future will "hit the trail" against the partisans of screen censorship.

Cecil B. DeMille is responsible for Billy Sunday's "conversion." It was he who placed the facts of the motion picture industry's case before the dynamic evangelist which resulted in winning Mr. Sunday's allegiance.

Several years ago, Billy Sunday conducted one of his whirlwind crusades in Los Angeles. Mr. DeMille was requested by one of the local papers to write his impressions of Mr. Sunday. He did so with his usual frankness. The sincerity of this article appealed to the evangelist and resulted in the establishment of a firm friendship between the two.

"There is no more justice," said the evangelist, "in allowing a few people to say what shall be seen on the screen than there would be in setting up a policeman to teach a Sunday school."

Nearly a score of theatres are nearing completion in Detroit, while others are being enlarged or remodelled. The biggest venture, of course, is John H. Kunsky's new Capitol theatre, which will be ready on December 15th, according to the present outlook, and which will house 4,200 people. It will be one of the largest theatres in the United States. The Capitol is situated directly across the street from the Kunsky Madison, in the heart of the Detroit business and hotel district, and will give the Kunsky interests three large first-run theatres within a stone's throw of each other.

According to announcement made last week, Mr. Kunsky will divide his First National productions between the Madison and new Capitol, while the Adams will be turned over to special productions, which will be given as long runs as they will stand. Heretofore the policy of week runs at the Madison and Adams was unbroken only at unusual instances, but the new plans will give Mr. Kunsky the opportunity to play long runs whenever he thinks that a picture merits it.

Other new theatres in Detroit are: The Tuxedo, 1,800 seats; the Harmony, 1,800 seats; Cinderella, 1,500 seats; Grand River, 3,500 seats, and the Northern, 2,000 seats.

There are also more than a dozen smaller theatres that will seat from 1,000 to 500 persons in the course of construction in various neighborhods of Detroit. They will be completed before November 1st, according to present plans.

The state immediately outside of Detroit is also opening up with many new theatres and extensions.

Mt. Clemens, heretofore a controlled city, makes its fall bid with a brand-new 2,500-seat house, called the New Macomb, which is under the guidance of Bert Williams, the well known Detroit legitimate and picture theatre house proprietor.

Adrian, another long controlled town, will have some healthy competition with the opening of Angell & Codd's house, which is being remodelled at a cost of $30,000. Angell and Codd are the present First National franchise holders at Niles and have decided to extend their operations to several other cities.

Fitzpatrick and McElroy, who control more than a dozen theatres in fifteen cities on the western lake shore of the state, announce the erection of a new theatre in Benton Harbor, which will make the third in that city now under their operation. After a shutdown of several weeks, all of the Fitzpatrick houses have again reopened.

Announcement has just been made at Grand Rapids that J. W. Goodspeed will take over the Powers' theatre, which has hitherto housed only legitimate attractions, and will turn it into a first-run motion picture theatre. This will give Goodspeed two first-run houses in the centre of the city, the Isis and Powers, if the report is true.

The Regent theatre, which has been in the course of construction for the past two years in Grand Rapids, has also taken a sudden spurt and it now appears that this house will be completed in about six months. Present plans call for a policy of first-run pictures and vaudeville. The house will seat 3,500.

With the Regent theatre completed and Powers transferred into a picture house, Grand Rapids would support four downtown first-run picture theatres, where it now has but two—the Isis and Majestic Gardens.

Herbert Weil, who eight months ago sold his Port Huron interests to the Reid brothers in Port Huron, they later reverting to W. S. Butterfield, has made announcement of plans for a new 2,000-seat house in Port Huron. His company has been organized and ground will be broken within a few days, it is stated.

At Midland, W. A. Cassidy, First National franchise holder, is pushing plans for the erection of his new theatre, which will seat 1,700.

John N. Kunsky has announced that he will break ground for a new theatre in Highland Park some time next spring.

Powers Protests Shelving of Fordney Tariff Bill

P. A. Powers, president of the Powers Film Products, Inc., on Tuesday of this week, addressed a note of protest to Senator Boies Penrose, chairman of the Senate Committee on Finance, following announcement of the shelving of the Fordney Tariff Bill. Copies of this letter have also been forwarded to the other members of the Finance Committee.

After stating that German manufacturers since the armistice have been able to deliver and sell goods in this country "at prices approximately 25 per cent less than our actual cost of manufacture," Mr. Powers declares that his organization has been obliged to close down its plant, and that for the past six months the Powers company has been "carrying the expense" in the hope of some relief from Congress. Mr. Powers further asserts that the German companies are now selling film in this country at $.0135 per foot. He continues: "This product has been costing us $.021 per foot to manufacture in this country."

In concluding, Mr. Powers declares "every dollar's worth of goods imported into this country . . . displaces labor here, causing unemployment, which as you know, continues to exist to a very dangerous extent in the United States."

Numerous Foreign Films Held in Custom House

A large number of foreign motion-picture films rushed here from abroad in the hope of stampeding the American market are in the "cooler" in the New York Custom House because importers will not pay the two cents a foot to release them, according to Saul E. Rogers, chairman of the taxation committee of the National Association of the Motion Picture Industry. In a letter to Samuel Gompers, president of the American Federation of Labor, Chairman Rogers says that hundreds of other foreign-made films are lying idle in the vaults of importers here and will never be released in this country, because they do not measure up to American standards. These films are being salvaged for the silver that is used on the celluloid, it is declared.

E. Hyman Presents Opening Program of N. Y. House

Edward L. Hyman, managing director of the Brooklyn Mark Strand, presented the initial program at the new Sheridan theatre, located at Sheridan Square, New York. The theatre opened Saturday, September 17th. The bill presented follows the general outline of the programs given weekly at the uptown New York theatres and of those given by Mr. Hyman at the Brooklyn Mark Strand.

WE are glaid to welcome Arthur Friend back to the ranks of picture production—and pleased to discover that his association is renewed in connection with such a distinguished contributor to the screen as Arliss's "Disraeli."

Mr. Friend's association with the industry dates back to the formative days of the Lasky Company in 1913. He has been associated with the most progressive strides the screen has made in the past and may be counted on to continue an exponent of sincere effort and a desire to achieve the best. Such a man could be counted on to come back to us and, again we say, we are glad he is here.

THE EDITOR.

Still Debating Operators' Scale in Baltimore

Developments to August 31 in the Baltimore situation concerning 20 per cent wage reduction for projectionists and musicians were:

Exhibitors' League of Maryland and Theatrical Managers' Association advertise for employees after reduction is refused.

Local 181, Motion Picture Operators' Union, expects lockout September 1, renewal contract date, claiming contract automatically renewed by failure to receive 20 days' previous notice of its abrogation.

Musical Union spurns offer to place question in national body's hands on ground it would preserve own autonomy.

According to G. Kingston Howard, president and business manager of the projectionists, 85 cents an hour, with time and a half for overtime and Christmas, New Year's Day, Fourth of July, Thanksgiving Day and Labor Day, is not too much for the men to fight for. He says 50 per cent work from 2 to 11 each day and are paid weekly $48.45; a large number on shift for $33.15 and 25 or 30 men on only night turn get $29.33.

The Theatrical Managers' Association says if the workers take a reduction a decrease in admission prices will follow.

The Musical Union's president, Roscoe M. Packard, declares the present scale and conditions serve to elevate the standard of the profession.

The Exhibitors' League 1920 committee referred projectionists to a new committee, with which the projectionists will no longer deal.

New Freight Rates for Film Shipments

THE National Association of the Motion Picture Industry has bulletined its members the following table on freight rates on film and printed matter from New York to the various exchange centers:
The authority for the rates listed is the Eastern Freight Tariff Bureau.

Freight Rates from New York, N. Y., per 100 Pounds.

To	Printed Matter L. C. L.	C. L.	Films, 1st Class. L. C. L.	Films, 3rd Class. C. L.
Albany, N. Y.	$ .55½	$ .35½	$ .55½	$ .35½
Atlanta, Ga.	2.00	1.50	2.00	1.50
Buffalo, N. Y.	.86	.60	.86	.60
Boston, Mass.	.74	.55½	.74	.55½
Charlotte, N. C.	1.72	1.26½	1.72	1.26½
Chicago, Ill.	1.57½	1.05	1.57½	1.05
Cincinnati, Ohio	1.37	.91½	1.37	.91½
Cleveland, Ohio	1.12	.74½	1.12	.74½
Dallas, Texas	5.13½	3.48½	5.13½	3.48½
Denver, Colo.	5.66½	4.05½	5.66½	4.05½
Des Moines, Ia.	2.58	1.66	2.58	1.66
Detroit, Mich.	1.23	.82	1.23	.82
Kansas City, Mo.	2.86	1.81½	2.86	1.81½
Los Angeles, Cal.	6.16½	4.42	6.16½	4.42
Minneapolis, Minn.	2.16½	1.43½	2.16½	1.43½
New Haven, Conn.	.61½	.41	.61½	.41
New Orleans, La.	1.88½	1.30	1.88½	1.30
Omaha, Neb.	2.86	1.81½	2.86	1.81½
Oklahoma City, Okla.	5.13½	3.48½	5.13½	3.48½
Philadelphia, Pa.	.46	.31½	.46	.31
Pittsburgh, Pa.	.94½	.63	.94½	.63
Portland, Ore.	6.16½	4.42	6.16½	4.42
St. Louis, Mo.	1.84½	1.23	1.84½	1.23
Salt Lake City, Utah	5.83½	4.15½	5.83½	4.15½
San Francisco, Cal.	6.16½	4.42	6.16½	4.42
Seattle, Wash.	6.16½	4.42	6.16½	4.42
Washington, D. C.	.77½	.55½	.77½	.55½

Note.—L. C. L. means "Less than carload lots." C. L. means "Carload lots."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

K. D. Kotsonaros, nomadic cameraman with headquarters in Nauplion, Greece, last week brought negative for developing to the Rothacker Chicago laboratory commercial department. He is on a trip around the world, shooting adventure scenics.

Manager Aschman, of Pathe's Chicago Exchange, has resigned to handle the Dempsey-Carpentier fight pictures in the state of Wisconsin and Minnesota. Mr. Aschman had been connected with Pathe for a long time coming to Chicago from Milwaukee, where he was in charge of the Pathe office. He is one of the best liked and most popular men of the Chicago film colony and very active in all affairs which tended to promote the welfare of the entire industry. The employees of Pathe's Chicago Exchange presented Mr. Aschman with a handsome gold watch and chain in token of their high regard for him, when he announced his resignation. District Manager R. S. Shrader is in charge of the office pending the appointment of a successor to Mr. Aschman.

Frank Zambrino, of Unity Photoplays, reports that his company has taken over the Illinois and Indiana Film Exchange, operated by Arthur Lowy, who, it is reported, will devote his entire time to the medical picture which he imported from Austria, and which is causing great interest in the medical profession. The merger of the Illinois and Indiana exchange with Unity will give the latter a number of additional releases including Neal Hart series and a number of short subjects. Mr. Zambrino is spending a week in Indianapolis where Unity maintains a branch exchange.

Samuel Cummins of New York, has just disposed of the state rights of his motion picture "Some Wild Oats" to the Preferred Pictures Enterprises, of 79 W. Monroe Street, Chicago. This is a new company which was recently formed to take over the exploitation of this firm. The territory purchased involves Illinois, Wisconsin, Indiana and Iowa for the present time with an option for all the middle west states. The film is being released as a road show at present and five companies are in operation in these states.

George Gibson, superintendent of the Chicago Rothacker Laboratory, spent his vacation seeing picture shows and learning how to be a golf beginner. H. J. Aldous, Rothacker treasurer, spent Labor and nearby days fishing with Scout Younger up north. Those desiring to remain in Mr. Aldous' favor should refrain from asking him how many fish he caught. Director George Kilgore and Cameraman Verne Blakeley, of the Rothacker Film Company, are producing a practical picture at LaSalle, Illinois. Douglas D. Rothacker spent two days with them. H. I. Walker obtained the contract.

At a meeting of the executive committee of the Illinois Vigilance Association held last week in Chicago, Doctor Wilbur F. Crafts, superintendent of the International Reform Bureau, announced that he will renew the fight against the motion picture industry.

Resolutions were passed at the meeting that the industry be investigated and a petition was drawn which will be presented to congress urging that producers doing an interstate business be licensed by the federal government.

The People's Liberty League, the Illinois branch of the newly organized national organization, announces receipt of its charter as an Illinois corporation.

Among the objects of the organization as set down in its charter are: "To advance by all lawful means the cause of personal liberty; to this end to advocate for all of the people the largest measure of individual freedom consistent with the general welfare in their conduct, opinions, occupations and amusements; and to organize and operate nationally and locally for this purpose."

The People's League approves, among other things, of the opening of motion picture houses on Sunday and is against censorship of the screen.

A number of prominent Chicagoans are interested in the movement, including Earl M. Stevens, president; George C. Stevens, vice-president; Albert Jampolis, secretary; and Frances W. Walker, general counsel, the incorporators. Offices are located in the Consumers' Building.

Unity has transferred George Levy, who has been covering the north side territory in Chicago, to Indianapolis, where he will have charge of Unity's recently opened exchange. Bert Phelps, who has been traveling the Indiana territory for Unity, will cover Mr. Levy's Chicago territory.

Celebrated reports that the big serial, "Miracles of the Jungle," is one of the fastest selling pictures ever put out in this territory, and that eleven days after starting booking it, virtually two-thirds of the city territory had been sold, including the entire Lubliner & Trinz circuit.

The Chicago office of Associated Producers will be removed from 808 South Wabash avenue to 837 South Wabash, on September 24th, at which time the office will be incorporated with the First National Exchange at the latter address.

Three more salesmen have been added to the staff of Celebrated Players Chicago Exchange. They are C. H. Dingman, recently connected with Fitzpatrick & McElroy; D. O. Reese, who for a long time was associated with Reelcraft, and L. M. Delson, who will work the Indiana territory.

Sam Saxe, general salesmanager of Robertson-Cole, visited Chicago last week for a conference with Manager Gallas, and is scheduled to return again this week for another short visit. Mr. Saxe, who recently took the general salesmanagership, is making a tour of the exchanges of the central west getting acquainted with local conditions and conferring with the managers on sales policies. Jack Mallace, who for some time has been shipping clerk for Robertson-Cole's Chicago exchange, has been promoted to booker to fill the position made vacant by the resignation of F. E. Williams, who now is connected with Vitagraph.

elections the duties of the committee will be important and it is intended to get in touch with all candidates, particularly those for the legislative bodies, and give them the real facts as to motion picture conditions in Chicago and find out whether they are friends of the movies or adherents of the blue law or Sunday closing reformers.

The Allied Amusements Association, of Chicago, with a membership which controls more than two hundred moving picture theatres, has signed an agreement with the musicians' union identical with the one which expired on September 1st. The new agreement will run until September 1, 1922.

It is understood that many exhibitors who are not members of the Allied Amusements Association are signing up individually with the union on the same basis.

Allens, in Canada, Have Hodkinson Product

AN ANNOUNCEMENT from the W. W. Hodkinson Corporation this week bears the news that a recently signed contract disposes of the Canadian rights for all Hodkinson releases to the Famous Players Film Service, Ltd., of Canada which is controlled by the Allen Bros. The fact that Famous Players Film Service, Ltd., has a very great number of branches scattered through the Dominion insures a very wide distribution for all Hodkinson subjects. Famous Players Film Service, Ltd., maintain exchanges in Toronto, Montreal, St. Johns, Winnipeg, Calgary and Vancouver—in fact, in every important center.

The contract made by Hodkinson with Famous Players Film Service, Ltd., disposes of the Canadian rights of all releases including the productions of Hugo Ballin, Irene Castle Productions, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle and the various other independent producers whose output reaches the screen via Hodkinson.

"Four queens and a king." Eugene O'Brien, Selznick star, and his leading ladies of various new Selznick picture. (From left to right): Nancy Deaver; Ruth Dwyer; Mr. O'Brien; Winifred Westover; Sigrid Helmquist.

Instrument Installations in Picture Theatres

By Charles D. Isaacson

S I promised in last week's NEWS, I am anxious to offer my observations upon instrument installations for the movie theatres. At that time, I pointed out that the tendency among the managers, in view of the various musicians' strike, was to make for more attention upon fixed instruments easily operated by one or two men. (By the way, in New York City, the local union has been practically ousted by the film theatres, men being imported from other cities. I said I thought that the theatres would now cut down their orchestras; but I am evidently wrong as regards the Riesenfeld and Rothafel interests, for now they are back to their former quota! But to my mind, this is no criterion. The mass of the theatres using orchestras unquestionably will seek to hold down the size of the ensembles.)

If the theatre manager can afford it—or rather, I should say if he feels he cannot afford to be without it—he ought to have some kind of an organ. A church is no more in need of an organ than a motion picture theatre. Even where there is an orchestra, there are intervals where for contrast, where while the men rest, some kind of substantial music is demanded. Next to the orchestra, in matter of sufficient, complete accompaniments, only the organ can be mentioned. If I were a theatre manager, I would never feel satisfied until I had installed an organ. No matter what else I had, that would have to be part of my equipment. After the projector machine and the screen—then the organ.

As to the type of instrument—that is a matter for discussion. A pipe organ, capable of being played by hand or roll, would be first choice. Then would come the other type of fixed installation, of which there are any number of excellent choices. It is not my business nor my intention to single out one make of instrument over another. Personally, from contact with certain types, I would be rather skeptical about their eventual profit to me; musically some do not measure up—and I will be very quick, on request, to say when a proposed choice is about to be bought—*and ought rather to be evaded!* In other words, I will not tell you which to buy—because so many are really worth their price—but I'll tell you what not to buy, if you seem to be about to select one of the questionable kind.

There are certain very important points to be kept in mind when buying an organ or organ-type of instrument.

In the first place, have you someone to play it? And if that someone dies or leaves you, will you be in a fix? That is to say—is the field of musicians capable of operating the instrument fairly well populated? To buy an instrument when you later have difficulty in paying reasonable prices for musicians is poor policy. Another point: Is the house the kind of house which suits the instrument? Any architect, especially one acquainted with acoustical problems, will inform you upon the point. A too loud organ, one not loud enough, one which does not lend itself to your formation of architecture, etc., is a bad buy. To show you what I mean, recently I was asked by a picture theatre owner to advise him on his organ. At first, knowing the capacity of his house, his financial resources, etc., I was anxious for him to get one of the very finest pipe organs. But when we investigated further we found that the theatre was so constructed that all it needed was a much smaller layout than we had figured at first. It cost him $15,000 less—and his instrument will sound better than the more expensive one would have done. Indeed, we came to the conclusion that the larger instrument, at $15,000 more, would have been a nuisance and would not have produced as satisfying music.

If you buy an instrument run solely upon a mechanical basis—with rolls only—then you want to make sure that the library of the company is sufficiently large to meet all demands which will arise. It is a sad thing to have an instrument which hasn't available music to fit your pictures. In such an event you are like the family who bought a phonograph because it was cheap, because it seemed to sound all right. But after a few weeks, the family discovered that there were only a few records manufactured by the company, and the records of other people, like Victor, Columbia, Edison, couldn't be played upon their machine.

After the organ, then what? I am one who favors the purchase of a piano, for its use in accompaniment of soloists, and for its all-around use as solo instrument, accompaniment for pictures and use in orchestra, with organ, etc.

A grand piano, if you can afford it, makes a better appearance—the fine, graceful lines spell aristocracy and art.

The new types of reproducing piano, of which the Ampico and DuoArt are specimens, are of value only to the bigger houses, where the occasional appearance of the spirit of "Paderewski" and "Hofmann" and "Grainger" and "Godowsky" means a real feature in box office results.

By the way, speaking of Paderewski and Hofmann, I am in receipt of a letter from my friend, Hofmann, on the subject of "Movies." Mr. Hofmann is not yet ready to play in the theatres, although he and Paderewski are "fans."

Josef Hofmann on Pictures

My Dear Isaacson:

I have given the motion picture "some" consideration since I have spent more quarters on movies than cents on concerts. But Mr. Paderewski—as usually—"leads." He and Madame go every night (in Paso Robles) to spend 2 hours in a movie house. As to my playing in a movie house? Certain people dine only at Delmonico's. I play only in Carnegie Hall.

Very sincerely,

JOSEF HOFMANN.

[EDITOR'S NOTE: Mr Hofmann is very humorous, exceedingly witty and always interesting. I venture to say that Mr Hofmann without leaving his beautifully high standard, will find that motion pictures have come so near it, that we will find him playing in one of the theatres within a couple of years.]

Music Plans for Fall

BY HAROLD B. FRANKLIN
Shea's Hippodrome, Buffalo

At the beginning of the fall season of each year we inaugurate at Shea's Hippodrome what we term an Anniversary Week. These Anniversaries are milestones by which we measure our progress, and it is gratifying indeed to compare notes with Anniversaries that have gone. At these times we take "stock" of ourselves and endeavor to polish up on our weak points, and there usually is a great deal of polishing necessary.

Of the various departments that contribute much to the art of presentation, Music is uppermost. It is here that the ultra theatre can distinguish itself. Bearing this in mind we have left nothing undone to make our orchestra as fine as we know how. The writer personally made many trips to the more important cities where large orchestras were maintained and studied the good as well as the weak points in these different organizations. The conclusion I came to as a result of this research was as follows:

First: That the most important requisite for a good orchestra was the musical director. Every man in the orchestra reflects the spirit of the man who swings the baton.

Second: Good music does not necessarily mean the maintenance of a large symphony orchestra. I would much rather have an orchestra of ten good musicians than fifty that are mediocre. With these two points in view, we gradually weeded out those in our orchestra who did not come up to the standard we set, and we procured Creatore as principal conductor. The result has been a very splendid combination, and resulted in the reduction of our orchestra from thirty-seven men to thirty-five.

Trend Toward Organs

Answering your letter of the 24 inst., I believe that the attitude of the musical unions, dominated by the orchestra players, is bringing to pass a condition which the majority of them will not be glad to see. I know that in Chicago last summer the organists, minority members, were against the policy of striking, and that so many of them were drawing salaries above the scale that the proposed increase would not affect their income. A recent film, one of the first of Aesop's Fables, fits the situation very well. The orchestra players have succeeded in putting more than one symphony orchestra out of business and have caused a number of theatres to dispense with orchestras permanently, giving a very good imitation of the man who killed the goose that laid the golden eggs. Some of the radicals among the organists are helping them, but the majority of the organist members have sound ideas.

The trend undoubtedly is towards the installation of organs in theatres, and especially towards high class orchestral organs—those which can satisfactorily fill the place of an orchestra and do more—instruments of really musical character, abounding in quiet effects while having ample power. From my observation the trend is away from slap stick accompaniment to motion pictures.

Mr. John Hammond, president of the Society of Theatre Organists in New York, stated a fundamental truth in his speech before the National Association of Organists at their meeting over the Kimball Unit Organ in the Stanley theatre, Philadelphia, when he said that the organists had the matter of salaries in their own hands, and inferred that it was not by union rules or strikes but by making themselves individually indispensable to the theatre owners through the artistic character of their performances that they were going to continue to enjoy incomes above those paid for inferior work. They are undoubtedly helped in this by the superior type of musical instruments now provided by some few of the leading firms not altogether dominated by the commercial spirit which is akin to that working so much harm within the unions.

R. P. Elliott.
Manager, Organ Department,
W. W. KIMBALL COMPANY

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Affairs of Anatol—
Opened to nice business and doing well but not breaking any records. The lightness of the production has caused much favorable comment in addition to the galaxy of stars. (Middle West.)

Picture attracted large audiences. Wonderful production. (East.)

Too Much Speed—
Went over successfully with us. Seemed to be very well liked. That is, comment most favorable. Business was much better than for the preceding week, but it should also be noted that the change in the weather should be credited for part of this improvement. (South.)

Did some exploitation on this and cleaned up. (East.)

At the End of the World—
Excellent except for trunk scene which was scored locally as most ridiculous. Pleasing receipts. (East.)

Pretty good picture. Little bit spectacular in places. Fair business. (Middle West.)

The Great Impersonation—
Fairly entertaining with the usual business. (West.)

Experience—
This one proved popular with patrons and did a good week's business. (Middle West.)

Footlights—
Splendid picture plus popular star, plus personal appearance of Mae Murray, packed our house all week. (Middle West.)

The Golem—
Did good business for a week's run. Did not do business, however, that was expected. (East.)

The Great Moment—
A wonderful show. (Middle West.)

GOLDWYN

The Old Nest—
Went over wonderfully big. Breaking all records. Held over for another week. (West.)

Great picture. It sure did bring the people. (West.)

This picture is especially good and stood up first week for advanced prices. Fell down on second week. (East.)

Broke all house records, with throngs turned away. One of the best seen here this year. (Middle West.)

Great! Smashed some records for me. (East.)

This picture was considered an excellent one here and drew a good week's attendance. (Middle West.)

Wonderful picture. So acclaimed by every critic and patron. Business so big first week had to hold it over for a second week. (Middle West.)

A great box office attraction which did such excellent business that it was held for an entire week at both houses. (East.)

Beating the Game—
Tom Moore did not prove a strong drawing card in this one, due perhaps to vaudeville competition. (Middle West.)

Snowblind—
The picture did a fair week's business. (Middle West.)

FIRST NATIONAL

The Sign on the Door—
A first class melodrama, well constructed. Norma Talmadge does some of the best work of her career in this picture. Excellent box office attraction. (Middle West.)

Not up to Norma Talmadge's standard. Receipts good. (East.)

Nobody—
An ordinary picture on which we had the usual business. (West.)

The Truth About Husbands—
Well staged and fairly entertaining production. Did only the usual business. (East.)

Courage—
More or less well liked but opinion of patrons seemed to be divided. Not much of a drawing card. A bit too depressing. Middle West.)

The Golden Snare—
Good average picture and with the change in the Southern climate, business picked up considerably over the preceding week. (South.)

Scrap Iron—
Good show. Lots of pep. A man's show. Business better than average. (Middle West.)

Stranger Than Fiction—
A good crook story, well acted. Good box office receipts. (Middle West.)

METRO

The Four Horsemen of the Apocalypse—
Playing the fifth week and going bigger all the time. (Middle West.)
Two weeks' run to big business and highly pleased audiences. (West.)

Extravagance—
An entertaining picture which brought good business. (West.)

Life's Darned Funny—
Fairly good production with average business. (West.)

Over the Wire—
Very good. Big attendances. (East.)

The Man Who—
A good picture which brought good business. (Middle West.)

REALART

One Wild Week—
The recent Arbuckle case on the coast and the title of the picture made it rather unpopular. Only an ordinary week's run with a star who usually draws big. (Middle West.)
Pleasing results. (East.)

The Magic Cup—
A bright and entertaining picture, which drew the crowds in conjunction with Harold Lloyd's "I Do." (Middle West.)

Room and Board—
Not as good as previous Binney pictures, plot very slight, but a fairly entertaining summer picture. (East.)

Her Sturdy Oak—
Fair picture that did only moderately well. (Middle West.)

SELZNICK

The Fighter—
Conway Tearle does good work in a thriller, which keeps up the interest throughout. (Middle West.)

The Lone Wolf—
A fine picture which brought good business. (West.)

A Divorce of Convenience—
Nice little picture and played to fairly good business thru week. (East.)

Greater Than Love—
Strong picture with plenty of action and a universal theme. Played to splendid business at two houses simultaneously. (Middle West.)

Remorseless Love—
Better than its title would indicate. Good entertainment. Business satisfactory. (Middle West.)

UNIVERSAL

Action—
Lives up to its title. Something doing every minute. Splendid downtown and outskirt picture for audiences that want plenty of thrills. (Middle West.)

Good entertainment in this picture. Box office value good. (West.)

Gilded Lies—
Nothing unusual. But did pretty good business at our house. (East.)

FOX

After Your Own Heart—
Tom Mix always favorite here. Business good and picture entertaining. (East.)

The Night Horseman—
Old-fashioned "movie stuff." Staunch fans of the star satisfied, but most patrons "couldn't hand it much." (East.)

Ever Since Eve—
A very mild production and business equally mild. (East.)

ASSOCIATED PRODUCERS

Mother O' Mine—
Very good picture, title that appeals and parts played well. Comment favorable and business good. (South.)

Devotion—
Rather trite subject, well acted. Good for a number of laughs. Fair box office attraction. (Middle West.)

Home Talent—
Drew big. Receipts dandy. (East.)

UNITED ARTISTS

The Nut—
Good in parts and punk in parts, but altogether is a little above the average. "Doug" is very popular with local fans. Albeit "The Nut" did not add anything to his fame, to express it mildly. (South.)

Way Down East—
Finished second week and drew splendidly. (East.)

WARREN

The Blot—
Business bit below average on this subject, which is fair entertainment. (East.)

Good business on this picture Pleased patrons. (West.)

EQUITY

The Black Panther's Club—
Good entertainment and pleasing picture. Good box office value. (West.)

PROGRAMS FOR THE WEEK OF SEPT. 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol—
Prologue—Potpourri from "Queen of Sheba" with Capitol grand orchestra, chorus, ballet corps and mixed quartette and solo dancers and singers. Scene representing the court of King Solomon and festival in honor of the arrival of the Queen of Sheba.
Feature—The Queen of Sheba.
Next Week—The Invisible Power.

Rialto Theatre—
"The Affairs of Anatole" in its second week.

Rivoli Theatre—
"The Affairs of Anatole" Continued.

Mark Strand Theatre—
"Way Down East" Continued.

Criterion Theatre—
Fifteenth and last week of "The Golem."

Central Theatre—
"Moonlight Follies," a Universal Special for a week's run.
Next Week—The Rage of Paris.

Lyric Theatre—
"The Three Musketeers" with Douglas Fairbanks continued.

Apollo Theatre—
"Little Lord Fauntleroy" continued.

Park Theatre—
"Footfalls" continued.

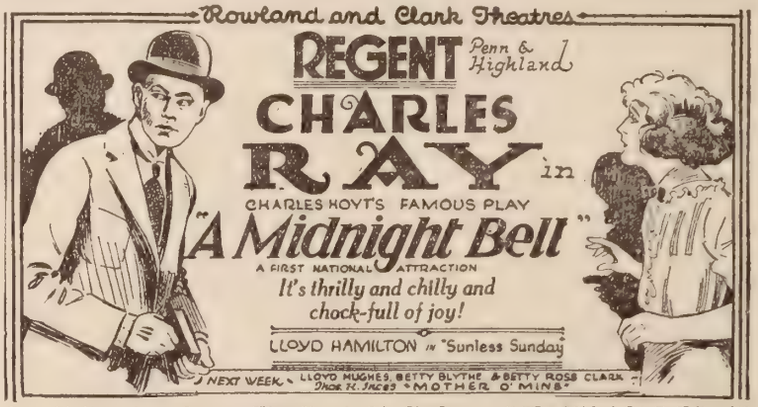
LOS ANGELES

Kinema—
Overture—"Zampa."
Current Events—International and Kinograms.
Comedy—The Vagrant—Mermaid.
Vocal—"I Want You Morning, Noon and Night," Soprano solo.
Feature—The Child Thou Gavest Me.
Next Week—Wedding Bells.

Superba—
Overture—"Morning, Noon and Night."
Current Events—International.
Comedy—Stealing Home, Century.
Prologue—Hoot Gibson and three cowboys singing popular songs.
Feature—Action.
Next Week—No Woman Knows, indefinite run.

Tally's Broadway—
Overture—"Merry Widow."
Current Events—Fox News.
Scenic—Burton Holmes' Travelogue, In Barcelona.
Prologue—Director King Baggott, Marie Prevost and George Fisher in scene from feature picture.
Feature—Moonlight Follies.
Next Week—Poppy.

Grauman's—
Overture—Medley, with soprano singing "Cherie."
Current Events—Pathe.


Rowland and Clark Theatres
REGENT Penn & Highland
CHARLES RAY in
CHARLES HOYT'S FAMOUS PLAY
"A Midnight Bell"
A FIRST NATIONAL ATTRACTION
It's thrilly and chilly and chock-full of joy!
LLOYD HAMILTON in "Sunless Sunday"
NEXT WEEK LLOYD HUGHES, BETTY BLYTHE & BETTY ROSS CLARK
JACK K. JACOBS "MOTHER O' MINE"
Sam Sivitz gets a clever selling line in his display on "The Midnight Bell," with "It's thrilly and chilly and chock full of joy."

Vocal—"Do You Still Care For Me?"
Novelty—Annette Kellerman in slow motion—Educational.
Special—Russian musical dance act with an orchestra of five and soloist.
Scenic—Ramblers.
Vocal—"When I Look Into Your Wonderful Eyes."
Feature—Cappy Ricks.

California—
Third week of The Old Nest with Rupert Hughes playing the piano for a baritone solo of Hughes' composition, "God Bless Our Home."

Mission—
Third week of The Three Musketeers.

Grauman's Rialto—
Second week of Experience.

Miller's—
Second week of Dempsey-Carpentier fight pictures.

Clune's Broadway—
Third week of The Girl From God's Country.

Symphony—
Second week of Charge It.

SEATTLE

Coliseum Theatre—
Overture—Selections from "Faust."
Current Events—Pathe News and Kinograms.
Scenic—By the Side of the Road.
Comedy—Nothing Like It.
Instrumental—"Poet and Peasant," rendered as a xylophone solo by Emil Hansen.
Feature—Stranger Than Fiction—Katherine MacDonald.
Next Week—Cappy Ricks.

Clemmer Theatre—
Overture—"Three Twins" and "My Tomorrow Waltz."
Current Events—Selznick News and Clemer Graphic.
Cartoon—Il Cuspidoree.
Comedy—Robinson's Trousseau.
Feature—The Rowdy—Gladys Walton.
Next Week—No Woman Knows.

Blue Mouse Theatre—
Second week of "The Four Horsemen of the Apocalypse."
Next Week—The same.

Liberty Theatre—
Current Events—Selznick News.
Scenic—The Last Hope.
Comedy—The Bell Hop.
Feature—Beating the Game—Tom Moore.
Next Week—The Girl From God's Country.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Educational—Ford Weekly.
Comedy—Spooners.
Feature—Hearts are Trumps—Metro.
Next Week—After Your own Heart.

CHICAGO

Tivoli Theatre—
Overture—"Slavic Rhapsody."
Scenic.
Specialty—"La Tempesta." A dance creation by the Morgan Dancers.
Tivoli Topical Events.
Organ Solo—"Till We Meet Again." Milton Charles at the organ.
Literary Digest.
Specialty—"Mello Cello," by Misses Vivian Holt and Lillian Rosedale.
Feature—"The Child Thou Gavest Me."
Coming Feature—"The Affairs of Anatol."

Roosevelt Theatre—
Roosevelt News Revue.
Color Pictures.
Literary Digest Topics.
Specialty—"Crinoline Days," featuring Jane English, Chicago's Jenny Lind.
Feature—"The Hell Diggers," featuring Wallace Reid.
Specialty—"A Rural Fantasy," by Roosevelt Novelty Trio.
Added Attraction—Tony Sarg's Wonder Cartoon.
Coming Feature—"The Invisible Power."

Riviera Theatre—
Overture—"Martha." Miss Betty Anderson singing "The Last Rose of Summer."
Scenic.
Specialty—An Irish Medley by Walter Pontius and ensemble.
Topical Events.
Literary Digest.
Specialty—Soli's Marimba Band.
Feature—"The Child Thou Gavest Me."
Comedy—"Robinson Crusoe, Ltd."
Coming Feature—"The Affairs of Anatol."

Barbee's Loop Theatre—
Comedy—Harold Lloyd in "The Bull Shooter."
Pathe Weekly.
Specialty—Miss Williamson singing "Ave Maria."
Feature—"The Journey's End."
Coming Feature—Corinne Griffith in "Moral Fibre."

Ziegfeld Theatre—
Comedy—Selected.
Feature—Nazimova in "Camille."
Fathe News Weekly.
Topics of the Day.
Coming Feature—"A Woman's Place."

Randolph Theatre—
Organ Selections.
Feature — Douglas Fairbanks in "The Three Musketeers." 3rd Week.
Coming Feature — "Way Down East."

CLEVELAND

State—
Overture—Second Hungarian Rhapsody, by Liszt with piano Cadenza by Otto Munçke.
Current Events — Pathe News—Topics of the Day.
Prizma—"Beauty."
Cartoon—Mutt and Jeff in "Shadows."
Feature—Elsie Ferguson in "Footlights."
Special—Mae Murray in personal appearances at which she danced. Elaborate ball room set especially arranged by managing director George Dumont.
Next Week—"The Kid."

Allen—
Overture—Finale of Fifth Symphony by Beethoven.
Current Events—International News—Screen Snap Shots.
Cartoon—Aesop's Fables, "The Hermit and the Bear."
Vocal—Gerol Gardner, basso, singing "The Songs of Old Black Joe" with special drop showing cotton plantation.
Prelude—"A Light in the Win-

HOYT'S DE LUXE
HOYT'S AUSTRALIAN
PICCADILLY THEATRE
If she lived to be a hundred she would never forget what she saw in that blinding moment —
PRISCILLA DEAN
THE MOST AMAZING PROGRAMME EVER ANNOUNCED
OUTSIDE THE LAW
UNIVERSAL SUPER SPECIAL PRODUCTION
Nobody can double cross me and get away with it or ain't being done- this season
LON CHANEY
"SOLDIERS OF FORTUNE"

Three Sydney, Australia, theatres showed "Outside the Law" at the same time and used this four full column display.

dow," a fantasie of allegorical nature and produced by S. Barrett McCormick.
Feature—"The Old Nest." Second week.

Stillman—
Feature—"Four Horsemen of the Apocalypse." Fifth consecutive week.
Vocal—"The Marseillaise" and "Lead Kindly Light."
Next Week—Continued.

Euclid—
Overture—"Orpheus."
Theme—
Current Events—Kinograms.
Feature—"The Affairs of Anatole."
Next Week—Same.

Park—
Overture—"Sally."
Current Events—Pathe News—Topics of the Day.
Sketchographs—"Just for Fun."
Added Special Musical Attraction—"The Steel Workers Trio" arranged and produced by George Dumont. Evan Williams, tenor; Jones, baritone; McCullough, basso. Special set, showing steel foundry in operation.
Feature—"Scrap Iron," with Charles Ray.
Next Week—"The Kid."

Circle—
Overture—Excerpts from "Madame Butterfly."
Current Events—International News—Pathe Review.
Comedy—"Late Lodgers," Snub Pollard comedy.
Vocal—Male Quartet.
Feature—"Greater Than Love."
Next Week—"What Women Will Do."

Metropolitan—
Overture—Lucia di Lammermoor.
Current Events—Selznick News.
Cartoon—Bray Pictograph.
Comedy—"Say It With Flowers," Fox comedy.
Post Nature Series—"Puppy Love."
Feature—"Remorseless Love," with Elaine Hammerstein.
Next Week—William S. Hart in "The Whistle" and Harold Lloyd in "I Do."

Alhambra—
Overture—Selections from "Erminie."
Current Events—Fox News.
Comedy—"The Greenhorn."
Scenic—"By the Side of the Road."
Feature—"Her Sturdy Oak," with Wanda Hawley.
Next Week—Wallace Reid in "The Hell Diggers."

Strand—
Overture—Violin solo, Goddard's "Berceuse," with orchestral accompaniment and Banjo solo, rendering variations of popular airs.
Current Events—Pathe Review.
Comedy—"Late Lodgers," Snub Pollard.
Feature—"Greater Than Love."
Next Week—"What Women Will Do."

Standard—
Current Events—International News.
Comedy—"High Life" with Harry Sweet.
Feature—Hoot Gibson in "Action."

KANSAS CITY

Liberty Theatre—
Overture—Special arranged overture in conjunction with the prologue.
News—Pathe.
Comedy—"Æsop's Fables."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.

Liberty, Kansas City, calls "The Old Nest" a screen sonnet of mother love in this striking three-column display.

Opening the Fall Season with the First of the Symphony's Big Productions Presenting
SADA COWANS
MOST INTIMATE AND REVEALING STORY OF AMERICAN MARRIED LIFE WITH AN ALL STAR CAST
"Charge it!"
CLYDE COOK
in
"The SAILOR"
Program
SYMPHONY

Symphony theatre, Los Angeles, advertised "Charge It" as the first of a series of big pictures and stressed four players, giving a liberal part of the space to the Clyde Cook comedy.

Vocal number—Quartette from "Rigoletto."
Feature—"The Old Nest," Mary Alden. (Second week.)
Next Week—"Moonlight and Honeysuckle," Mary Miles Minter.

Doric Theatre—
News—International.
Comedy—"Brownie's Little Venus," Century Comedy.
Organ selections—P. E. Stevens, organist.
Feature—"Shams of Society," Barbara Castleton and Montagu Love.
Next Week—"Moonlight Follies," Marie Prevost.

Newman Theatre—
Overture—Selections by Newman concert orchestra, Leo F. Forbstein, director.
Current Events—and Newman News and Views.
Comedy—"Robertson Crusoe — Ltd.", Mermaid Comedy.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Vocal solo—Mlle. Alys Hichot, Prima donna, Opera Comique, Paris.
Feature—"The Child Thou Gavest Me," All Star Cast.
Next Week—"The Affairs of Anatol," All Star Cast.

Royal Theatre—
Overture—Special arranged overture in conjunction with the feature.
News—Royal Screen Magazine.
Organ selections—Milo T. Harte, organist.
Feature—"The Blot," All Star Cast.
Next Week—"A Midnight Bell," Charles Ray.

Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Double Feature—"The Girl in the Taxi," Mr. and Mrs. Carter de Haven, and "The Northern Trail," All Star Cast.
Next Week—"The Whistle," William S. Hart.

WASHINGTON

Crandall's Metropolitan—
Overture—"Raymond."
Current Events—Pathe News—Topics.
Comedy—The Chink.
Feature—The Sign on the Door—First National.
Next Week—Scrap Iron—First National.

Loew's Palace—
Overture—"A Trip to Coney Island."
Current Events—Pathe News—Topics.
Cartoon — Shadowed — Mutt and Jeff.
Comedy—Eat and Be Happy.
Feature—A Trip to Paradise—Metro.
Next Week—The Hell Diggers.

Loew's Columbia—
Feature—The Affairs of Anatol—Paramount—Continued.
Next Week—

Moore's Rialto—
Special—Victor Herbert conducting the Rialto Orchestra in a petite concert made up from his own compositions.
Current Events—Fox News.
Comedy—
Feature—Without Benefit of Clergy—Pathe.
Next Week—Experience—Paramount.

MILWAUKEE

Strand Theatre—
Weekly—Kinograms—Topics.
Comedy—Late Lodgers.
Feature—Shirley Mason—"Ever Since Eve."
Style Show.

Alhambra Theatre—
Overture—"Mignon."
Weekly—Pathe—Topics.
Comedy — Christy — Falling For Fannie.
Song—Shadow Song from Dinorah—Amanda Brown.
Feature—Experience.

Butterfly Theatre—
Overture—"Semiramide."
Weekly—Fox News.
Comedy—Christy—The Love Egg.
Song—Mr. Cushing.
Feature—Bebe Daniel's Two Weeks With Pay.

Merrill Theatre—
Overture—"Pique Dame."
Weekly Universal.
Comedy—Christy Short & Snappy.
Feature—Will Hart—The Whistle.

Here is an unique and striking display from the Rialto, Providence, with some clever and brief selling lines.

Isis
BUCK JONES
in
"To a Finish"
The appearance of Buck Jones in a new picture is always a pleasing event.
In "To a Finish" he is seen in a drama wherein courage conquers cunning in a cattle conspiracy.
Today, Monday, Tuesday, Wednesday
COMEDY—LITERARY DIGEST

Personality of Buck Jones is featured in his newest production at the Isis, Indianapolis.

Novelty—Pictorial Review.
Current Events—Kinograms.
Specialty—Æsop's Fables.
Feature—The Golem.
Comedy—Tips.
Next week—The Affairs of Anatol.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—A Midnight Bell.
Comedy—The Bell Hop.
Next week—The Idle Class and Habit.

Liberty Theatre—
Current Events — International News.
Feature—The Hell Diggers.
Comedy—Toonerville Trolley.
Next week—The Idle Class.

Regent Theatre—
Current Events—Kinograms.
Feature—A Midnight Bell.
Comedy—A Sunless Sunday.
Next week—Mother o' Mine.

Savoy Theatre—
Current Events—Fox News.
Feature—Cabinet of Dr. Caligari.
Comedy—Sunless Sunday.
Next week—When A Man Sees Red.

Blackstone Theatre—
Current Events — International News.
Feature—The Hell Diggers.
Comedy—Century Comedy.
Next Week—Not Announced.

Lyceum Theatre—
Current Events — International News.
Feature—Life's Darn Funny.
Next Week—The Greater Profit.

CINCINNATI

Walnut—
Current Events—Pathe 74.
Novelty—The Hermit and the Bear—Æsop's Fables.
Topics of the Day—Literary Digest
Feature—The Hell Diggers
Added Feature—The Idle Class.
Next week—The Child Thou Gavest Me.

Gifts—
Current Events—Fox 53.
Comedy—Hard Knocks and Love Taps.
Feature—Mother o' Mine.
Next Week—Foolish Matrons.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The March Hare.
Next week—Sheltered Daughters.

Lyric—
Current Events—Lyric News.
Feature—Moonlight Follies.
Six vaudeville acts.
Next week—Undecided.

Palace—
Overture—Merry Wives of Windsor—Capitol Symphony Orchestra, Buel B. Risinger, conductor.
Musical numbers—Blue Danube and I Love You Truly—Capitol Mixed Quartette.
Scenic—Sun-burred Scene.
Feature—Affairs of Anatol.
Epilogue—Because (D'Hardelot)—Duet, mixed voices.
Orchestral number—Rose Room—Units 2 and 3, Capitol Symphony.
Dancing Specialty—Mary Wonnell and Norbert Sieve.
Next week—Dangerous Curve Ahead.

ST. LOUIS

Missouri Theatre—
Overture—Cohen's Revised Medleys.
Topics of the Day.
Missouri Review — Events from leading strips.
Vocal Selections—Grant Kimbell.
Paramount Short Features.
Presentation—By Chas. Dahl under direction of Bill Goldman.
Feature—One Wild Week—Daniels.
Feature No. 2—I Do—Harold Lloyd.

New Grand Central—
Overture—Rodemich.
Events—From Fox and Selznick.
Organ Selections—Yost.
Grand Central Review—and Topics.
Presentation Prologue—Featuring "Baby" Coyle under Ralph Nichols.
Feature—The Child Thou Gavest Me.
Comedy—Semon in "The Hick."
Educational—Art of Self Defense.

West End Lyric—
Overture—Silverman.
Program otherwise same as Grand Central.

Empress Theatre—
Popular Selections.
Six Acts of Vaudeville.
Feature—Eugene O'Brien in "Is Life Worth Living."

William Fox Liberty—
Birth of a Nation.

In this display of almost a half page scenes from "Over the Hills" were joined together with the title. Critics of other coast cities were quoted by the Tacoma, Wash., theatre.

DETROIT

Adams—
Overture—Light operatic medley.
Novelty—Lew Cody in person in sketch.
Vocal—Ruth Chase, soprano.
Feature—Ethel Clayton in "Beyond."

Broadway Strand—
Novelty—Screen Snapshots.
Vocal—Harry Pearl.
Prelude—Arrangement of Chinese music by Director Joseph Sainton, introducing Norma Wasser in Chinese dance. Scenic effects.
Feature—"At the End of the World"—Betty Compson.
Epilogue—Lighthouse scenic effect.
Comedy—"Hard Knocks and Love Taps."
Next Week—"The Affairs of Anatol."

Madison—
Overture—"Southern Airs."
Vocal—Colvin and Aubrey.
Novelty—"Footlights"—Elsie Ferguson.

Washington—
Current Events—Fox News.
Feature—"Over the Hill"—Third Week.
Comedy—Mutt and Jeff in "The Stampede."
Organ Solo—Played by Ralph H. Brigham.
"American Fantasie," Victor Herbert.
Organ Recital—Played by Arthur Koerner.
1. "March," R. G. Cole.
2. "To a Wild Rose," MacDowell-Kreisler.
Next Week—Elsie Ferguson in "Footlights."

ST. PAUL

Capitol Theatre—
Overture—First movement of "The Unfinished Symphony" in B minor, by Franz Schubert.
Capitol Digest—
Comedy—Lloyd Hamilton in "Robinson Crusoe, Ltd."
Scenic—"Beauty," a Prizma subject.
"In the Candle Light." An imaginative musical and scenic interlude presented as one of the distinctive features of this week's Capitol entertainment.
(a) "Thy Hand, Beloved," Manney. Miss Lillian Crosman, soprano; Mr. Bernard Ferguson, baritone.
(b) "In the Candle Light," Fleta Jan Brown. Miss Crosman and Mr. Ferguson, assisted by pupils of Miss Josephine Mary Carr's dancing classes.
Feature—Bebe Daniels in "One Wild Week."

BUFFALO

Shea's Hippodrome—
Overture—(a) "Peer Gynt Suite"—Grieg.
(b) "Blue Danube Waltz"—Strauss, played by the Hippodrome Symphony orchestra, conducted by Creatore, now permanent director.
Vocal—"The Dream"—Bartlett. sung by James Corbett, with an artist's room as scenic background.
Feature—"Footlights"—Elsie Ferguson.
Comedy—"Hard Knocks and Love Pats"—Sennett.
Current Events—Hippodrome Review, made up of selections from the leading weekly news releases, Topics of the Day, Pathe hand-colored scenic.
Next Week—"The Affairs of Anatol"—to be shown day and date at Shea's Hippodrome, Criterion, Court Street and North Park.

Shea's Criterion—
Overture—"The Old Timer's Waltz"—Lake.
Vocal—Selections from Criterion Quartette.
Feature—"At the End of the World"—Betty Compson.
Comedy—"Over the Fence"—Harold Lloyd and Bebe Daniels revival.
Special—"A Ride on a Runaway Train"—Lyman Howe.
Current Events—Criterion Pictorial.
Next Week—"The Affairs of Anatol."

Mark-Strand—
Overture—Medley of Popular Airs.
Current Events—Latest Pathe News.
Feature—"Dream Street"—D. W. Griffith.
Next Week—"Carnival."

Palace—
Feature—"No Woman Knows"—Universal special.

Circle, Indianapolis, had Lucille Ricksen, who appears in Edgar comedies, appearing in person and advertised a "double feature program."

Olympic—
Feature—"The Charming Deceiver"—Alice Calhoun.

BALTIMORE

Rivoli—
Overture—"Montana," by Wallace.
Current Events—Rivoli News of the World.
Symphonic Prelude—Arranged by F. Iula, with Louis Schwartz, violin 'cello soloist.
Feature—Scrambled Wives—Marguerite Clark.
Comedy—The Bell Hop—Larry Semon.
Organ Solo—Ernie Cooper.
Next Week — Serenade — Miriam Cooper and George Walsh.

Century—
Overture—"Elegante," from Offenbach's "Contes D'Hoffmann."
Current Events—Kinograms and Pathe as Century News.
Special—Jules Della Rosa, boy violinist.
Feature—Cappy Ricks — Thomas Meighan.
Comedy—High Life

Parkway—
Overture—Classical Selection.
Current Events—Parkway News and Special Review.
Feature—Passing Thru—Douglas MacLean.

New
Overture—Special score for feature.
Current Events—Pathe News.
Feature—Birth of a Nation (Popular prices).

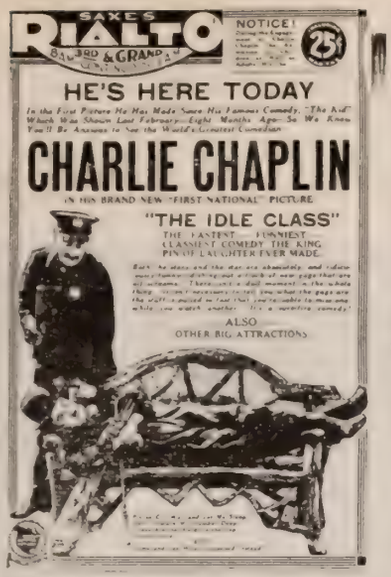
Strand—
Overture—Popular Airs
Current Events—Strand News of the World.
Feature—Little Italy—Alice Brady.
Comedy—Hungry Lions and Tender Hearts.

Wizard—
Overture—Feature's musical setting, interpreted by Federoff's Imperial Russian Orchestra.
Feature—Quo Vadis.

PHILADELPHIA

Stanley Theatre—
Current Events—Pathe and Fox News.

Edward L. Human gives the Lloyd comedy equal show with "Serenade" at Brooklyn Strand.



Saxe's Rialto emphasizes that it has been eight months since "The Kid" was shown in announcing "The Idle Class."

Topics of the Day—Literary Digest—Pathe.
Cartoon—"Fireman, Save My Child"—B&B.
Comedy—"Shadowed"—Fox.
Feature—"The Affairs of Anatol"—Paramount.
Next Week—"The Sign on the Door"—Peerless.

Arcadia Theatre—
Current Events—Pathe News.
Scenic—Burton Holmes — Paramount.
Comedy—"The Toreador"—Fox.
Feature—"Mamma's Affair"—Constance Talmadge.
Next Week—"The Man Who"—Metro.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Literary Digest—Pathe.
Feature—"The Old Nest"—Goldwyn.
Next Week—"The Sky Pilot"—Peerless.

Victoria Theatre—
Current Events—Pathe News.
Comedy—"The Toreador"—Fox.
Feature—"Scrap Iron"—Charles Ray.
Next Week—"The Primal Law"—Fox.

Regent Theatre—
Feature—"Don't Call Me Little Girl"—Realart.
Next Week—"The Princess of New York—Paramount.

Capitol Theatre—
Current Events—Kinogram-Electro.
Comedy—"The Hare and the Frog"—Pathe.
Feature—"Experience"—George Fitzmaurice Production.
Next Week—"Mamma's Affair"—Constance Talmadge.

Academy of Music—
Prologue—"Rip Van Winkle's Awakening"—Staged by Marguerite Walz.
Feature—"Rip Van Winkle."
Special Music—Members of the Philadelphia Orchestra.
Next Week—"Rip Van Winkle."

Garrick Theatre—
Feature—"The Four Horsemen of the Apocalypse"—Metro.

ATLANTA

Howard Theatre—
Overture—"Zampa," by Herold, played by Howard Concert Orchestra, Enrico Leide, director.
Howard News and Views.
Comedy—"A Roman Romeo"
Special—A Jazz Interlude, special arrangement, by Enrico Leide.
Feature—Ethel Clayton in "Beyond."

Metropolitan Theatre—
Overture—Metropolitan Orchestra, directed by David Love.
Kineto Review.
Kinograms.
Organ Solo—George Lee Hamrick.
Comedy—To be selected.
Feature—Jewel Carmen in "Nobody."

Criterion Theatre—
Overture.
Kinograms.
Topics of the Day.
Comedy—Booth Tarkington's "Edgar the Explorer."
Feature—R. A. Walsh's "Serenade."

Rialto Theatre—
Overture.
Burton Holmes Travelogue.
Selznick News.
Feature—Mary Miles Minter in "Her Winning Way."

Florence Reed and the phrase, "Paris by Day and Night," are featured by the Kinema, Los Angeles.

BROOKLYN

Mark Strand—
Atmospheric Prologue:
Designed to tie in with "Way Down East." Pastoral set with cut-out fence and foliage. Grace and Helen, girl dancers, present rustic dance. Mark Strand quartette in rural costume also sing "Love's Old Sweet Song."
Featured Film—"Way Down East"—Griffith.
Next Week—George Walsh and Miriam Cooper in "Serenade" and Harold Lloyd in "I Do."

WINNIPEG

Capitol—
Overture—"Maid of the Mountains."
Current Events—British-Canadian and Pathe Weeklies.
Special—Ninth of Martin Johnson's South Sea Travels.
Novelty—Screen Snap Shots.
Comedy—Snub Pollard in "The Bike Boy."
Vocal—Opstar and Clements singing "Silver Threads Among the Gold" and "The Rosary."

The circle of white makes the striking portrait of Elaine Hammerstein stand out in this ad. of the Colonial Indianapolis.

Feature—"At the End of the World."

MONTREAL

Allen—
Overture—"The Geisha."
Current Events—Selected from various news weeklies.
Novelty—"Sweets," dancing quartette.
Comedy—"Red Hot Love," Christie.
Specialty—"An Oriental Fanfare," Canadian Educational special.
Feature—"Trust Your Wife."
Next Week—"Over the Hill."

NEW ORLEANS

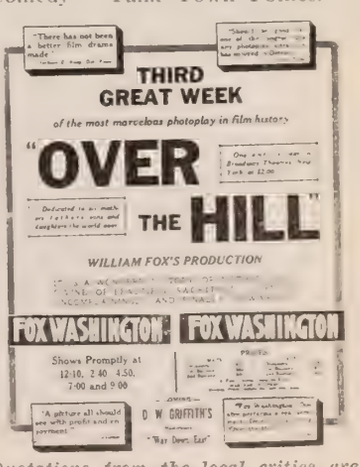
Strand Theatre—
Feature—"Playthings of Destiny"—Anita Stewart.
Comedy—"Say It With Flowers."
Strand Topical Digest—
Prizma—"Beauty."

Liberty Theatre—
Feature—"I Am Guilty"—Louise Glaum.
Christie Comedy—"Southern Exposure."

Trianon Theatre—
Feature—"The Land of Hope"—Alice Brady.
Snub Pollard Comedy—
International News—
Paramount Magazine—

Globe Theatre—
Feature—"Divorce of Convenience"—Owen Moore
Globe Topical Digest—
Review and Scenics—

Tudor Theatre—
Feature—"Up the Way With Sally"—Select
Comedy—"Tank Town Follies."



Quotations from the local critics are emphasized in this all type display of Fox's Washington, Detroit.

Exhibitors' Service Bureau—Pages 1738-1742

Artist Paints "Old Swimmin' Hole" Lobby Display

Original lobby display for "The Old Swimmin' Hole" the work of Roy Tillson, manager of the Strand theatre, Lansing, Mich.

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

New York Rivoli's Prologue Is Extravagant Operetta

Reisenfeld-Zuro Creation Meets Great Favor with Audiences

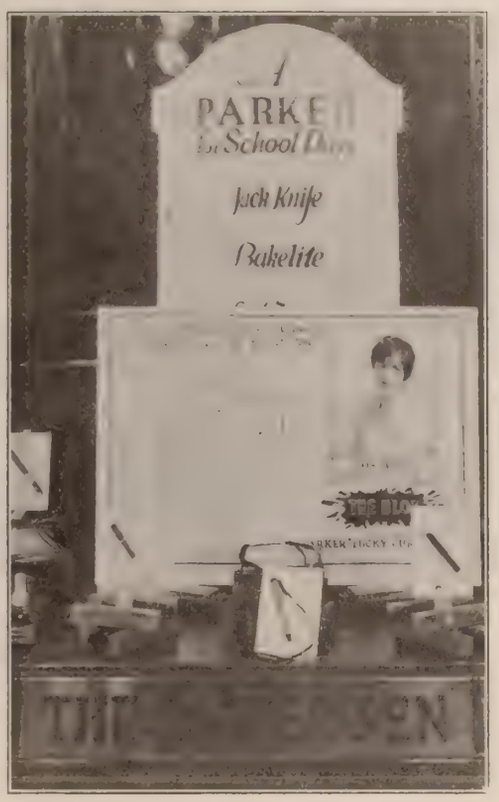
HUGO REISENFELD, managing director of the Rivoli, Rialto and Criterion theatres, New York, assisted by his stage director, Josiah Zuro, has created a tabloid operetta of fifteen minutes' duration, which used as a prologue number for "The Affairs of Anatol," at the Rivoli theatre, that is a gem of dramatic and musical construction.

The big number is a mixture of light opera music from the American, Russian and French, and yet retains the unity of spirit essential for a successful number. And that unity is found in the spirit of abandon, of real life and "pep," to harmonize with the carefree adventures of the young hero of the play.

Four solo dancers, a popular baritone and a chorus of ten singers that have appeared in solo parts, and a balalaika orchestra—these are the players in "Extravaganza"—the title under which the prologue number is presented.

The number opened with the ensemble on the stage—an ensemble consisting of Ocy Shoff and Mary Dimaira, sopranos; Susan Ida Clough and Miriam Lax, mezzo-sopranos; Vincenzo Vitti, Roberto Adorni and Irving Lavitz, tenors, and Martin Lilienfield, Fausto Bozzi and Maurice Kestroff, baritones, singing "Good Day."

The scene is simple, golden curtains with bizarre decorations hanging behind the singers. At the sides are chairs and tables, giving the atmosphere of a cabaret. George Richardson, the baritone, enters and sings "Absinthe Frappe," one of the popular song numbers of Victor Herbert's "It Happened in Nordland," the ensemble joining in the chorus. The audience applauds and seems to be under the impression that the number is over—but then comes the surprise. Richardson draws back the curtains, and there is revealed a throne standing upon a series of transparent, colored glass steps. Russian dancers are posed near the top, and the members of Kirilloff's Russian Balalaika orchestra in native costume are seated upon the steps. Light seems to come from all directions.



Window display tie-up on "The Blot" appearing in the New York Parker Pen Co. Broadway store

The Balalaika orchestra plays a famous old Russian folk song, and finally swings into a Saint-Saens gypsy dance. Immediately the three girl dancers — Vera Myers, Grace Eastman and Myrtle Immel —break into a dashing dance, whirling about the stage and thumping their tambourines. Richardson again takes up the theme at the close of the dance by singing "Otoydi Nie Gliadi," one of Russia's most famous gypsy songs, a composition which created a furore when first sung by Mme. Vialtzeva.

At the close of the famous melody the dance again takes the attention, Paul Oscard, ballet master of the Riesenfeld theatres, leading the trio of girls through a dashing piece of Slavonic dance to the music of Alexander Glazounov, the entire ensemble joining in the striking ensemble.

Preparing the score for "Extravaganza" entailed much musical care and rearrangement on the part of Mr. Zuro. To blend one song number and dance music after another into a continuous musical thread involved several weeks of careful transposition and adaptation, a problem that was accenuated by the necessity of keeping each mood distinct. While the prologue is a potpourri, there is no conscious break in the continuity, but an easy flow from one number to the next.

Prize Offered for "Virtuous" Men

The Electric theatre at Coyle, Okla., has offered a prize for any virtuous man that can qualify and substantiate his statements.

Questionnaries verbally given by a jury of twelve ladies will be the basis for the contest, which will be had at a regular performance in the theatre, one and only one candidate has announced for a try out at winning the capital prize, and he is one of the City Aldermen. Much mirth and some embarrassment is expected to be in evidence, together with full house to witness both the performance and the contest.

Three "Old Nest" window displays which E. R. Rogers, managing director of the Tivoli theatre, Chatanooga, used during his recent engagement of this picture

One side of the lobby display originated for "Action" by Noble Hearn, manager of the Frolic theatre, San Francisco. Another view of the display appears on the opposite page

Another "Anti-Deception" League Organized

An "Anti-Deception League," was organized by Leslie Whelan, Paramount exploiter at Greely, Colo., as exploitation for "Deception," playing recently at the Sterling theatre.

All the Greely merchants fell into line and pushed straight dealing sales talk with window cards tieing up with the picture.

Moore and Graves, owners of the Sterling, cash in on the returns of the tie-up.

Pittsburgh Press Cooperates with Exhibitors on Paramount Week

A tie-up in connection with Paramount week at Pittsburgh, won 33 local exhibitors, $12.00 ads free in the Pittsburgh Press. In return for the free space the theatres ran slides for the Press.

The stunt was engineered by Wm. N. Robson, Paramount exploitation man at Pittsburgh. The Paramount week advertising in the Sunday, Sept. 4th, issue filled a page and a half of pages two and three.

Float for the engagement of "The Man of the Forest" which G. R. Stewart, manager of the American theatre, Casper, Wyoming, used to advertise the picture

Lima, Ohio, Newspapers Run Big Movie Supplement

What is said to be the biggest special supplement ever gotten out for any motion picture was issued recently by the Lima News and Times-Democrat, of Lima, Ohio, for "Dream Street" when this film was shown at the Sigma Theatre.

The supplement consisted of six full-sized newspaper pages, well filled with news and feature stories and cuts illustrating the principal scenes in "Dream Street." Scattered through the supplement were advertisements of Lima business houses, all offering prizes of free tickets for the picture, the prizes to be won by those finding a misspelled word in the "ads."

The supplement carried the regular title line of the newspaper on the first page, with the "ears" bearing the words "Special Supplement."

Cooperative Ads Help "Experience" Engagement

"Experience" lends itself to co-operative ads so easily that Oscar Kantner's campaign for its run at The Circle Theatre, Indianapolis took on the proportion of a knock-out. The Paramount exploiteer tied up twenty-seven windows on the principal streets. All were featured with artistic window cards and studious avoidance of over-crowding.

A view of a portion of the lobby display on "Action" designed by Noble Hearne, manager of the Frolic theatre, San Francisco. On the opposite page is another part of the display

Cowles Gets Results with Window Tie-ups

Manager A. C. Cowles, of the Rex Theater, Spartanburg, S. C., has achieved an enviable reputation in the Carolinas through his effective tie-ups with local merchants.

Mr. Cowles' method is founded upon the theory that the easiest way to stage effective tie-ups is to form a pleasant acquaintance with the persons who will later be able to assist him in exploiting a picture.

Recently Mr. Cowles engineered two displays for his showing of "The Ten Dollar Raise." One, that of a dealer in electrical supplies, was designed with a view to showing the passersby how much household equipment could be purchased with a "Ten Dollar Raise." Just a couple of doors away, and on the opposite side of the street from the Rex Theater, Mr. Cowles arranged for one of the most prominent groceries in Spartanburg ten dollars' worth of groceries, based on prices prevailing during the inflated period. This display stressed for the merchant the idea he wanted to impress upon prospective customers, that groceries are becoming cheaper. Just beneath this display was another array of groceries, with another placard stating, "This is what A TEN DOLLAR RAISE will buy now." The contrast presented by the two displays made a deep impression upon passersby, and in addition to impressing readers with the perceptible drop in the prices of groceries, these displays proved excellent drawing cards for the "Ten Dollar Raise" playing across the street at the Rex Theater.

Small Town Exhibitor Uses His First Ballyhoo

Frank Warfel, publicity man for the Princess and Majestic theatres, Florence, Ala., has recently had occasion to exploit "Man, Woman, Marriage" in a way that was new in Florence—the ballyhoo.

Mr. Warfel built a prison cage on a truck and inside placed a man and woman, chained, each looking the other way. The body of the truck was covered with appropriate reading matter to identify the float, and then the outfit with the chauffeur dressed as a prison chaplain was paraded about the city for three hours.

The unusual sight soon notified every person in the town of the engagement of the picture.

Brooklyn Strand Lobby Display for "Way Down East"

A lobby display, something not often given any great attention by Manager Edward L. Hyman of the Brooklyn Mark Strand theatre, was one of the most effective of exploitation mediums used for the recent two weeks' showing of "Way Down East." Painted pictures of stars and scenes of "Way Down East," were placed in conspicuous places. Outside the lobby were paintings of stars.

Lobby decorations for "Stranger Than Fiction" originated by Frank Lacey, manager of the Majestic theatre, Portland, Ore.

"Peck's Bad Boy" display by the Star theatre, Portland, Ore.

Newark Theatre Stages Effective Campaign

Sidney Ascher, manager of the Halsey theatre, Newark, N. J., has recently put over comprehensive exploitation campaign for "Why Girls Leave Home."

Mr. Ascher started his campaign by inserting a number of seven line slugs in every newspaper in town reading: "Do You Know Why Girls Leave Home?" This was followed up by adding the names of prominent officials, as follows: "Mayor Archibald, Do You Know Why Girls Leave Home?"

No permission to use the names was asked, and considerable publicity was derived when some of the people whose names were used wrote the newspapers asking why they were linked up with "Why Girls Leave Home." The ads were used in every conspicuous section of the newspapers except the amusement columns.

Special interviews with the police captain of Newark and human interest stories on girls who had left home were also printed by the Star-Eagle.

Another street stunt was the use of an attractive young lady who walked around the town with a very forlorn expression. At times she would sit down on a doorstep and pretend to weep, and when a crowd gathered about her she would rise and let drop one side of a suitcase she carried, exposing a card with the words: "Do You Know Why Girls Leave Home?" Judicious use of the billboards with twenty-four teasers and other lithographs of the production, teaser window cards and colored pictorial window cards, in addition to tie-ups with many of the mercantile stores in town made it possible for Mr. Ascher to pack them in to capacity business on his opening day.

Novel Post Card Originated by Vogel

"If you are 'white and unmarried,' call Main 1779."

More than 5,000 of these cards were printed and distributed by the Strand Theatre, Seattle, Wash., at the instance of A. Mike Vogel, the Paramount exploiteer. Manager Wright reports the telephone girl had to be carried out for Main 1779 was the theatre's number.

Old Idea Works Well for Helmts

Manager Edward Helmts of the Strand theatre, Des Moines, Iowa, offered $15 in cash and eleven admissions as prizes in a test to see who could write "Thomas Meighan in 'The Conquest of Canaan,' at the Strand theatre," oftenest on a regulation post-office one-cent post card.

Max Doolittle, Paramount exploiter, tied up with The Des Moines Capital, to conduct the test. As usual the newspaper came across with good space.

Doolittle also experimented with insert cards. These consisted chiefly still—cut-outs and mounted stills.

Southern Enterprises Appoint Exploiter

The Southern Enterprises, Inc. announces in the *Spotlight*, the house organ published at Dallas, Tex., that E. C. Jeffress, who has been a house manager for the firm for the past two years, will henceforth an exploitation man for the circuit. He has been given the title of "Ad-Venturer," and will help the local manager put over the show in the same manner as the exploiteers sent out by the producers.

This is the first record we have of a circuit appointing an exploitation man who will do nothing else.

This girl aided Sidney Ascher, manager of the Halsey theatre, Newark, put over "Why Girls Leave Home" as explained in the accompanying story

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Chaplin in Novel Role in "Idle Class"

"IDLE CLASS," which stars Charlie Chaplin, opened at the Strand theatre in Milwaukee on last Sunday. It is the best thing that Chaplin has done from the artistic standpoint. The picture comes at a particularly opportune time as it is exceptionally clean and free from anything objectionable. Chaplin at work in a straight role is a great novelty; there is just enough of the novel in the part to enable him to get over bigger than ever and yet to keep the old role which he never will be able to get away from.

The golf scenes contain much comedy of a new sort and are a riot. The picture is very snappy and shows evidence of being slashed rather than padded. Chaplin's first appearance in the early portions of the picture is decidedly novel, but there is a letdown in the closing sequences and the finish is weak. The story is interesting and holds the interest throughout. Chaplin's work in a dual role as husband and tramp is very cleverly worked out.

While easily the star of the picture, Chaplin gives Edna Purviance and Mack Swain plenty of opportunities. The production is well-staged, fully adequate. It takes some time for the audience to recognize Chaplin working as a straight but when they do he wins a big laugh.

"Idle Class" is playing to big business despite very rainy weather. The picture should prove a big money-maker and should help off-set criticisms caused by recent unpleasant publicity. It is clean, with laughs, well-produced and staged, and the photography is excellent.

J. W. MARTIN,
Milwaukee, Wis.

J. Robinson Company Back From France

John S. Robertson has brought his company back from France where scenes have been shot for the Paramount picture "Love's Boomerang" with the Cirque Pinder. Though somewhat hampered during the first week of his stay by unfavorable weather conditions, Mr. Robertson expressed himself on his return to London as exceedingly satisfied with the material he had assembled.

"Jungle Adventures" Acclaimed

PRESS, public, and the trade joined in acclaiming Martin Johnson's "Jungle Adventures," one of the screen sensations of the season, according to word just received from the offices of the Exceptional Pictures Corporation which is handling this production. The occasion of the general expression of high praise for "Jungle Adventures" was the showing of the picture at the Capitol theatre, New York, where it played to an unusually heavy business.

Alexander Beyfuss, vice-president and general manager of the producing company states that the favorable expressions have been received from all departments of the industry and from all over the country, where the news of the triumph of "Jungle Adventures" has already penetrated.

Mr. Beyfuss further stated:

"It is so obviously natural that the creation of anything unusual will immediately meet with the favor of everyone that we were certain of the reception that Martin Johnson's 'Jungle Adventures' would be given; because we knew that we had something different to offer.

"The result we expected was unanimous: the critics proved it by their unqualified praise, the public by the number in which they attended the Capitol theatre and by the report the theatre gave us after the showing. Without exception every audience enthusiastically applauded the picture. Producers, distributing organizations and state right buyers voiced their approval by sincere expressions of praise to Exceptional Pictures Corporation for having given the industry a

Osa Johnson, appearing in Martin Johnson's "Jungle Adventures," released by Exceptional Pictures

product as unusual as Martin Johnson's 'Jungle Adventures.' Exhibitors, throughout the city and from other large centers throughout the country demonstrated their interest, in inquiries concerning the production.

"The reception accorded this picture has shown us beyond question that the path we have outlined for Exceptional Pictures Corporation, namely the building of unusual, exceptional productions, cannot be successful. The demand for this type of product is universal—distributors, both national and state right, need them, and the public want them. The organization we now have, has been assembled because it can build them."

Unstinted praise was accorded Martin Johnson's "Jungle Adventures" by the New York daily newspaper critics. In the criticisms, particular stress was laid, in all cases, upon the fact that here at last was something away from the everyday form of photoplay, which brought fascinating scenes, remarkable both for their photography and interest, such as the eye of man had never seen before.

"Vivid," "amazing," "remarkable," "exceedingly interesting," "a rare treat," "like nothing you have ever seen," "daring," "a screen masterpiece," are not words which are commonly written by the critics on the New York newspapers, yet these are only a few of superlatives they used in describing "Jungle Adventures."

The New York Times' comments are submitted as typical of the others: "This week they (the film spectators) owe something to S. L. Rothapfel for presenting Martin Johnson's latest record of exploration and adventure in a strange land, the locality this time being Borneo. It is called "Jungle Adventures."

"Mr. Johnson, and his wife, too, penetrated this wild island and brought back one of the most interesting, and excellently photographed, films of human, animal and plant life beyond civilization's domain that has reached Broadway. Some of the pictures are amazing, considering the difficulties under which they must have been made, and all of them are entertaining. That's exactly what they are."

Seven Goldwyn Releases Ready

List Includes "Dangerous Curve Ahead" and "Old Nest"

GOLDWYN PICTURES CORPORATION is releasing seven pictures for current showing, all of which are said to have an unusual fan-appeal. They run the gamut from mystery-melodrama to comedy-dramas of every-day American life. Included in the list of new productions ready for Goldwyn Week are the two Rupert Hughes pictures, "The Old Nest" and "Dangerous Curve Ahead!" which have been given great national advertising campaigns.

The seven pictures, with brief descriptions, are:

"The Old Nest," Rupert Hughes' heart-gripping story of home with the greatest star cast ever assembled, including Mary Alden, Dwight Crittenden, Cullen Landis, Richard Tucker, Theodore von Eltz, Helene Chadwick, Louise Lovely, M. B. Flynn, Nick Cogley, Fanny Stockbridge, Johnny Jones, Marshall Ricksen, Lucille Ricksen, Buddy Messenger, Billie Cotton and others. Directed by Reginald Barker.

"Dangerous Curve Ahead!" Rupert Hughes' comedy-drama of American married life, with a star cast including Richard Dix, Helene Chadwick, M. B. Flynn and Kate Lester, directed by E. Mason Hopper.

"The Invisible Power," a thilling drama of the hidden forces of life, written by Charles Kenyon and directed by Frank Lloyd, with a great cast including, House Peters, Irene Rich, Sydney Ainsworth, and DeWitt C. Jennings.

Betty Compson in her own production, "For Those We Love," a gripping story of small town life, from a story by Perley Poore Sheeham.

Tom Moore in an original scenario written directly for him by Charles Kenyon, "Beating the Game," and directed by Victor Schertzinger, with a supporting cast including Hazel Daly, De Witt C. Jennings, Dick Rosson and Nick Cogley.

"All's Fair in Love," written by Thompson Buchanan and directed by E. Mason Hopper, with Richard Dix, May Collins, Raymond Hatton and Marcia Manon.

"Ace of Hearts," written by Gouverneur Morris, directed by Wallace Worsley and including one of Goldwyn's greatest all-star casts.

Scenes from "One Arabian Knight," the latest Pola Negri feature which First National is releasing

"One Arabian Night" Exceptional Picture from Every Angle

ERNST LUBITSCH, the creator of "Passion" and other screen masterpieces, has produced his wonder picture in "One Arabian Night," which presents Pola Negri as a star. Certainly everyone who is fortunate enough to witness this Oriental drama will be transported through its unsurpassed splendor of settings, the vivid, colorful story that takes the spectator back through the ages, and the marvelous pantomime of the star, director and their gifted company. Events so thrilling, so fascinating, so fraught with mystery and dramatic intensity follow each other with such lightning rapidity that one can only marvel over the stupendous task that must have been the director's and how easy the accomplishment of it. Only a master director could have achieved this unusual picture.

One of the most remarkable points about the offering is the coherence of the narrative which, analyzed, is as intricate as the pattern of a Persian rug. There is a deftness—a sureness of touch which indicates a skilled artisan as the designer. And the spectator sits back in his seat—receptive to every scene in this fantastic, bizarre kaleidoscope of life in ancient Bagdad. The spirit of the Orient is marvelously caught. The replica of the wonder city of the ages is awe-inspiring. There are the minarets, the grottos, the crooked, winding streets, the market places, the temples, the sheik's palace which stands out conspicuously as one of the most artistic sets ever created, and moving against this background are thousands of people who live and love, sing and dance, hate and kill with an intensity of passion which makes the spectator feel an actual participant. This is Lubitsch's gift. He makes you feel his own impressions. He creates life and movement.

And dominating this spectacle is the vivid personality of Pola Negri who, as the wild, dancing nymph of the desert, for love of whom men fight; in turn, herself loving with the fierceness of a gypsy and yet scoffing at the proffered love, gives a performance which again stamps her as a superb artiste. Lutbitsch's pantomime as the hunch-back clown is uncanny in its realism. And the players interpreting the knaves, slaves, harem girls, eunuchs, and merchants are exceptionally gifted. Like the original story it weaves a spell of enchantment. Lesley Mason's titles are excellently written and always suggestive in weaving a skein of romance over the spectator.—Length,10 reels.—LAURENCE REID.

Ray Release Due Oct 17.

Football Story in "Two Minutes to Go" Gives Element of Timeliness

ANNOUNCEMENT is made this week of Charles Ray's newest celluloid offering "Two Minutes to Go," which is set for nation-wide release on October 17th. Arthur S. Kane, who presents this popular star's attractions for First National distribution, in making announcement of the release date, stands sponsor for the statement that Mr. Ray's forthcoming college football story is one of the most unique and timely films on any current program of fall offerings.

"Coming as it does at the very beginning of the football season," said Mr. Kane in his statement, "'Two Minutes to Go' goes into the theatres with an actual avalanche of national enthusiasm to insure its success. Nothing in the field of advertising and exploitation could possibly equal, in psychological value, the timely nature of the production itself."

End Universal Sales Drive

West Coast Branches Best the East in Drive Ending Sept. 3

THE West Coast branches of Universal are proud of the unusual showing made by that part of the country in the recent Universal Sales Drive, just closed, and in which three out of four prizes were won by exchanges in that part of the country. The three West Coast winners were San Francisco, Seattle and Spokane.

The Sales contest began June 12th and ended September 3rd. The various Universal exchanges were striving to surpass their own sales figures for the same period in 1920. In order to insure an equitable contest, the various exchanges were divided into groups including exchanges of about the same volume of business.

In the first group were Chicago, Pittsburg, Detroit, Cincinnati, Cleveland, Toronto and Buffalo. As a result of the close race in this group, Clair Hague, manager of the Toronto office, has received $1,750 to divide among the employees of his exchange. This division will include all employees, from the top salesman down to Film inspectors, office boys and janitor.

The second group included the exchanges in St. Louis, Kansas City San Francisco, Los Angeles, Okla homa City and Indianapolis. Mr C. A. Nathan, manager of the San Francisco office, also gets $1,750 to distribute. San Francisco got an early lead and easily outdistanced the others of this group.

The Seattle exchange was pitted with Charlotte and Denver. The prize for that group was $750. Mr George Bourke is the manager of the winning Seattle exchange. The Spokane exchange, Mr. A. H McMillan, manager, also won a $750 prize, in competition with Salt Lake City, Butte and Portland.

The results of the sales drive held during the most depressing period ever experienced in the moving picture industry, are said to have been exceptionally good. The drive received great impetus by reason of the Laemmle-Universal Anniversary Celebration, during which several thousand theatres throughout the United States and Canada put on a Gala Week of Universal pictures.

Await Doris May Vehicle

"The Foolish Age" to Reach Screen Oct. 16; First of Comedy Series

FOLLOWING the announcement by R-C Pictures Corporation that it would present Doris May as a star in a series of productions, the interest of exhibitors in her forthcoming first release, "The Foolish Age," has served further to insure her position as one of the foremost comediennes on the screen.

The consensus of opinions of exhibitors as to Miss May's qualifications for starring honors is that she not only is entitled to her position because of her achievements in such laugh-provoking successes as "23½ Hours' Leave," "What's Your Husband Doing?" and "Mary's Ankle" but that she has shown her exceptional versatility by playing dramatic roles with high skill in such productions as "The Bronze Bell" and "Foolish Matrons"

It is as a comedienne, however, that Miss May will be offered to exhibitors by R-C Pictures and is believed that in that role she will be able to do her greatest work. "The Foolish Age" is light entertainment in which Miss May will have plenty of opportunities to put into effect the graceful talents she exhibited in her productions with Mr. M'Lean. Her second production for R-C Pictures will also be fashioned to create laughs.

National Joy Week will begin on October 16 when "The Foolish Age" will be released to exhibitors through the country. It was conceived for the purpose of obliterating as much as possible the feelings of doubt and misgiving that obtain in some quarters as a result of industrial depression. Already it has been adopted by many exhibitors who see in it not only an opportunity to exploit the first Doris May production but a chance to spur their general business as well.

CHARLES HUTCHISON

IN

HURRICANE HUTCH

WITH WARNER OLAND...

PRODUCED AND DIRECTED BY GEO B. SEITZ

STUNT NO. 17

Hutchison goes over a forty-foot waterfall.

"MISTER AND MISSUS PUBLICK WANT KICKS, MULE POWERED KICKS,"

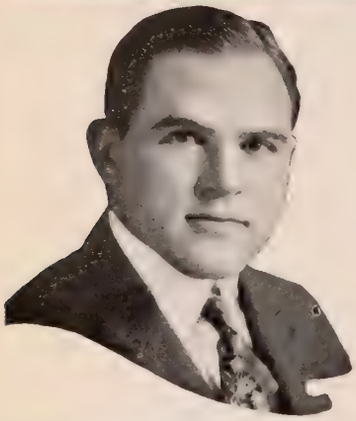
SAYS "DANNY" OF Wid's

"Put in the red blood stuff. That gets 'em on the edge. Of that 20c. seat. Let's get some of the beauty out. An' the action in. Let's find a thrill. Or two. Or mebbe more. Let's get back to basics. Primal emoshuns. 'Cause that's what the fans want... **Ole Mister an' Missus Publick want kicks. Regular mule powered kicks."**

Our compliments to Mr. Dannenberg. He sees what Pathe has seen. Pathe knows that the public is tired of the moonlight stuff, and the slush and the sobs and the sighs. Pathe knows that they want action and thrills, thrills, thrills.

"Hurricane Hutch" is the most thrilling picture ever made. **It's just what ole Mister and Missus Publick want.**

Pathéserial



Hal Roach Comedies

A NEW COMEDIAN WITH A FAMOUS NAME

Hal Roach, the man who discovered and developed Harold Lloyd, has made another find.

It is Gaylord Lloyd.

He is Harold Lloyd's brother. Looks like him. Acts a good deal like him. And like him, will climb.

He joins "Snub" Pollard and Eddie Boland as one of a Hal Roach trio that means much to those who love to laugh.

ONE ONE-REEL HAL ROACH COMEDY EVERY WEEK

Pathé Distributors

Exhibitor Is Urged for Governor in Ohio

FIRST NATIONAL franchise holder George J. Schade, owner and manager of the Schade theatre, Sandusky, may be Governor of Ohio some day. If he isn't it will not be the fault of James W. Faulkner, Columbus correspondent of the Cincinnati Enquirer, generally recognized now and for a quarter of a century as one of the nation's leading political writers.

Some time since Schade was put forth as a candidate for one of three city commissionerships to be bestowed by the voters of Sandusky in November. He accepted the proposal and shortly thereafter issued a statement in which he let the people of his community know just where he stands in matters of municipal government.

Schade's statement attracted the attention of Faulkner, and shortly thereafter the Enquirer carried what the exhibitor's friends contend is a tribute that may eventually land him in the gubernatorial mansion at the Ohio capital.

Brown to Again Direct Hope Hampton

Clarence F. Brown, one of the best known of the younger director's whose work has caused many flattering predictions to be made, recently arrived from the West Coast, in the interest of Hope Hampton, whose direction he will supervise in her next photoplay.

Some of the screen's biggest successes have been made under the direction of Mr. Brown, who with Maurice Tourneur gave to the silent drama such wellknown productions as "The Last of the Mohicans", "Deep Water", "Foolish Matrons" and "The Great Redeemer."

With the work of titling and editing of "Star Dust," Miss Hampton's last production practically completed and ready for release, the winsome Hope is only awaiting the word from Mr. Brown to begin work on her next starring vehicle.

Vieller Directing His First Comedy-Drama

Bayard Veiller, director of special productions for Metro, will when he stages a screen version of "The Right That Failed," a prizering story starring Bert Lytell, engage in making his first comedy. The motion picture plays Mr. Veiller has done so far for Metro followed in the main the dramatic and melodramatic trend of his own theatrical hits, such as "Within the Law" and "The Thirteenth Chair."

J. P. Marquand is the author of "The Right that Failed" and the story appeared originally in the Saturday Evening Post. Lenore Coffee, of the Metro scenario department, has translated it for the screen. In the cast will be seen Bull Montana and Otis Harlan.

Some of the crowd who saw "Man and Woman," the Jans production at Loew's New York theatre on Broadway recently

New Serial Policy for "U"

Is Changing Method of Presenting Serial to Public, Declares Berman

STRIKING and novel changes in Serial policy and production are announced by Universal. Harry M. Berman, general manager of exchanges for that company, predicts that his organization is taking the first steps of a new departure that will make history in the motion picture world.

Universal not only is changing the form of its serials, but also is changing its method of presenting them to the public, says Mr. Berman. The change in production is best exemplified by "Winners of the West," a new Art Acord serial based upon the exploits and adventures of Capt. John C. Fremont, and which is said to preserve the actual incidents of history with faithful realism and startling climaxes.

The future presentation of Universal chaptered photodrama, it is outlined by Berman, will be based upon a nation-wide exploitation campaign. Universal intends to "sell" its serials to the public just as it sells its Universal-Jewels, or other super-pictures, it is announced.

"Universal is going to startle the film world with its future serial policy," said Mr. Berman. "We now are making serials that are so different from all serials which have gone before, that we even are tending to get away from the name 'serial.' Our new chaptered product, 'Winners of the West,' really is a 'continued feature.'

"Following 'Winners of the West' Universal is projecting a chaptered film woven around the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston. Eileen Sedgwick will play the leading role in this feature, that of a young newspaper woman who joins the expedition.

Big Theatres Play Revivals

"Really Good Pictures Never Grow Old," Declares Selznick Executive

THAT good pictures — really good pictures — do not lose their vitality or cease to draw as boxoffice magnets when revived has been conclusively proven, according to Sam E. Morris, general manager of Select Exchanges, who has compiled definite data from the records of the various branches. It will be recalled that four Talmadge revivals were released by Select this spring and summer, and it was upon the record established by these four productions that Lewis J. Selznick based his decision to release six Norma and six Constance subjects during the ensuing year as units in the "Forty from Selznick" that have been announced.

Sam Morris has caused to be compiled the record of first-run houses in the cities throughout the country where "Panthea," "Ghosts of Yesterday," "Up the Road with Sallie" and "The Moth" have played since 'Panthea,' the first of the Talmadge revivals, was released about six months ago. Select's contract department after going over the lists and rendered a report which names hundreds of the best theatres in the largest communities where revivals have been played full time and handled exactly similar to the advertising and procedure with new offerings.

Some of the larger circuits that have played Talmadge revivals include Loews, Pantages and Polis where Norma and Constance have appeared in the pictures they mde two or three years ago and have been an adjunct to vaudeville in the same measure that the newer releases are programmed.

Hodkinson Congratulated on Its Exchange Plans

THE announcement of W. W. Hodkinson's decision to establish a Hodkinson distribution system has brought a flood of congratulatory telegrams and letters to the home office of the W. W. Hodkinson Corporation. In addition, exchange men throughout the country have offered to turn over completely equipped offices to the Hodkinson Corporation. In a statement issued from the Hodkinson headquarters during the week P. N. Brinch, general sales-manager, said:

"We have always wanted our own exchanges and were working to the time when we would have them. Now that time has arrived, and it finds us correspondingly happy. The spirit displayed by our men has been nothing more nor less than remarkable. Each one of them has taken occasion to express himself to Mr. Hodkinson and the feeling which has been stirred up can result in only one thing—a vast increase in business."

Finishes Picturization of the "Rubaiyat"

Announcement is made of the completion of the picturization of "The Rubaiyat of Omar Khayyam" by Ferdinand Earle. Mr. Earle has been engaged in the production of this picture for the past two years, it is stated, and the results are reported to be a genuine departure in the way of novel camera effects, sets, and artistic atmosphere. The picture is also described to represent an unique combination of art and economy, over 500 paintings used as sets having been involved in the production, thus leading to an enormous curtailing of expenses. William Clifford, not aware of the tremendous saving effected, is quoted as having pronounced the picture a "three-million dollar spectacle." Four cutters are now busy on the finished picture in Hollywood with Arthur Ripley supervising the quartette.

In a letter addressed to his New York representative, Mr. Earle writes in part:

"We invented new gauze effects, new lens combinations, new lightings. We modified the exposure of the film, modified the development of the negative, modified the treatment and development of the prints. And lo!—something new. It is mathematically certain. Incidentally, we did nothing to appeal to the commercial mind, and would not be convinced that the Public was too stupid to recognize novelty and daring of conception and imagination."

Tiffany Opens Offices

Last week saw the opening of the new general offices of the Tiffany Productions in the new Loew building, at Forty-fifth Street and Broadway, New York City.

See Boom for Coast Houses

Prominent Exhibitors Optimistic Over Future of Business in West

THE theatrical lighthouse of the West Coast Theatres, Inc., forecasts no breakers ahead, but smooth and calmer weather" for the coming season. Every indication with the August business serving as criterion, points to a more healthy condition not only in theatrical endeavor but in such lines as building, contracting, etc. a direct benefit for theatrical expansion such as the Gore Bros., Ramish and Sol. Lesser interests in Los Angeles and Southern California are centering their new season's activities upon.

While it may be said, speaking with the observation of sane conservatism, that the coming season will not strike the high water mark of the previous prosperous years, the outlook nevertheless is far more promising than many would be led to believe.

"I feel that with the recent absorbing of the productions of the Associated Producers into the Associated First National exchanges the forthcoming year is being given just the sort of impetus necessary to create a feeling of security among exhibitors," said A. L. Gore, secretary of the West Coast Theatres, Inc.

In brief both the Gore Bros., Adolph Ramish and Sol Lesser anticipate that the productions which will be released by their exchange by virtue of the First National Franchise for Southern California and Arizona represent the bullwark of box office optimism.

"Nothing could be sweeter," said these prominent exhibitors, when the merger was recently announced. "We will go right ahead on our expansion plans, we will keep on remodeling and repairing where necessary, and absorb theatres or acquire an interest in theatres where the opportunity offers itself."

Frisco Acclaims Fairbanks

"Three Musketeers" Showing at the Strand Attended by Great Crowds

SO great are the crowds that attend the daily showings of Douglas Fairbanks' "The Three Musketeers" at the Strand theatre in San Francisco that the management had to call on the authorities for police protection, and from ten-thirty in the forenoon till long after the house has been jammed for the last performance in the evening, a big squad of policemen keep the pressing thousands in order, declares a statement from the United Artists' home office.

Among the press comments are the following:

San Francisco Examiner: "Flashing swords, great sacrifices, and daring deeds of heroism make Douglas Fairbanks' "The Three Musketeers' a thrilling picture. Fairbanks' work as D'Artagnan is excellent. He is more restrained, more dramatic, than in anything he has ever done before. His love-making is sincere. The scene in which he comes to the Queen exhausted, but with the jewels he was sent to recover, teems with drama and realism. Every role in this feature is ideally filled."

The San Francisco Chronicle: "Assuredly Dumas would enjoy his story of 'The Three Musketeers' theatre. Douglas Fairbanks gives the performance of his life as D'Artagnan; a splendid cast supports him; settings and details are provided with a lavish hand, and the immortal story is given a thoroughly fitting screen presentation. Fairbanks' D'Artagnan is a revelation. His Gascon cadet is portrayed with the aid of innumerable characteristic Fairbanks' absurdities of gesture and business, but everyone of these touches that Dumas did not originate is so completely in the spirit of the thing that the effect is merely heightened. Fairbanks holds the role to the last second; the gay little toss of his head, the last gesture before the final scene closes, is vibrant with the spirit of D'Artagnan."

Free Vitagraph Trailers

Sales Qualities of Trailers Win Praise from Exhibitors

ENTHUSIASTIC comments have been received at Vitagraph's various branch offices on the action and sales qualities of its trailers. Exhibitors who have seen the trailers for Vitagraph's new productions, "The Son of Wallingford," a special, "Breaking Through," the new serial, and other Vitagraph pictures, have stated that these trailers, seldom, length, are so superior in arrestive if ever, over a hundred feet in and sales value to the old slide system, that there is no comparison.

Trailers are available on every production that the Vitagraph studios turn out. This includes special productions, star features, serials and comedies. In each case, in a Vitagreph trailer, flashes of the important scenes blend into interesting action sequence without telling too much of the story or exposing the plot.

Vitagraph has been supplying trailers on its special productions for well over a year, and so successful have these been that they have created a demand for trailers on all Vitagraph productions. Accordingly, an exhibitor may now secure a trailer on every Vitagraph production made.

Synchronized Music Makes Radical Change

AFTER a year's experience in preparing musical scores for motion picture theatres, the Synchronized Scenario Music Company, of 64 East Jackson Blvd., Chicago, and with offices in all the principal cities of the country, makes the announcement that in the future their Synchronized Music Stores will be published in one book form, designed to meet the requirements of the organist or pianist.

When this company first undertook the task of preparing a separate and individual music score for each of the releases of all standard producers it was thought that they would by these publications render the theatre owner the greatest service. Twelve months spent in the field, however, have proven that it is the organist and pianist, more so than the orchestras that is in need of Synchronized Music Scores, so, with that knowledge gained after a year's hard introductory work, the company, starting with Goldwyn's "The Old Nest" will publish their scores for the Organ or Piano only. However, where a two or three piece orchestra is used and the players are seated close to each other, as is often the case they can all use the same score.

In keeping with the standard that the Synchronized people have always set in the personnel of their musical staff, it is announced that Fermin Swinnen, organist of the Rivoli Theatre, New York City, will supervise the preparation of the new Synchronized Scores.

Mr. Swinnen will personally do all of the registration work in connection with the preparation of the organ scores.

Washburn Feature Scores

Associated Exhibitors Reports "Road to London" Booked Heavily

"ONLY during the past few weeks," says a statement from the offices of Associated Exhibitors, "have contracts been received in such great volume on Bryant Washburn's 'The Road to London,' as would prove conclusively that this comedy drama has fully hit the bulls-eye of national popularity. Throughout the summer it showed sufficient business to make it a big success, but, with the coming of the fall, bookings have jumped tremendously and the rush is still on.

"Letters from branch offices of Associated Exhibitors state that a great many of the leading exhibitors throughout the country purposely held back on their showings until fall in order to gain the abundance of business which they felt sure Byrant Washburn would bring. Their judgment is proving correct.

"In this connection, among the leading theatres throughout the country which have run 'The Road to London,' might be mentioned the Loew Circuit of New York, Strand of Hartford, Conn., Comerford Amusement Co. of Scranton, Pa., Knickerbocker of Washington, Goldwyn of Newark, Allen of Cleveland, Circle of Indianapolis, Criterion of Atlanta, Rialto of El Paso, James of Columbus, Walnut of Louisville, Family of Cincinnati, Criterion of Oklahoma City, Tudor of New Orleans, Grand of Topeka, Liberty of Kansas City, Pantages of Memphis, Hippodrome of Los Angeles, Loew's State of Long Beach, Cal., Loew's Hippodrome of San Francisco, Hippodrome of Spokane, Adams of Detroit, Rialto of Indianapolis.

"Lee H. Ochs was the first to take a big star to Europe and there make a feature for the American market. He brought back 'The Road to London' which, to quote a recent newspaper review, 'is a carefree, spirited, energetic and swift moving comedy that is as good as a holiday.' Throughout the entire outdoor story, the picturesque scenery in and around London never intrudes itself into the plot, but is always there—interesting, historic and novel."

Arms Parley Appointees in Pathe News

While all the world awaits the results of the forthcoming international arms parley at Washington, Pathe News, in its current issue No. 74 pictures the American personnel appointed by President Harding. They are Charles Evans Hughes, Secretary of State; Senator Henry Cabot Lodge, Chairman of the Senate Committee on Foreign Relations; Elihu Root, former Secretary of State and American member of The Hague Tribunal, and Oscar W. Underwood, Leader of the Democratic minority in the U. S. Senate.

"Kismet" Is Booked in Small Towns

The autumnal business drive of R-C Pictures Corporation, already productive of approximately one million dollars in bookings, has developed an exceptional demand for "Kismet" on the part of exhibitors in towns where the notable Gasnier spectacle has not been shown, states the releasing corporation.

Louise Fazenda Plays in Comedy-Drama

COSMOPOLITAN Productions have accorded unusual recognition to Louisa Fazenda in seeking her for their comedy production, "The Beauty Shop," in as much as the role will be the first important one she has essayed which brings her definitely into the realms of straight comedy. In "The Beauty Shop" she abandons her eccentric make-up. The story requires that she shall blossom from a plain peasant girl into a modern beauty.

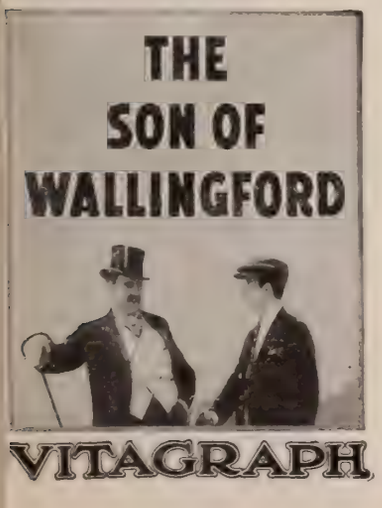
It is probable that Miss Fazenda will henceforth devote herself exclusively to comedy-drama, to productions in which the savor of slapstick which has been one of the main features of her work heretofore, is not needed.

Actual Bull Fight in Century Comedy

Through the courtesy of officials in charge of Mexican Bull fights in Tia Juana, Alf Goulding's Century comedy now in the making will feature parts of a real bull fight. Alf Goulding accompanied by Louis Jacobs and Charles Rubin of the Century Film Corporation spent an entire week in Tia Juana, dickering with the officials, and finally received their consent to photograph several intimate scenes of the fight.

Vitagraph Unit Goes to Canadian Location

Albert E. Smith, president of Vitagraph; Jean Paige, who plays the leading feminine role in "The Prodigal Judge," the Vitagraph special production based on the famous novel by Vaughan Kester; William Wright, Production Manager, Edward Jose, the director, and Frank Walton, his assistant, and Joe Shelderfer, cameraman, left Wednesday night for Cedars, a small Canadian town on the St. Lawrence river, where many of the scenes of the picture will be made. On Saturday thirty-five members of the company left in a special car for the same destination.



Whitman Bennett in New Deal

THE formation of the Bennett Pictures Corporation, of which Whitman Bennett is president, establishes the management and ownership of "The Iron Trail" and the other important Rex Beach productions to be released this season by the United Artists.

The new company is capitalized at $250,000 full paid and non-assessable; and, in addition to this cash capital, Mr. Bennett has arranged for the use of other financial resources far in excess of the greatest possible requirements. This company has nothing whatever to do with any of the other Whitman Bennett enterprises or with any productions heretofore released under his name. The Bennett Pictures Corporation has been formed and exists only and exclusively for the producing of the Rex Beach pictures—the first of which, "The Iron Trail," is shortly to be released—and has been financed on the theory that these special productions must be the biggest and best outdoor subjects on the market.

In announcing the new corporation, Mr. Bennett says:

"I want to distinguish clearly and emphatically between the activities of the Bennett Pictures Corporation, organized and financed expressly for the Rex Beach work, and any of my other productions—either those already released or those to be released at later dates.

Whitman Bennett

The negotiations with Mr. Beach required nearly a year of thought anl labor, for the importance of his position in the literary and picture worlds gave him the right to expect unusual guarantee as to the calibre of the productions to be made from his novels and the manner in which these productions would be released. The production problems were disposed of long before the releasing problem, which was finally settled only when I came to an understanding with Mr. Abrams of the United Artists.

"One most important provision in my producing contract with Mr. Beach is his distinct and specific adaptation of his stories, the supervising of his productions and the final cutting and titling of his pictures.

"'The Iron Trail' has been made under the direction of R. William Neil, a noted expert for this type of work. In addition to my regular technical staff I employed a number of specialists in outdoor picture making, all individually approved by Mr. Beach. The cast, which has been announced, is in itself proof of the very special efforts we have made.

"I am convinced that the field for fine, virile, censorproof dramas of the Rex Beach type is better and bigger than ever before. For that reason I formed the Bennett Pictures Corporation, myself assumed the major burden of all risk and determined to go the limit regardless of pessimists and hard-time prophets. In a season when most people are doing small and inexpensive pictures, I have played my cards exactly the other way and have attempted, with the help of Mr. Neil and Mr. Beach, to turn out a genuinely big picture, many times more pretentious than anything I have undertaken heretofore."

Titling "Flower of the North"

WHEN the film version of James Oliver Curwood's famous novel, "Flower of the North," was shown at the Vitagraph's studio last week, it was agreed that David Smith and his special company on the West Coast had made a film that will live, and that the picture is a combination of splendid acting, thrilling sequence, artistic direction and logical continuity. The special is now undergoing the titling and editing process.

For months and months, Vitagraph has labored to make "Flower of the North" a special that would stand out. When it was first determined to produce this picture, long lists of leading male and female artists were gone over in order that the cast might be in the same class as indexed by the name of the famous author and the record of its director, David Smith, who gave to the screen such successes as "Black Beauty" and another Curwood story, "The Courage of Marge O'Doone."

Henry B. Walthall, famous star of "The Birth of a Nation," was finally selected and engaged to portray the role of Philip, the young pioneer to whom the virgin forests of the great Northwest with their myriad of fish-laden streams, awakened such dreams as can come only to those capable of mounting the physical and mental heights. It is conceded that Walthall ranks as the greatest actor of his type on the screen, not only today but for years past. His uncanny insight and portrayal of feeling has never been seen to greater advantage than in "Flower of the North." In appearance, Walthall is romance personified. There is the Edgar Allen Poe spirit of depth and mysticism blazing in the epressive Walthall eyes and yet, pervading this magnetic presence, there lies a ready smile that reaches into and win the heart of an audience. The female star who can live up to the challenge of Walthall's artistry was found in Pauline Starke. Her work in the previous James Oliver Curwood Northwest classic, "The Courage of Marge O'Doone," proved conclusively that she was the perfect type of this later Curwood story.

"Flower of the North" is, more than anything else, a love story. Walthall, the lover type, is splendidly cast opposite Miss Starke, who, as the flower of the snow country, expresses all the yearning and heart-hunger that may have been expressed generations before by her fair ancestors in the gilded circle of the French court. Emmet King plays the father.

Henry B. Walthall, Joe Rickson, Emmett King and Pauline Stark in the Vitagraph special "Flower of the North"

Pathe Serial Booked in Highest Class Houses

PRECEDENT is being swept aside in the success being recorded by Charles Hutchison's newest serial for Pathe, "Hurricane Hutch," which will be released the last of September.

Many high class theatres, which never before booked a serial, will play "Hurricane Hutch." This is not a mere press agent stunt, but is backed up by absolute fact, states Pathe.

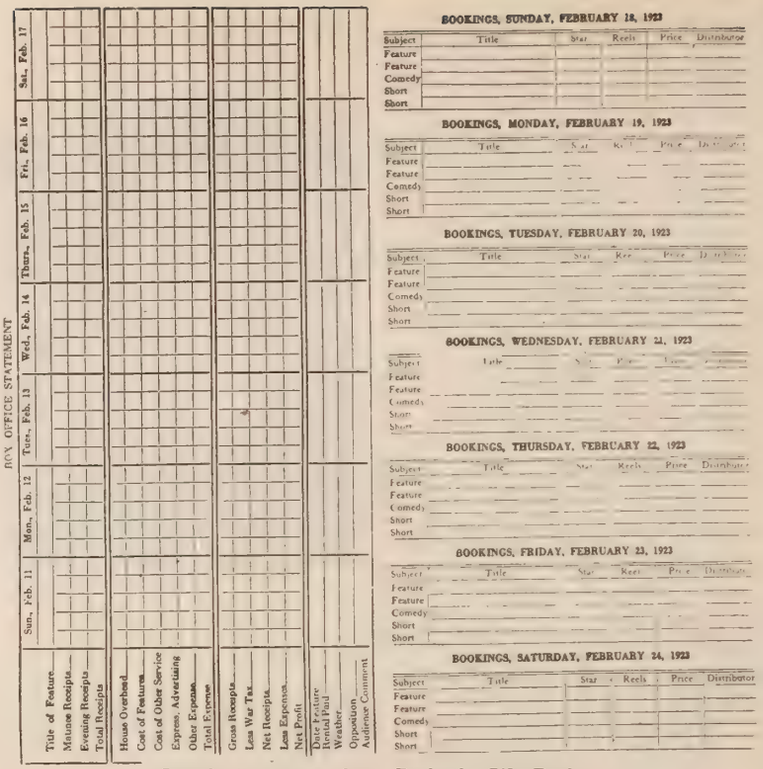
Fred Meyer, of the Palace theatre, Hamilton, has broken "no-serial" policy established when the Palace was opened, and will give "Hurricane Hutch" an extended run.

It is many a month since the U. S. theatre in the Bronx, New York, has advertised a serial, but "Hurricane Hutch" will be shown. The Valentine theatre, also in the Bronx, never has run a serial, but will play the Hutchison production. The Empress in Omaha will give "Hurricane Hutch" the greatest number of play dates it has ever accorded a serial.

Some of the circuits that will play "Hurricane Hutch" are the Ascher Brothers, and Lubliner and Trinz, Chicago; the Southern Enterprise circuit, which directs many of the theatres in the South; the Saenger circuit of fourteen New Orleans suburban houses; the Chamberlain circuit, in Pennsylvania.

Metro Names Cast for "Hole in the Wall"

The engagement of Allan Forrest, as leading man; and of Charles Clary and Frank Brownlee for character parts in Alice Lake's latest Metro special, "The Hole in the Wall," is announced this week from the company's studios in Hollywood. This picture is a Maxwell Karger production, from Fred Jackson's play. The scenario is by June Mathis.



Sample two pages from Realart's Gift Book

Realart Has Booking Aid

Attractive and Complete Date Book Is Offered to Exhibitors

A DATE book is being given to all exhibitors who sign up for the Realart 1921-22 Star Franchise. This book, about nine inches by five, is very substantially made. It has a durable cover of imitation leather, and the pages are printed on strong paper stock. These two factors will insure the preservation of the date book for the period for which it was designed—two years.

This booking aid carries no advertising aside from a small trade mark on the front cover, and the booking pages contain ample space for the names of pictures booked by the exhibitor, other than those of Realart. These pages have accommodations for a week's booking, and opposite each, as shown in the accompanying photograph, is a detailed box office statement, which permits the exhibitor to keep an accurate daily account of his business without any other bookkeeping journals or ledgers. These statements, also designed for a complete week, are divided into four sections, the first being subdivided into four partss, showing the Title of the Feature, Matinee Receipts, Evening Receipts and the Total.

The next section shows the House Overhead, Cost of Features, Cost of Other Service, Express and Advertising, Other Expense and Total Expense. The third section provides for Gross Receipts, Less War Tax, Net Receipts, Less Expenses, and Net Profit. In the last section are spaces for the Date Feature Rental is Paid, Weather, Opposition and Audience Comment, the whole statement offering a complete record for future reference.

Cosmopolitan Names Fall Release

One of the fall releases of Cosmopolitan Productions will be "Boomerang Bill," with Lionel Barrymore in the title role.

The story, originally written by Jack Boyle, is told in the first person, adding greatly to the dramatic effect. The scenario was written by Doty Hobart. Tom Terriss directed. Marguerite Marsh plays opposite Mr. Barrymore.

Nagel and Jack Mower in DeMille Cast

Conrad Nagel and Jack Mower have been chosen by Cecil B. DeMille to play the leading male roles in his next special production for Paramount, "Saturday Night," in which Leatrice Joy and Edith Roberts will have the feminine leads.

E. H. DuCASSE

sole proprietor, "Indian Film Gazette" the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

MANUFACTURERS AND EXPORT AGENTS

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.—

Communications addressed to

E. H. DuCASSE, 2, Marquis Street, Calcutta, India,

will be treated confidentially.

RARE OPPORTUNITY FOR BUYERS AND SELLERS

Production Notes from Goldwyn Studio

CULLEN LANDIS, who recently finished acting before the camera the leading role in Goldwyn's production of Alice Duer Miller's original screen story, "The Man With Two Mothers," has been assigned to the leading role in Julien Josephson's original photoplay, "The City Feller."

Lon Chaney has been signed up to play the role of the doctor in "The Octave of Claudius," a screen version of the novel by the same name of Barry Pain.

Rupert Hughes has selected Colleen Moore to play in his next screen story. Richard Dix has been assigned to the leading role in one of the two Gouverneur Morris stories now going into production, "Yellow Men and Gold," from his novel of the same title. In the cast with Mr. Dix are Rosemary Theby, William Carroll, Joe King and Goro Kino.

Jack Abbe has been giving the leading role in the second of the Gouverneur Morris stories, an original scenario entitled "What Ho! the Cook," which went into production on September 21, under the direction of Rowland V. Lee. The screen version of Anzia Yezierska's volume of short stories, "Hungry Hearts," went into production on the same date, under the direction of E. Mason Hopper.

Newspaper Has 6-Page Supplement on Film

What is said to be the biggest special supplement ever gotten out for any motion picture was issued recently by the Lima News and Times-Democrat, of Lima, Ohio, for D. W. Griffith's "Dream Street" when this film was shown at the Sigma Theatre.

The supplement consisted of six full-sized newspaper pages, well filled with news and feature stories and cuts illustrating the principal scenes in "Dream Street." Scattered through the supplement were advertisements of Lima business houses, all offering prizes of free tickets for the picture, the prizes to be won by those finding a misspelled word in the "ads."

The supplement carries the regular title line of the newspaper on ing first page, with the "ears" bearing the words "Special Supplement."

Lois Weber Starts on Tour of the World

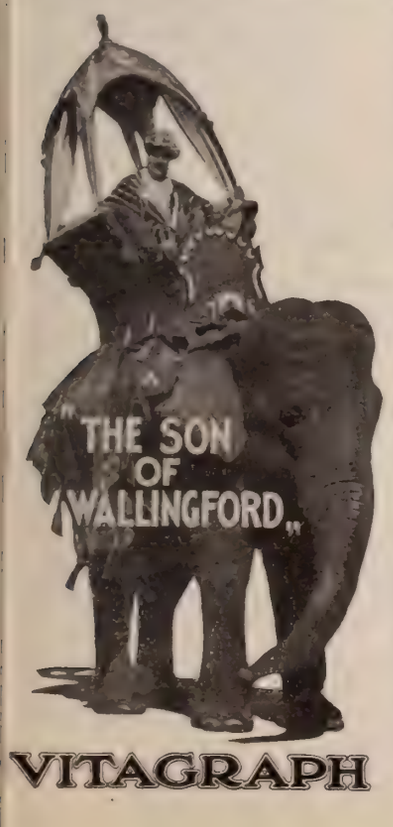
Lois Weber sailed for Europe on the S. S. Aquitania on Tuesday, September 13th. Accompanied by her husband, Phillips Smalley, she will make a tour of the entire world, visiting important spots in England, Spain, France, Switzerland, Belgium, Germany, Sweden. China and other countries. She will return to Hollywood by the way of China in the course of six to eight months.

Oscar Apfel, snapped with the "village smithy" while on location in Maine

French First-Run Record for "Gilded Lily"

WHAT is believed to be a new record for first run exhibitions of a motion picture has been established in Paris, following the initial trade showing of "The Gilded Lily," the Robert Z. Leonard production starring Mae Murray, held by Societe Anonyme Francaise des Films Paramount. As a result of the big hit scored by this Paramount picture, the first to be released under the newly organized Paramount distributing company for France, it will be given ten first run presentations in Paris.

Other important Paramount productions, including Cecil B. De Mille's "Forbidden Fruit," are to be shown to the French trade. Beginning with the first release on October 21, a super-special Paramount will be released every other week with two regular releases on alternate weeks.



"Wallingford" Due Shortly

Cosmopolitan Announces This Subject is Listed for Early Release

COSMOPOLITAN PRODUCTIONS announces that "Get-Rich-Quick-Wallingford" has been scheduled for release at an early date. The picture is based on George M. Cohan's famous stage play of the same name, "Get-Rich-Quick Wallingford," relates the crowning adventure of J. Rufus Wallingford and "Blackie" Daw, his partner in sharp practice. Cosmopolitan Productions claims for this comedy drama more laughs per foot than any other comedy drama ever produced. It abounds in humor, says the company, that is wholesome, irresistible and thoroughly American.

The picture is a convincing illustration of the value of playing the game straight.

Cosmopolitan Productions selected the cast of "Get-Rich-Quick Wallingford" with great care. For the part of J. Rufus Wallingford himself Sam Hardy was chosen. Hardy has all the breeziness, suavity and eloquence called for by the character that is known to hundreds of thousand of Americans. Norman Kerry was decided upon as the inimitable "Blackie" Daw—sleek, well-groomed and an extremely able co-adjutor of the slippery Wallingford. For the part of Eddie Lamb, the jolly, trusting and fat salesman who never doubts the sincerity of Wallingford, Edgar Nelson was engaged.

Doris Kenyon is appealing and lovely in the part of Fannie Jasper, the girl whose trust and affection inspire Wallingford to walk the straight and narrow path. Billie Dove, as Dorothy Wells, accomplishes a similar result in the life of "Blackie" Daw. Diana Allen has a character part—that of Gertrude Dempsey, the daughter of the hotel owner. Others in the cast notable for the excellence of their characterizations are: W. T. Hays, Horace James, Jerry Sinclair, John Woodford, Mrs. Charles Willard, William Robyns, Patterson Dial, Mac M. Barnes, Eugene Keith, Theodore Westman, Jr., William Carr, Benny One and A. J. McGuire.

New Century Comedy Star

Baby Peggy, Two Years Old, Elevated to Stardom by Julius Stern

BABY PEGGY, the talented, versatile little two year old, famous for her work as co-star to Brownie the wonder dog, has been elevated to stardom by Julius Stern, president of the Century Film Corporation, producers of the Century Comedies. This was Julius Stern's first official act in behalf of his comedies, upon returning from his prolonged stay in Europe.

Julius Stern says of the child's stardom, "It is my intention to advance to stardom every deserving actor or actress working for me, regardless of age, who shows merit necessary in the producing of comedies. The day of just the handsome or pretty face, devoid of any talent, is over. I have starred Brownie our wonder dog only because of his merit. The same of Harry Sweet, my twenty-one year old star; he advanced unaided, winning only through his merits. Charles Dorety advanced from the ranks—and now comes Baby Peggy. Any actor or actress who proves to me that he or she can act, advances, and as to age—Baby Peggy my newest star is but two years and two months old. Baby Peggy deserves her stardom, for she has played and worked equally well and has made a fine co-star to Brownie the dog. Occasionally I will have her play with Brownie, but she will be a star so long as she is with Century Comedies."

Selig Adds to Coast Zoo

Producer Finds More Rare Animals for Use in Future Pictures

THE world-famous Selig Zoo, from which the animals have been selected that have been used in the Selig-Rork Photoplays being made for Educational, has just received a number of unusual animals and birds.

Although the Selig Zoo, which is the only place of its kind in the United States where animals and birds are bred for commercial purposes, is already one of the world's finest zoological collections, Colonel Selig is still most active in acquiring new and rare specimens. He has agents all over the world who are constantly shipping rare denizens of the jungles, each of which becomes available for use in the subjects to be distributed by Educational.

When the Steamer Wolverine State docked at San Francisco from Singapore a few days ago it brought many specimens for the Selig Zoo. The new arrivals included six sacred monkeys from the temples of the Ganges, three marvelously crested Australian pigeons, which are twice the size of the American species, one baby clouded leopard, two baby tigers, four black maribu storks, three very rare yellow parrots and four jabiru storks from New Guinea.

The Selig Zoo can now boast the possession of more sacred monkeys than any other zoo in the world. These monkeys can only be secured in India by special permit. As to the rest of the incoming collection, the storks and parrots are of the rarest varieties in the world.

Ferdinand Earle

"Anatol" Breaks Records of B'way Houses

THE biggest record in the history of the Rialto and Rivoli theatres is being set this week by Cecil B. DeMille's twelve star Paramount production, "The Affairs of Anatol," which opened Sunday simultaneously at those two Broadway houses.

On Sunday, the opening day, each house beat the previous Rivoli record for a single day held by John Barrymore in "Dr. Jekyl and Mr. Hyde." The paid attendance at the Rialto was 10,166 and at the Rivoli, 9,959. The record set by the Barrymore picture at the Rivoli a year and a half ago was 9,842, made on a Saturday with two more hours than were allowed the DeMille picture last Sunday.

This is the first time that a production was ever booked into both the Rialto and the Rivoli at the same time. Present plans are to run it at both houses two weeks, during which brief time, according to present daily attendance figures, it will be seen by more than 200,000 people or three per cent of the entire population of Greater New York.

Fourth Mermaid Comedy Is Completed

Completion by Hamilton-White of the fourth of the new series of Mermaid Comedies for Educational release is announced. The picture, in which Lloyd "Ham" Hamilton has the leading part, bears the working title "The Dumb-bell."

"The Dumb-bell" is said to provide Hamilton with one of the best comedy roles of his career. He is seen as a young fellow studying to be a lawyer via the correspondence school route, while working in a bowling alley and lunch room at the same time.

Rudolph Valentino and Agnes Ayres in the recently completed Paramount production, "The Sheik"

Pathe Releases for Oct. 2nd

Picturization of De Maupassant's "The Orderly" Heads the Schedule

THE French presentation of Guy De Maupassant's story, "The Orderly," is announced by Pathe Exchange, Inc., for release the week of October 2nd. A number of important short subject features and one serial episode are also included in the releases for the week.

It is said that the feature measures up to the highest production standards in story, characterization, acting, and magnificent settings. Nathalie Kovanko, a beautiful Russian actress, is seen in the leading role; K. Kolas, of the Odeon in Paris, plays the tragic role of the girl's father; and Paul Hubert, a favorite with Paris audiences, is the orderly.

"The Cycle Bullet" is the second episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchinson. Lucy Fox, Warner Oland, Harry Semels, Ann Hastings and Diana Deer support the "stunt star."

"Lorraine of the Timberlands" is the next offering of the new series of Tom Santschi two-reel dramas. Santschi is supported in the offering by Ruth Stonehouse, Andrew Waldron, Clark Comstock, and Earl Hughes.

"The Lucky Number" is the second of the new series of Hal Roach comedies featuring Gaylord Lloyd, brother of the famous Harold, produced by Hal Roach. The new funmaker is assisted by Estelle Harrison in the comedy. "Gone to the Country" is the title of the current Hal Roach comedy featuring "Snub" Pollard.

"The Wolf and the Crane" is the next of the series of Aesop's Film Fables" produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review No. 123 presents a number of interesting and entertaining subjects. "Dinner Time in Frogland" is an amusing animal study presented by Dr. Ditmars of the New York Zoological Park; "Slick Clicks" presents a few pool specialties demonstrated in slow-motion by Nova-graph; "Daown to th' Fair" is the current Capitol Travelaugh, presented by Cartoonist Hy Mayer; and "The Gold-Fish Peddlers" shows a queer street trade in Japan in Pathecolor.

J. Parker Read Starts Work on "Pawn"

J. Parker Read, Jr., member of the group of Associated Producers, left New York last week for Los Angeles where he will start work at once upon his first picture for Associated First National Pictures. It will be adapted from the story "Pawned," the latest novel of Frank L. Packard, author of "The Miracle Man."

Melford's "Sheik" Finished

Lasky Claims Sensation in New Picture; Story of Desert Love

"THE SHEIK," George Melford's Paramount production of Edith M. Hull's sensational novel of desert love, which has been months in the making at the Lasky studio and on desert locations in Southern California, is completed. The finished print was shown to the executives at the Lasky studio a few days ago and is said to have fairly swept them off their feet with enthusiasm over its magnitude, color and dramatic action.

Jesse L. Lasky voiced the unanimous opinion of those present when he pronounced it the most genuinely enthralling picture he had seen in years. "I don't think we have ever made a production in which we were more constantly confronted with the realization that we simply had to satisfy the public's expectations," said Mr. Lasky. "The advance interest in the picture has been amazing. 'When will The Sheik be finished?' has been asked of me not once but a hundred times.

"With this necessity of making good confronting him at all times—a decided handicap, one must admit—Mr. Melford has produced a picture that will stand a most acid test. Nobody can help being delighted, and those who have predicted that 'it couldn't be done' are in for the surprise of their lives. Agnes Ayres, in the role of Diana Mayo, secures for herself a place among the greatest dramatic stars of the screen, and as for Rudolph Valentino, he will be remembered as the sheik, I believe, even after his masterful performance as Julio in 'The Four Horsemen' is forgotten."

Make New Curwood Drama

"The Girl from Porcupine" Gives Faire Binney a Strenuous Role

FAIRE BINNEY, the beautiful young girl who has achieved stellar honors in motion pictures, has some strenuous work to do in the Curwood production, the second of this noted author's series, which will in due time be released by the Arrow Film Corporation. This is a strenuous story calling for big exciting scenes and at times, action of the most violent kind. Curwood is not a kid glove, lingerie, writer of the upper Fifth Avenue class in which the characters live most of their lives round the pink tea table. He takes you into wilder regions than Central Park. With him, "life is real, life is earnest." The real work of the world is done in mines; in camps; in mills; in factories; sometimes in deserts; on pathless seas; in forests—wrestling wealth from Nature. And Curwood knows this.

This story gives opportunity for some lovely effects in photography—for big groupings; above all, there is a powerful plot and a strong human interest theme.

Curwood has studied his types at first hand—he has lived with them—he understands them. The characters are drawn from actual observation. They are not merely type writer products—they are flesh and blood; they are realistic.

One of the objects of the screen is to hold the mirror up to nature—and Curwood is exceedingly successful in doing this. His writings are life-like; but the screen renderings of them are even more so.

"The Girl from Porcupine" is expected by Arrow to be one of the sensations of the year. Time, labor and money without stint are being expended in its preparation and its release is being eagerly awaited by all lovers of the best that is in motion pictures.

New Alice Brady Feature

Realart to Release Popular Star in Dramatic Story of the Orient

"DAWN of the East" is to be the next Alice Brady feature, announces Realart. It is to succeed "The Land of Hope" and "Little Italy" and is from the pen of E. Lloyd Sheldon, who wrote the story upon his return from the Orient recently.

In "Dawn of the East," Alice Brady portrays the role of Natalya, a Russian beauty, who, compelled by adversity to become a dancer in a Tien-Tsin restaurant, later falls a victim to the guile of Wu Ting, her employer.

Realart says that the story is a melodrama with a powerful current of dramatic action sustained throughout, culminating in an amazing climax. Unusual and lavish sets, typical of the Far East, furnish a colorful background for this latest Alice Brady picture.

An unusual cast supports Miss Brady. In the role of Roger Strong, is Kenneth Harlan. Sotan, the scheming Oriental, is played by Michio Itow, the famous Formosan dancer. Wu Ting is portrayed by Sam Kim.

The remainder of the cast is composed of Betty Carpenter, Harriet Ross, America Chedister, Frank Honda, H. Takemi and Patricio Reyes.

The direction was in the hands of E. H. Griffith, who is also credited with "The Land of Hope." Gilbert Warrenton, well known for his exceptional camera work in "Humoresque," photographed "Dawn of the East."

Thomas H. Ince

"Man's Home" Easy to Exploit

Numerous Advertising Angles to Be Found in This Picture

THE showman who plays Selznick's "A Man's Home" is promised more than the average chance to attract patronage to the box office through the many advertising angles that the photoplay possesses, acording to a statement received from the Selznick office. An uncommon number of "slants" are cited as productive "pegs" on which to hang appeals to the theatre-going-public in behalf of a picture Selznick declares is the best product they have ever screened.

The story and its authorship, the presenting cast and director, the elaborateness of its settings and the basic appeal of the plot to the American's proverbial love of home are general headings under which direct advertising may be classified. The home of the average American means so much to him that, after all, it is the direct play upon the domestic side of "A Man's Home" that is depended upon to reap the greatest reward.

That Ralph Ince directed the production of this Selznick special is an incident of first importance. Mr. Ince has a record of more than 300 photoplays to his credit during the years he has been supervising pictures his comparatively recent stellar appearances in "The Highest Law" and "The Land of Opportunity" being a well defined part of his contribution to the Selznick product with which exhibitors and public are familiar.

When Anna Steese Richardson and Edmund Breese's story was entrusted to Mr. Ince for preparation, Myron Selznick, vice-president in charge of production, gave instructions that in the matter of cast, sets and production detail Ince was to be unhampered by expense and was to exercise his best instincts in creating a special that should be measured as this season's standard of Selznick production.

The cast of "A Man's Home" fairly bristles with "names" that are familiar to theatregoers in every locality—names that have been "up in lights" that told of attractions on both stage and screen. The advertising value of a cast of favorites means money to the box office and when each one of these favorites is provided with a part that keeps the individual prominent throughout the action of the photodrama there is an attendant satisfaction to the playgoer that means, in the instance of "A Man's Home" additional satisfaction and advertising.

Harry Morey, Cathlyn Williams, Faire Binney, Matt Moore, Grace Valentine, Rowland Bottomley and Margaret Sedden are names that have been associated with scores of screen offerings and stage attractions.

The aids prepared for this subject include not alone the "stock" necessities of the exhibitor such as slides, lithographs, one and three-sheet stands, banners, heralds nad standard accessories, but there are novelties in publicity devices that will give picture showmen an opportunity to advertise to their public in an effective manner. It is said that few, if any, photoplays have ever been equipped in an advertising way to equal "A Man's Home."

Special Showing Bringing $5 per Seat

SOCIETY leaders in New York are going to pay five dollars a seat at a special showing of "Forever," when this Paramount picture is presented on October 14 in the new ball room of the Hotel Plaza, New York. Arrangements for the showing ere made by the Paramount publicity office with the Film Mutual Benefit Bureau, an organization which secures the use of the homes of prominent society people in and around New York as "locations." The fees charged for these "locations" are contributed to Miss Anne Morgan's American Committee for Devastated France and the Maternity Centre of New York. The proceeds of the Plaza showing will also go to these charities.

George Fitzmaurice made "Forever" from Du Maurier's novel, "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as co-stars. Exterior scenes for this production were photographed at the beautiful estate of Meredith Hare, at Pigeon Hill, L. I.

Ince at Work on New Schedule

THOMAS H. INCE has actually begun work on what is described as "one of the most important production schedules in the history of motion pictures." A report just received from the offices of Associated Producers declares that Ince's special, "Hail the Woman," due for fall release, is now being cut and that "Lucky Damages," which will follow "Hail the Woman" on the releasing schedule, is now more than half completed. In addition the news is conveyed that Ince will have four more producing units at work on new subjects within a few weeks.

John Fleming Wilson, the prominent magazine writer, has been signed by Mr. Ince to prepare a series of special stories for forthcoming production at the Ince studios. Mr. Wilson has already joined the Ince staff on the Coast and is now at work on the first of his stories. It is declared that a special staff of directors and technical men working with a specially selected star and character casts would probably film the Wilson stories.

Another important item of news concerning Mr. Ince's activities is the announcement that he had bought the motion-picture rights for "The Hottentot," the recent stage success in which Willie Collier was starred. The play was written by William Collier and Victor Mapes.

It has been announced that C. Gardner Sullivan, who has been a member of the Ince literary staff for some time and to whose credit are a number of big stories, has renewed his contract to write exclusively for Ince. Mr. Sullivan is responsible for "Civilization," "Hell's Hinges," "Shark Monroe," "The Poppy Girl's Husband," "Mother o' Mine," and other successes. He is the author of the forthcoming Ince special, "Hail the Woman."

Mr. Ince's big schedule is declared to be the direct result of his faith in the independent exhibitor, and his belief in the enlarged possibilities resultant from the merger of Associated Producers with First National.

"We will no longer be hampered by restricted distribution or a trust monopoly," he said. "Productions heretofore impossible will come to the theatres as a direct result of the amalgamation.

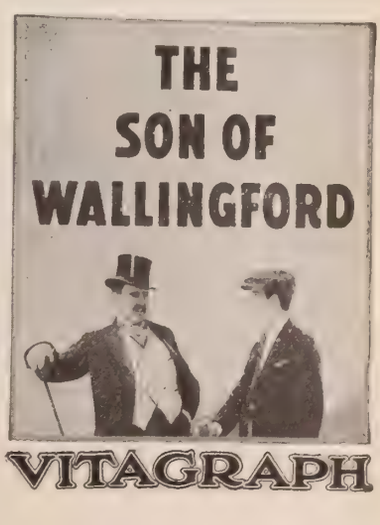
"The possibility of any restriction or limitation being placed on the showing of our productions was one of the factors which decided us to make the amalgamation. The distribution bogey is dispelled. The tremendous cost of distribution has kept up the cost of pictures, and made many of our biggest producers hesitate in undertaking productions which they knew would add greatly to the exhibitor's profits and to the public's enjoyment.

"The exhibitor and patron are entitled to the very best pictures that brains and money can make, and such a move as this merger will contribute greatly to the permanent growth of our industry. It is a great stride toward stabilization of our business and toward putting it on a permanent basis."

Heavy Circuit Bookings for "The Blot"

The F. B. Warren Corporation announces continued enthusiasm regarding circuit bookings of Lois Weber's great American drama "The Blot." It has been booked to play the leading theatres and circuits of the country and bookings are still coming in with early play dates as a special request, it is declared.

QUALITY VAUDEVILLE AND SOLOISTS
FOR MOTION PICTURE AND VAUDEVILLE THEATRES
THE
FALLY MARKUS
STANDARD VAUDEVILLE
AGENCY
BRYANT 4103 1547 BROADWAY
NEW YORK CITY



TERRITORIAL SALES AND PURCHASE

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEW

Ann Little, now being starred by Ben Wilson Productions in "Nanette of the North," a fifteen episode serial to be released by Arrow Film

Warner Feature Opens at Broadway Theatre

"Why Girls Leave Home," the Warner Brothers production made by Harry Rapf and directed by William Nigh, will open for an indefinite run at B. S. Moss' Broadway Theatre on Sept. 26th. A tremendous advertising and publicity campaign is said to have been evolved, and the initial billing was made with twenty-four sheet teasers reading: "Do You Know Why Girls Leave Home?" with a big question mark in the center of the sheet. This is being followed by the placing of door knob hangers on all doors in the early hours of the morning, pasters and buttons, two trailers, hand colored window cards placed in every conceivable commercial shop, and several exploitation stunts with aid of two girls, one carrying a suitcase and the other wearing a mask known as Miss Mystery.

Mr. Moss, of the United Booking Office, at a luncheon held between the U. B. O. Managers and the Warner Brothers organization, at the Claridge Hotel, New York, declared that his entire staff should bend every effort to make it the biggest attraction that has yet been shown in the Keith theatres.

Morris Fink Sees Improvement in South

Morris Fink, who was recently elected President of Peacock Productions, Oklahoma City, Okla., arrived in New York this week with the news that conditions in the film field in the Southwest were steadily improving. Mr. Fink believes that the rise in the price of cotton, oil and wheat in his territory is a sign of better times.

Coast Studio for Guinan

Star to Make Twelve Two Reel Westerns in Fine Arts Studio

WORD comes from the West Coast that Texas Guinan Productions have taken over the Fine Arts Studio, 4500 Sunset Boulevard, Hollywood, where General Manager Jesse J. Goldburg, of that organization, is busily engaged in supervising the production of the new series of twelve two-reel Western and Northwestern dramas in which Miss Guinan is starring. This is the studio where D. W. Griffith produced "The Birth of A Nation," "Intolerance" and "Broken Blossoms," and is one of the most completely equipped studios on the West Coast.

The veteran director, Jay Hunt, has been engaged to direct the new Guinan series. Mr. Hunt has directed many important productions, including "His Brother's Keeper," "The Mills of the Gods," etc., for Thos. H. Ince, "The Promise," for Metro, and many others for Pathe, Universal, Vitagraph, etc. The lighting effects are under the supervision of Chief Electrician Andrew Reid, who formerly served in this capacity for Mr. Griffith, and Ernest Johnson has been appointed head property man.

The story material of the new series, it is stated, wil be on a higher plane than heretofore has been the rule in productions of this class. "For the first time in the history of Western and Northwestern productions, "stated the producers, the story is to be of basic value and not merely two reels of wild horseback riding and close-ups. Three of the stories so far purchased are from the pen of Charles A. Short, a man of mature years who himself is considered an authority on early-day Western life. The policy of the Texas Guinan Productions is to secure only stories of real merit, stories that unfold the great drama of the development of the West, and they consider that only such stories are worthy of the art of Miss Guinan, who herself was reared amidst the romantic life and surroundings which she portrays on the screen.

Blake-Coyle Finish Film

Bobbed-Hair Craze Figures in First Industrial - Educational

THE completion of the first feature industrial-educational production of Blake and Coyle, who recently formed an organization for the production of industrial-educational films, is announced this week.

While this is their first production since they have become independent producers, great interest has been centered upon their work, and upon their first product, in that, for many years Ben K. Blake and Walter Coyle, who form the producing organization, have been known in the industrial field. Mr. Blake was a pioneer in the picture-directing game, having started in the old Imp days—and he was one of the first directors to see the possibilities of the educational films. Mr. Coyle won his spurs as director in the old Biograph days, and has written as well as directed many features. The fact that these producers are also directing their own features bring them into closer touch with the picture itself, and with the people who are to see it.

As their first independent educational feature, they have done a particularly timely and entertaining thing—and one in which there is a tremendous exploitation and publicity tie-up. With the agitation going at full swing for and against the bobbed-hair craze, they have made hair the subject of their photoplay, and are releasing it under the title "Woman's Crowning Glory."

Not that this picture is propaganda for or against—for it is not—for the treatment is purely historical—tracing through the ages, by means of a definite story, the various styles of hair-dressing, its lengths, breadths, colorings, and ornamentations.

Great interest in this picture has already been manifested by the Inecto Company of New York, who have already arranged for its distribution in foreign countries, chief among them Paris, London, Milan, Brussels, and other large cities. Other tie-ups are also being effected, it is announced.

Jane Thomas, who played a leading role in the production of "Heedless Moths," appears in "Woman's Crowning Glory." Miss Thomas has also played leads in several Fox features. Dick Martin plays the male lead. Ben Blake personally directed the production.

Burlingham Adventure in Nat'l Magazines

THE series of Burlingham Adventure Pictures, which are being offered on the state rights market by the Truart Film Corporation, will be the subject of several articles to be published in the near future in the National Georgraphic Magazine and the Travel Magazine.

These special articles are now being prepared by Dr. Frederick Burlingham, under whose personal supervision the series of twenty-six one-reel pictures were taken by a staff of special camermen.

In conjunction with the publicity and exploitation departments of the Truart Film Corporation, it will shortly begin work on the syndication of a long series of short travel talks.

M. H. Hoffman, who is vice president and general manager of the Truart Film Corporation, states that he has found the independent buyers have been favorably impressed with the Burlingham Pictures.

Arrow Film Starting Effective Campaign

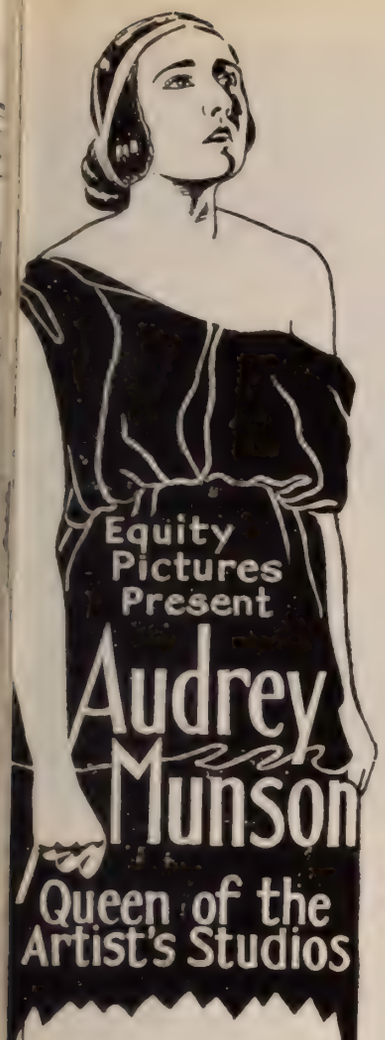
Arrow Film, or "Arrow," as th motion picture productions ar known to the public, announces a advertising stunt of uncanny powe and effect. It is done by means o a little arrow head made of card board. Upon it is printed the sim ple legend, "Ask to see Arrow pic tures, at your nearest motion pic ture theatre."

These tiny cut-outs are distrib uted all over Greater New York They convey a distinct message t the general public

Titles a Feature of the "Tarzan" Serial

The Great Western Producing Company, responsible for the mak ing of "Adventures of Tarzan," now being distributed on the stat right market, are particularly proud of the background effects achieved in connection with the main titles and sub-titles for this serial.

Particular attention has been paid to the photographic and artistic possibilities of the sub-titles. In many instances the jungle backgrounds have been woven into the titles while the principal animal characters, Numa, the lion, Tantor the elephant and Joe Martin the ape have been used to bring out the wild animal atmosphere.



Most Versatile
Most Beautiful
Most Famous
of all American Artist's Models in

"Heedless Moths"

The Picture That Millions will Remember

MILLIONS of Americans have read the life story of beautiful AUDREY MUNSON. Millions know her thru her sublime work, her beauty, her cleverness, her versatility.

NOW you may see her in a throbbing story of a young artists' model's struggle for fame and fortune.

It's a story you'll never forget.

The picture with the punch. Big, Clean, Fine, Wholesome.

Don't miss seeing "HEEDLESS MOTHS" if you want to see one of the finest photo dramas in many years.

[Theatre name here]

Sample one column Newspaper Ad

"HEEDLESS MOTHS"

The latest Equity State Right Attraction is going to make 'em sit up and take notice in every city in the U. S. A.

20 MILLIONS OF PEOPLE

For 20 solid weeks in 41 Metropolitan newspapers have read the wonderful stories published under the heading "INTIMATE SECRETS OF STUDIO LIFE REVEALED" by Audrey Munson, Queen of the Artists' Studios.

Twenty millions of people, covering every State in the Union, have read, heard of or know of the sensational special Sunday single and double page Feature Stories on Audrey Munson, which means that twenty millions of people are prepared to pay money to see the famous Audrey Munson in her first great film—"HEEDLESS MOTHS." Forty-one newspapers, big metropolitan Sunday papers have spread broadcast, oceans of publicity on Audrey Munson that couldn't be purchased for more than a million dollars in spot cash. What feature picture offered now or at any time in the history of the industry do you know of that has presented a star who has had publicity that compares with Audrey Munson?

It's the biggest State Rights proposition on the market by miles, not only because the picture is there, and that the star is known to almost every man, woman and child throughout the country, but also because we have prepared a tremendous exploitation campaign to put "HEEDLESS MOTHS" across in every territory in the U. S. A.

Elaborate advertising campaign books are now ready. Write us for a copy. In the meantime wire us for terms. We are apportioning territory at "living prices" so that everybody can get in and make a clean-up. Mail is quick—telegraph is quicker, long distance phone beats 'em all. Let us hear from you today. Don't delay it. Wire—

EQUITY

Pictures Corporation
Aeolian Hall, New York

Brandt Reports More Sales

"The Heart of the North" Sold for Three Territories in Week

ONE of the biggest triple-header sales was made this week when three territories were signed on "The Heart of the North," the feature of the Canadian Northwest which Joe Brandt and George H. Davis are State Righting. The feature was made by Quality Film Productions, Inc., the new Davis-Brandt producing organization.

Federated Film Exchange of New England, it is announced, have contracted for rights to this production, in which Roy Stewart is featured, with Louise Lovely supporting him, and will handle it throughout the New England territory. This announcement is the result of an arrangement consummated between Sam Grand of Federated Film Exchange of New England, and Joe Brandt, immediately following the latter's arrival in Boston.

Another new sale on "The Heart of the North" was that made this week to True Films of Dallas, whereby this company will handle the feature in the Texas, Arkansas, and Oklahoma territory. In addition to this, Supreme Photoplays of Denver have contracted for the territory covered by Utah, Denver, Montana, Washington, Idaho, Colorado, and New Mexico, whence come reports of much special exploitation which is being planned to put the feature over on the largest possible scale.

Inquiries and wires are coming in daily regarding this feature states the distribution territory is going rapidly. Joe Brandt, who is now on tour for the purpose of closing pending negotiations on this picture, and affording States Right buyers who cannot get to New York an opportunity to see it at once, reports several other big sales in the making.

With the feature on the market so short a time, the territories closed, including Greater New York to and New Jersey Commonwealth Film Corporation of New York; Upper New York State to Nu-Art Pictures of Buffalo; California, Arizona, Nevada, to All Star Feature Distributors, Inc. of California; The Dominion of Canada to Canadian Film Import, Ltd.; and the new sales closed this week make this sales on this feature of record-breaking proportions.

A scene from "Too Much Married," starring Mary Anderson. The picture will be distributed on the independent market by Associated Photo-Plays

"Four Seasons" at Rialto

Broadway Will See Chas. Urban's Four Reel Production Next Week

A PRE-RELEASE showing of Charles Urban's "The Four Season's," the nature spectacle produced by Raymond L. Ditmars for the Kineto Company of America, will begin next Sunday at the Rialto Theatre in New York. Dr. Hugo Riesenfeld has prepared a special orchestration for it.

"The Four Seasons" is said to be one of the oddest feature productions ever made. The entire cast is supplied by Nature; also the settings. The woods, the trees, the sky, the marshes—these and many more supply the settings; the storms, the rainbows and all the other expressions of Nature furnish what might be called the "effects" and as far as the actors are concerned, these are furnished by the animals. It is distinctly a picture of Nature; human beings have little part in it except to supply the direction.

"Of course," states Kineto, "this is an important part and the men who have done this work know the particular business of putting Nature's story in motion pictures. They are Mr. Urban and Mr. Ditmars. Mr. Urban is largely known as a motion picture man and Mr. Ditmars is largely known as a scientist and an expert in animals, but it happens that each of the men are thoroughly acquainted in each other's field and they have made an ideal combination in producing and editing 'The Four Seasons.' The picture is in four reels and will be released by the Kineto Company of America, as an Urban Popular Classic.

"Each season of the year has one reel devoted to it in 'The Four Seasons,' spring, summer, winter and autumn make up the natural subdivisions of the feature. They tell the complete story of Nature; they take a full year and in motion pictures describe what happens in the woods and marshes and fields in every season of the year.

"The work has been done with great attention to detail; simplicity has been the keynote throughout, creating an effect so powerful that it will reach even the most unimaginative."

New Comedy Series for Reelcraft Pictures

President R. C. Cropper of the Reelcraft Pictures Corporation is preparing an announcement to the trade concerning a new series of two-reel comedies soon to be added to the Short Subject program of Reelcraft.

"This new series," says Cropper, "will have for the featured comedian one of the best known short subject comedians in the business. We intend to feature this new series, and hope to have these comedies surpass any we have as yet given to the exhibitors."

A formal announcement and advertising on the new series will appear in this trade paper shortly.

Max Wintroub in N. Y. Week of Sept. 25

Max Wintroub, president of the Fontenelle Feature Film Company, state right distributors for Iowa and Nebraska, will be in New York, the week starting September 24th and will make his headquarters at the Hotel Astor.

Will Exploit "Judgment"

Many Novel Ideas Offered to Independents on Victor Hugo Drama

THAT the spectacle drama, "Judgment," World Film Corporation's offering to the independent market, is to have an unusual line of advertising acessories, is the announcement which comes from the World offices concerning the exploitation of this production.

A principal character in the photoplay is the sinister Black Headsman—and his figure, in silhouette, has been given prominence in "Judgment!" advertising matter. It is said that the one-sheet, in which the headsman with upraised sword stands out boldly in black against an orange back ground, has rarely been surpassed for effectiveness.

The press book for "Judgment!", compiled by Harry Chandlee and Wm. B. Laub, who also wrote the sub-titles for the picture, contains a novel suggestion for "teaser" advertising, consisting of copy for six post cards. The first five have various inscriptions in which the title of the picture is used prominently, and in a way to excite curiosity. For example, the first reads, "How is your Judgment?" the second, "What you need is Judgment!", etc. The last of the series, of course, gives the answer, and the fact that "Judgment!" is playing at local theatres.

Another important advertising point is the fact that "Judgment!" is a picturization of the drama "Mary Tudor," by Victor Hugo.

Sh!—

Run to the nearest Exchange and book

"Beach Nuts"

one of the new

HALLROOM BOYS COMEDIES

Featuring SID SMITH

You'll ride on a wave of prosperity

Book 'em today at

FEDERATED FILM EXCHANGES of AMERICA, INC.

Special Service Section on "Burn 'Em Up Barnes"

GENERAL SUMMARY OF PICTURE

"BURN 'EM UP BARNES" is melodramatic farce of the rt that has heretofore been used most exclusively by Douglas Fairnks. It takes a plot that might ve been developed as a serious elodrama and surrounds it with ll sots of farce comedy incident nd reinforces the whole with tles that miss no opportunities for ringing out the entertainment gles of the production.

The star, Johnny Hines, is cast s an energetic young man, son of rich father who after a quarrel th the pater, decides to strike ut for himself, thereby bringing mself in for a series of adven-rcs that end in a small town with e winning of an automobile race nd a wife, the daughter of one f the local merchants.

The role fits Mr. Hines exceedngly well, giving him opportunity r the display for his particular dents which have become generally nown to fans through his roles in he Torchy comedies.

In support of Mr. Hines is one f the strongest casts ever appearng in pictures.

Betty Carpenter, who played Hope" in "Experience" and has ppeared in other big pictures is Mr. Hines' leading woman. Her le is that of a small town belle.

Edmund Breese who might well hare starring honors in the picture ot only from the role he has but ecause of his reputation on stage nd screen, is cast in a likeable part f a poetic souled hobo. His role s one of the most likeable characterizations of the season.

George Fawcett perhaps one of he best known character actors who has ever appeared in pictures nd who can always be counted upon to make his roles interesting and usually amusing has a comedy part which adds not a little to the features' entertainment and box office value.

J. Barney Sherry another veteran player, star in his own right and featured player in many of the past great successes such as "The River's End," Marshall Neilan's "Northwest Mounted" picture recently released is a member of the cast. His name may be counted upon to bring people into the theatre.

Julia Swayne Gordon who has been playing grand dame roles since pictures got out of the store theatre days has a suitable part in "Burn 'Em Up Barnes," while another player who has a reputation in heavy roles is Matthew Betts. One of Betts' recent roles was that of the villain in "Salvation Nell."

Other players who have a place in the cast are Dorothy Leeds, former of Ziegfield's Follies and Richard Thorpe recently appearing in Torchy comedies.

The picture was directed by Johnny Hines and George Beranger. The scenario was written by Raymond Schrock and the titles are by Ralph Spence who is credited for a large portion of the success of "A Connecticut Yankee in King Arthur's Court" in a similar capacity.

The picture screens in six reels, 5,600 feet, boasts some very fine exteriors, a thrilling automobile race and much entertaining incident which while not essential to the story is responsible for the success of the production.

ALL STAR CAST OF THE PICTURE

"Burn 'Em Up" Barnes	Johnny Hines
"King" Cole	Edmund Breese
Madge Thompson	Betty Carpenter
An Eccentric Tramp	George Fawcett
Whitney Barnes	J. Barney Sherry
Mrs. Whitney Barnes	Julia Swayne Gordon
Ed. Scott	Matthew Betts
Betty Scott	Dorothy Leeds
Francis Jones	Harry Fraser
Stephen Thompson	Richard Thorpe
The Baby	Billy Boy Swinton

EXPLOITATION SUGGESTIONS

THIS picture is one where the bars are down for the use of all sorts of hokum exploitation. Nothing which does not offend is out of place so long as it sells the picture as entertainment.

The publicity campaign for "Burn 'Em Up Barnes" should begin in the newspapers and stay there until the close of the run no matter what other exploitation is used. It would seem advisable to sell the production as all star in view of the fact that the picture has so many players of note and that Johnny Hines has heretofore been identified as a star only in two reel comedies. Your selling talk should remind the public of other pictures in which the various members of the cast have had leading roles, stress the fact that "Burn 'Em Up Barnes" is farce comedy, mention the automobile race is a thrill, etc. with little or no attention paid to the story in the way of detailing the plot.

Display ads should carry cuts of the principal players and the selling talk should be couched in vernacular and slang. Every ad should promise a lot of fun.

With the newspaper advertising taken care of, the next best exploitation bet is the opportunity to tie up with automobile firms for a ballyhoo. Racing cars properly identified with signs should be easily available, at small cost. Window displays on a cooperative basis can be arranged with automobile agencies and local motor car advertising can be tied up to the showing.

Barnes is a name which in most sections contributes liberally to filling the directory. The different people in your city by the name of Barnes can be used in advertising the picture. Suppose you run small teaser ads reading on the order of this: "Attorney "So and So" Barnes says that Burn 'Em Up is not his relative so far as he knows but he would be willing to adopt him as a "son" or "Patrolman Barnes states that Burn 'Em Up Barnes is an Eastern cousin worthy of the good old English name. He expects to see him in this city soon."

If you don't object to an unusual free list you might offer passes to the Barnes family in your city, possibly putting some strings on the idea that would bring some paid admissions along with the dead wood.

DECORATING THE LOBBY

FOR a loby display anything decorative is not suggested in preference to a display of the

(*Continued on page* 1763)

Illustrating the farce comedy that is to be found in "Burn 'em Up Barnes." The poker game shown in the middle cut of the panel is a novelty, the spots on the cards being in colors

"Burn 'em up Barnes"

featuring

Johnny Hines

Johnny Hines

Includes a cast rivalling that of any production released by a National distributor (excepting perhaps the stupendous cast in Famous Players "Affairs of Anatol").

Without question, aside from the verdict of the trade press and newspapers, this cast of well-known players, most of whom are stars in their own right, insures Johnny Hines support worthy of the name and adds to the pull at the box-office.

Get these names working for you! Put punch into your year's product and pep into your sales force by securing this superb picture.

A supreme production wanted by the big National distributors but made for the independent market.

Get in on this while the getting is good!

AFFILIATED DISTRIBUTORS, INC.

C. C. BURR, President

133-135-137 West 44th Street, NEW YORK CITY, N. Y.

"Should get big gross anywhere"

—Ike Libson,
Grand Theatre, Cincinnati, Ohio

Edmund Breese

—and in this, J. S. Dickerson, " Motion Picture News," concurs with this expression of approval—

" ' Burn 'em up Barnes ' is a very commendable example of what, until recently has been a type of picture that only Doug Fairbanks seemed to have enough sense to produce. Johnny Hines in the title role is a good type for the part and his supporting cast measures with that of any picture ever produced! "

" Johnny Hines burns 'em up all over the place in his first five reeler, ' Burn 'em up Barnes.' Your crowd is going to like it. That's sure. It takes you off at the very start to a mad whirl of laughter."

Wid's Daily.

A tremendous cast in a superb picture created for the independent market.

Get in on this while the getting is good!

AFFILIATED DISTRIBUTORS, INC.

C. C. BURR, President

133-135-137 West 44th Street, NEW YORK CITY, N. Y.

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

"Burn 'em up Barnes"

featuring

Johnny Hines

George Fawcett

—is far and away the best thing that Johnny Hines has done and one of the most entertaining films we have seen in a long time. In fact there are few as good comedies to be seen these days, few as rich in detail and incident and mighty few comedies with as many honest laughs.

Myrtle Miles, **Cincinnati Times-Star.**

"Burn 'em up Barnes" is an exceptionally clever comedy feature. The picture is one of those rare affairs which fits. The star fits the story and the story fits into the popular mood and there is a well balanced cast, every member of which fits into his role. It entertains every inch of the way."

Helen Rockwell, **Morning Telegraph.**

A superb production with a sterling cast the independent market will long remember.

Get in on this while the getting is good.

AFFILIATED DISTRIBUTORS, INC.

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133-135-137 West 44th Street, NEW YORK CITY, N. Y.

"Classy enough for any house in the land. We held it over."

—C. J. Maurer
Keith's-Strand, Louisville, Ky.

Betty Carpenter

" Johnny Hines, bubbling with a desire to please, burned 'em up yesterday at Keith's-Strand where he appeared in ' Burn 'em up Barnes.' Just how ' Burn 'em up Barnes ' got away from Wallace Reid is a mystery, for it is a typical Wallace Reid picture. Mr. Hines' picture is bright, inoffensive entertainment and a thousand times better than the ever present maudlin films. Yesterday, patrons shouted throughout the race. Apparently the real thing could not have pleased them more."

Louisville Courier-Journal.

" ' Burn 'em up Barnes ' is a top-notch picture—a scorcher. The action is in high throughout. On the whole, it is just the kind of production one would expect to find if George M. Cohan and Horatio Alger set out to write a scenario—with Johnny Hines in mind as the star."

Cleveland Plain Dealer.

This clean and classy production, the thrills and laughs, will make "Burn 'em up Barnes" linger long in the minds of your audiences!

Get in on this while the getting is good!

AFFILIATED DISTRIBUTORS, INC.

C. C. BURR, President
133-135-137 West 44th Street, NEW YORK CITY, N. Y.

MASTODON FILMS, INC

133-135-137 WEST 44TH STREET
BRYANT 6903 - CABLE ADDRESS MAFILM
NEW YORK, NEW YORK

OFFICE OF THE
PRESIDENT

September 13th, 1921

Mr. J. Justice Harmer,
Pres. Sun-Light Arc Corporation,
1600 Broadway,
New York City.

Dear Sir:

We are sending you some still photographs from our production "Burn 'Em Up Barnes" which is creating such a stir in the independent market. These pictures were made with the Sun-Light Arc. The excellence of the photography has been commented on in the trade paper reviews.

Although we had an unusual camera staff in Hal Young, Ned Van Buren and Ted Beasley, we feel that much of the credit is due your lights. Brilliant lighting is much more important in comedy, in fact it is of paramount importance in bringing out the "gags" plainly, so that they do not miss fire. Your lights have helped us tremendously in getting the desired result.

We also believe if directors and camermen would appreciate the value of brilliant well lit scenes, so that audiences do not have to practically strain to get the action, pictures would be more pleasing to the majority of people today. The so termed artistic affect and soft photography is possibly more pleasing in the big first run theatres than the brightly lit almost stereoscopic negative that was in demand some years ago, but if some of the big directors could see their pictures in the shooting-gallery like theatres which make up the majority of the moving picture theatres in the country, they would understand why the so called cheaper class pictures seem to please the audience more generally. It is simply a question of visibility, and for my part, I thank God for the "Sun-Light Arc."

Yours very truly,

MASTODON FILMS, INC.

C. C. Burr

CCB:BI

Two interesting scenes from "Burn 'em Up Barnes." Left—"Burn 'em Up ." after winning the automobile race. Right—His introduction to hobo life

Sell "Burn 'Em Up Barnes" as Fine Entertainment

Johnny Hines' personal appearance at the Liberty and Savoy, Pittsburgh, brought this display which featured the fact that the star is a local boy.

(*Continued from page* 1757)

hokum variety. Pictures of big automobile races with famous drivers identified to which you could add facetious captions tying the still up with the auto race of the picture should attract attention. Cut-outs of the principal players identified with reading matter, toy automobiles on a minature speedway with a stage setting suitable to mask the mechanics of the stunt would be inexpensive and effective. Display of cups that have been won in local speed events in the lobby is still less expensive and sure of attention.

SUITABLE PROLOGUES

THOSE who desire to use a prologue have a variety of suitable numbers from which to select.

The Joe Jackson tramp acts of which there are a large number would be ideal. Also an automobile race on the stage in the same manner as the tread mill horse races are pulled is also a practical proposition with exhibitors who have sufficient stage room and can obtain the tread mills.

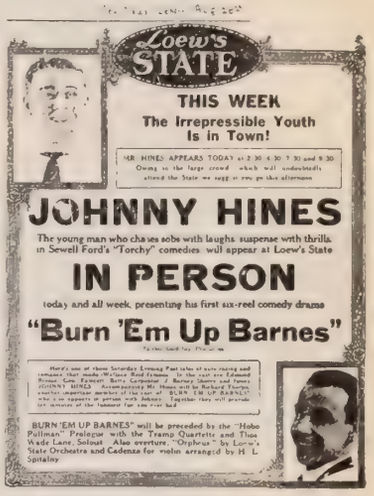
The prologue which we suggest however is musical with a stage setting painted for the event.

Begin with a plain white picture curtain without a filler of any kind on it so that a motion picture projected from the rear would show through. In front of this place a stage freight car, practicable so far as a floor and doors is concerned. Make the car big enough so it will extend across the proscenium opening and disappear in the wings on one side without showing the end. This would bring your door openings nearer to the wings on one side than the other. With both doors open and a quartette dressed as tramps lying on the floor of the car project a series of rural scenes preferably those which have been shot from a train on the old fashioned picture screen, the picture machine being located back of the sheet. The audience will view the scenic through the opening and the fact that the doors are not in the center of the stage will keep the red spot of the arc visible when a film is projected in this manner from showing. You can wake up your quartette after pulling what lighting and train effects you desire and launch them into suitable vocal numbers.

If you have available for use a panoramic spot of the sort used often in staging effects of this kind for dramatic shows a suitable panorama can be obtained at less expense and trouble. Also houses that can build transparencies and fade out the audience side of the box car showing the musical hoboes only after this was done. The songs to be used are of course suggested by the fact that "Burn 'Em Up Barnes" is a tramp story.

For exhibitors where a stage setting of the magnitude of the above is out of the question a woods drop with a hobo camp, fire, tin cans, logs etc. is suggested, using the quartette as the tramps and perhaps adding to the number by use of a freak orchestra, with people playing on various instruments like the harmonica, jewsharp, a battered cornet, Piccolo, banjo, etc. With this sort of a prologue nothing in the way of hokum is barred. The number can be built up into a vaudeville act with any number of performers used. The poker game scene of the picture might be reproduced although most managers who know the prologue best, do not approve of trying to reproduce scenes from the play, claiming that it is bad technique and never satisfactory since it gives away a part of the film and can never be done so well as it was originally. A number of newspaper displays originated by exhibitors who have already played the picture are reproduced in preference to original suggestions.

A full line of stock accessories is available from your exchange.


Loew's STATE
THIS WEEK
The Irrepressible Youth Is in Town!
JOHNNY HINES
IN PERSON
today and all week, presenting his first six-reel comedy drama
"Burn 'Em Up Barnes"

One of the display ads used for the "Burn 'Em Up Barnes" engagement at Loew's State theatre, Cleveland

Stage setting for the prologue number on "Burn 'em Up Barnes" staged during the showing of the picture at Loew's State theatre, Cleveland. The number was staged by George Dumont, manager of the State, and was titled "Four Knights of the Road"

Have you seen those Playing Card Hands in Color?

When a Success like

"Burn 'Em Up Barnes"

comes along, everybody wants to know how it was done

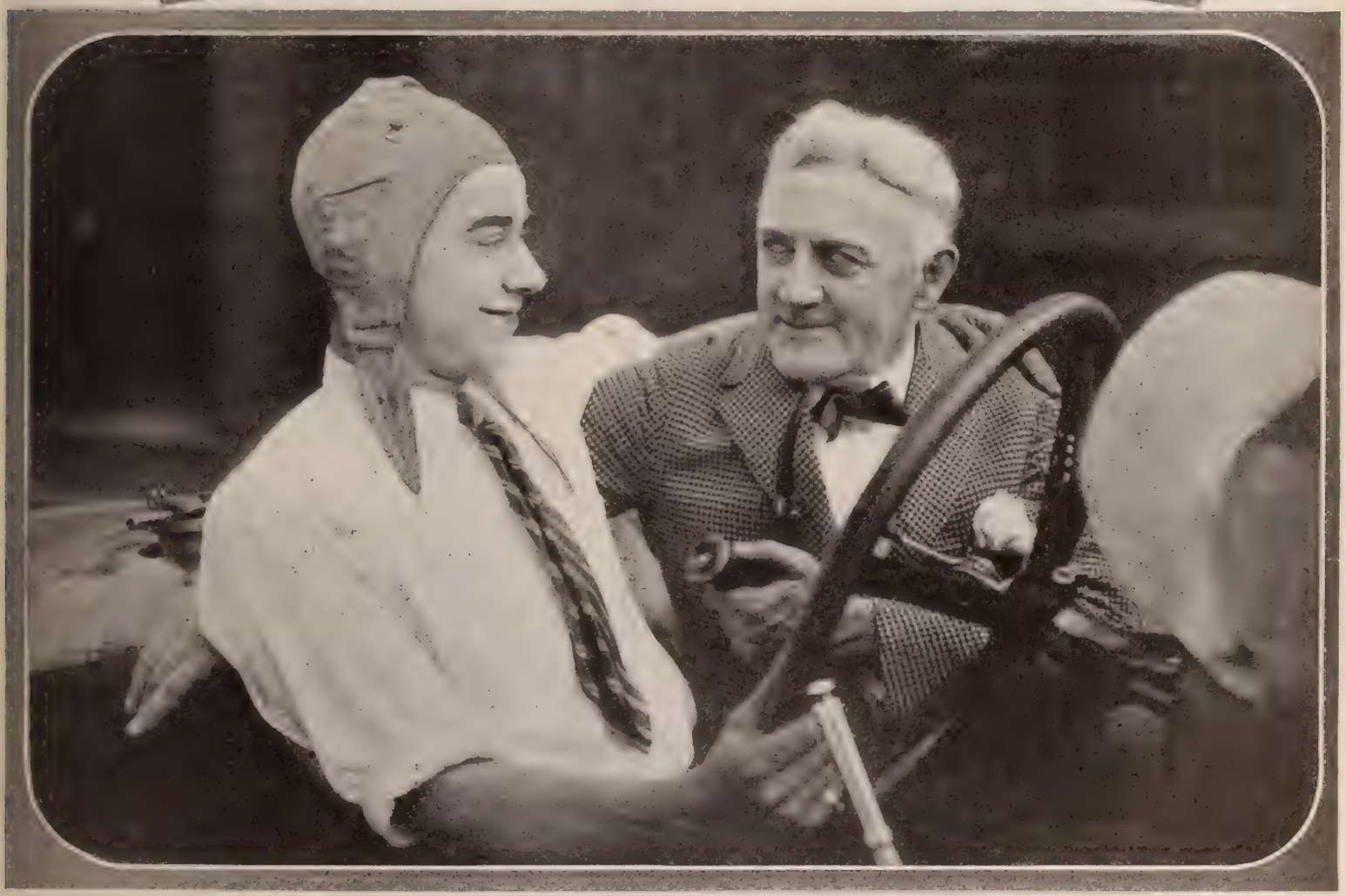
One of the things that helped was

COLOR CRAFT

If you were as wide awake as Johnny Hines, you too would be finding out more about

COLOR CRAFT

COLOR CRAFT CORPORATION
25 WEST 43rd STREET
NEW YORK
Telephone, Murray Hill 6660



A page full of scenes which give an idea of the versatile role afforded Johnny Hines in "Burn 'em Up Barnes," his first feature, produced by Affiliated Distributors. Johnny is a trampish looking individual in the upper left picture, and a daredevil racing driver in the lower picture

PHOTO REPRODUCTION CO.

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for

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PLEASED TO HAVE HAD OUR SHARE IN THE SUCCESS OF "BURN 'EM UP BARNES"

"Burn 'Em Up Barnes" Sure-Fire from Every Angle :

"BURN 'Em Up Barnes" considered from the angle of star, story, cast, and production is one of the strongest box-office bets that has latterly come to the screen. In "Burn 'Em Up Barnes," which is being handled by Affiliated Distributors, Inc., Charles C. Burr presents Johnnie Hines, who has won an abiding place in the hearts and allegiance of the movie fan as the irrepressible "Torchy."

"Burn 'Em Up Barnes" is a whirlwind auto racing story from the pen of Raymond L. Schrock. The story, which concerns the escapades and experiences of the young son of a manufacturer of high powered motor cars, who revels in road races and other sensational pastimes to the detriment of discipline and the depletion of the paternal cash reserve, is replete with thrills, comedy and love interest—well blended into an appealing and swiftly moving screen story.

Assisting Johnny in providing entertainment is one of the most talented casts ever assembled for a motion picture production and includes Edmund Breese, George Fawcett, Betty Carpenter, J. Barney Sherry, Julia Swayne Gordon, Matthew Betts, Dorothy Leeds, Harry Fraser, Richard Thorpe and a host of others equally well known.

The "knock-out" scene of "Burn 'Em Up Barnes" is the thrilling road race in which Johnnie as Barnes himself, drives his way in a grilling and thrilling contest to victory, a bride, and parental forgiveness. The race was staged in Westwood, N. J., and the adjoining country. The residents in the towns of Bergen County turned out in large numbers as the race took on all the semblances of a genuine death-defying road race.

Johnny was the hero. That was clear to all, and winsome Betty Carpenter as "the Gal" was as demure as one could wish. Edmund Breese, with more than a week's growth of beard on his face to add reality to his characterization of a Good Samaritan tramp, lounged about as a tramp might and smoked his pipe with an air of indolence that was most contagious, as did George Fawcett, who plays a similar character. Others present were Matthew Betts, that "gray derby gangster," looking as hard as nails, which is exactly how a villain should look, and Dorothy Leeds, as his browbeaten sister, surely wasn't gay. The pride of the village was J. Barney Sherry as the hero's papa and who at the opportune moment and not one second before stood ready to present the laurel wreath to his irrepressible son.

The 400 extra people engaged for the day as spectators might as well been left at home. The crowd did not need augmenting. The enthusiastic townsfold turned out for a full quota, and the "country cousins" brought along their lunches and seated themselves to "make a day of it."

Almost without suggestion from George A. Beranger, the director, they cheered, advanced to the middle of the road to watch the cars speeding down the stretch, fell back as the next racer drew up, waved flags and arms and howled with delight as each car left the starting line and flashed away. As "extras" these good natured, hospitable folk were literally worth their weight in gold.

Stimulating their enthusiasm to fever pitch was a group of well-known professional racers under the technical direction of the famous Ray Howard, who has driven in every road race of importance in the East and a consistent winner with his Feugeot Special. Foremost among the drivers was Frank Davidson, who recently won three out of five races at the Olympic Park, Newark; Frederic S. Hadley, the Sheepshead Bay winner and gentleman jockey; T. W. Patrone of the Indianapolis track fame; Tom Devito, winner of last year's hill climbing contest, Giants Despair, Wilkes-Barre, Pa., and several other drivers of reputation.

Incidentally Devito narrowly escaped serious accident when the driver of a heavy touring car, escaping the vigilance of the police and ignoring the warnings of the spectators, got out upon the course. Traveling at the approximate speed of ninety miles an hour, Devito, striving to avert a collision, locked his brakes on his rear wheels, lashing his car from side to side. Despite the ever present danger of the car turning turtle, he clung to the wheel and finally steadied down the racer and guided it safely past the touring car, which drew off the road on to a lawn, where it remained until the conclusion of the race.

The automobile, which was built especially for Ray Howard, the famous speedster, began its career on the Eastern tracks and won several grand prizes. Later it was entered in the famous Sheepshead Bay race, where in the course of a trial spin, the gas tank caught fire and the entire body of the machine ruined, the driver and his mechanician having narrow escapes. The automobile was overhauled and rebuilt and entered the big race at Indianapolis, during which it overturned on a curve, breaking Mr. Howard's legs and killing the mechanician.

Howard again rebuilt it and entered it at the Allentown dirt track race, which he won, and later repeated the performance at several other meets. Johnny Hines says that it is the best car in the world, except his, and he ought to know since he drove it at a seventy mile an hour clip for a goodly part of a day during the filming of the racing scenes.

The story of "Burn 'Em Up Barnes" is of the sort that moves swiftly from start to finish, and its picturization has lost none of the interest, thrills, or suspense of the original. "'Burn 'Em Up' Barnes," youthful and speed-mad son of Whitney Barnes, millionaire manufacturer of high powered motor cars, was born on the Twentieth Century Limited, en route from Chicago to New York. Whether or not this had any influence in making him the most flagrant violator of speed laws in all New York can only be surmised. The fact is that he was such.

Not satisfied with confining his racing ability to the race tracks, he was the Nemesis of all the traffic officers in the country round about. Driven to desperation finally, by his son's indifference to business, Barnes, Sr., takes the youth to task for his shortcomings and intimates that were it not for the family name and millions, he couldn't make good in a position even as lowly as a street manicure in a one horse town.

Stung by the taunt, Barnes, Jr., abruptly leaves the office and resolves never to return until he has made good. He goes to his club where his fellows finally persuade him to be a good boy and run home for forgiveness, which counsel he accepts and enters his motor to return to his father. Meanwhile, the fuel tank of his racer has been drained by a couple of crooks and after riding a few miles into the country to calm his ruffled temper, his machine stalls. Discovering the empty tank, Barnes hails a passing motor and asks to be given a lift to the nearest garage.

As he sinks into the seat beside the driver, he is attacked from behind by the driver's crook confederates and rendered unconscious by a blow upon the head. They rob him, even to his clothes and garbing him in the cast-off garments of one of the crooks, they carry him to a freight car into which they fling him. Upon awakening from his coma he learns from one of a group of tramps that he has now become a member of "The United Travelers of America." At the next junction the train crew, suspecting that there are tramps aboard the train, make an attack. All of the "Travelers" scatter to the fields, except Barnes, who is too weak to make the attempt. Cole refuses to make his escape and instead sacrifices himself to be beaten by the trainmen in order that Barnes may receive a minimum of punishment. Once away from the train, Barnes voices his determination to adopt the "Life on the Broad Highway" with Cole as his partner and this proposition Cole eagerly accepts. Together they make their way into Westwood, Pa.

Oddly enough, it has been predicted by some of Barnes' club mates that he was to find "The Right Girl" in this very town, the prediction following a game in which he was a participant and, in the course of a foraging expedition, Barnes meets her in the person of Madge Thompson, the "Belle of Westwood."

After meeting Madge, Barnes determines to remain in the town and win her. Describing himself as a novelist in search of material for a new book and Cole as his valet, Barnes and Cole take up their residence in Westwood's only hotel. But Cole is more than a valet—he is also the nurse for a baby Barnes has rescued from the path of an onrushing train just prior to their entrance into Westwood and which they had concealed for fear of arrest on suspicion of being kidnappers.

Barnes' marked attentions to Madge incurs the jealousy of young Francis Jones, the "catch of the town," who had already proposed to Madge, and Jones seeks to rid the town of his rival. In this he is assisted by Ed. Scott, a paroled convict whom Barnes had offended in protecting Madge from Scott's advances. Scott, in the pay of Jones, gains entrance to Barnes' rooms and discovers the child. He recognizes it as his niece, his sister's child that disappeared a few weeks before.

Scott and Jones charge Barnes and Cole with kidnapping which results in their arrest. Jones arranges to have the identification of the child made in the Thompson home and in the presence of Madge. After the identification has been made which establishes the child as that of Betty Scott, secretly married to Madge's brother Stephen,

(*Continued on page* 1769)

J. Barney Sherry, Edmund Breese, Johnny Hines, Matthew Betts and Betty Carpenter in a scene from "Burn 'Em Up Barnes"

Developing and Printing

For Affiliated Distributors' Production
"Burn 'Em Up Barnes"

IS BEING DONE BY

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We are now located in our new building, 321-325 West 50th Street, New York.

Kliegl Bros. PROPRIETORS

Universal Electric Stage Lighting Co.

Walton Scenery Transfer Used by Burr

A fleet of nine auto trucks were responsible for the transfer of scenery during the producing production of "Burn 'em up Barnes." The Walton Scenery Transfer was the company that did the job. This company has always on hand nine huge auto trucks which have been built especially for the transportation of studio necessities.

Transporting scenery of any sort is one phase of the show business which requires infinite care and experience. This, it is claimed, is offered by the Walton Scenery Transfer. But this is only one of their assets. They have made "speedy, careful and prompt," their slogan. When a delay of minutes means a loss of dollars to a producer speed is a thing of paramount importance, but it is useless unless coupled with care. And all the speed in the world will not compensate for a delay in half an hour or more in arriving at the starting place. Hence the "promptness."

The Walton Scenery Transfer has some of the largest and best known, as well as the most discriminating producers in New York as the customers. Among them may be mentioned, in addition of C. C. Burr, president of Affiliated Distributors, the producers of "Burn 'em up Barnes," in which Johnny Hines is starred, are Famous Players-Lasky, International, Metro, and and many others.

The officers of the company are at 314 East 28th Street, sufficiently near to the heart of the city to be easily accessible from all points.

Eaves Costume Company Awarded Credit

One of the most important agencies tied up with the production work done on "Burn 'em up Barnes," Affiliated Distributors' release, starring Johnny Hines, is the Eaves Costume Company located at 110 West 46th Street, New York City. Johnny Hines, who is popularly known on the screen under the name of "Torchy," appears in this picture arrayed in every manner and sort of clothes ranging from top hat and full dress down to hobo's rags. The women of the cast appear in many of the sequences in costumes that are sure to attract the favorable attention of the ladies in the audience.

The credit for "dressing the production" goes to the Eaves Costume Company, and the work done by this organization in connection with "Burn 'em up Barnes" has won the hearty endorsement of all connected with the production of this thriller. The efficient work along these lines performed is due entirely to the facilities and equipment of the Eaves organization and to the expert handling of the matters submitted for its attention. The Eaves Costume Company has established a reputation for costume service among professional and amateur theatricals as well as in motion picture circles. Costumes of all historical periods are in its stock as well as uniforms of every sort. A large and complete assortment of fancy dress and masque costumes is also available.

Johnnie Hines as he appeared in his road demon in Cleveland, O.

How They Did It in Cleveland

JOHNNY HINES was in Cleveland a few weeks ago. So was his latest picture, "Burn 'Em Up Barnes." Both were appearing at Loew's State theatre four times a day. Hines made a big hit on his first appearance last Sunday when he rode right on the stage in a special model Stearns' racer with the muffler cut out.

In connection with Hines' appearance in person, Manager George H. Dumond arranged an elaborate prologue setting which he called "FOUR KNIGHTS OF THE ROAD." The State theatre has a very workable stage. It has three parts. The stage proper, which is stationary, and an apron wing on either side which swings. For "FOUR KNIGHTS OF THE ROAD" Dumont used the entire stage including the wings. The left wing was a set that resembled a ticket office in a boob town. The center set was a box car on a railroad track, train signals and all the parapernalia that goes with railroading. The right wing contained a pastoral set. Fruit trees in blossom; a cow; a broken down picket fence.

As the curtains are drawn aside, four tramps crawl out of the box car. They gather around an impromtu wood fire. And they sing in harmony. It was charming. The audience liked it. Encores were called for.

And it reflected the character of the feature that was to follow.

State Rights Leadership, in the early days, now and for all time—

Rests with Motion Picture News.

Sure-Fire From Every Angle

(*Continued from page* 1767)

Barnes and Cole are incarcerated in the town jail to await trial.

Meanwhile, Barnes, Sr., having learned of the prediction made at the club that his son would meet "The Right Girl" in Westwood and becoming alarmed over his protracted absence, sends a detective to investigate. Upon his arrival, the detective learns of Barnes' arrest and wires his employer of "Burn 'Em Up'" predicament. Barnes, Sr., selects his fastest racing car and speeds to Westwood, arriving on the morning of the Annual Road Race.

The Constable who refuses to set his prisoners at liberty, is spirited away while Barnes, Sr., by breaking jail, liberates his son and Cole. At that moment, Madge enters the jail to notify the authorities that Ed Scott and a companion, taking advantage of the holiday and the noise of the races, have blown the vault of the bank and are making their escape in a racing car.

"Burn 'Em Up" bounds into his father's racer and in company with Madge, ultimately overtakes the crooks, regains the loot and unknowingly wins the race. Returning to Westwood, he is greeted as a hero, obtains his father's forgiveness, wins Madge and later they leave for New York and home.

Cole sadly refuses to accept the responsibilities of Barnes' Jr.'s small business in Westwood and will not return to New York with them, takes his leave and as the train draws out of the station, Cole, with his bundle on his back, is seen far down the track, tramping into the setting sun.

Novelty Color-Work in Johnny Hines Films

One of the real novelties in motion picture photography is to be found in card game sequence of "Burn 'em up Barnes" the Affiliated Distributors' six-reel comedy-drama starring Johnny Hines.

The "spots" on the several hands held by the different players in the game are colored as they are in the original deck. All the heart and diamond cards are a vivid red while the black cards appear in their original colors.

This innovation in color photography was turned out by the Colorcraft Corporation of New York and is admittedly something new in the way of color effects.

The method by which the effect is achieved is a matter of mystery among even expert cameramen and Colorcraft's stunt is causing all kinds of talk in the trade. The novelty is being received by audiences as little short of a marvelous display of photographic ingenuity and adds no little to the picture's entertaining qualities.

Inasmuch as Colorcraft has accomplished the apparently impossible in this instance it seems probable that other effects of a similar nature and of as startling originality may be expected from this studio in future releases.

Attractive Slides and Photos in Feature

To the Photo Reproduction Company belongs the honor of producing the excellent slides and photographs which are used in Johnny Hines' new feature, "Burn 'em up Barnes" which was produced by Affiliated Distributors. These slides and photographs have already won the highest praise from capable critics ,and are said to offer to the exhibitor who intends to use them ample opportunity to catch the eye of his prospective patrons in such a way that it is almost certain they will be attracted to see the inimitible Johnny and his first feature.

The Photo Reproduction Company have their offices in Long Island City, New York, in the Queens Subway Building, at Hunters Point and Van Alst avenue. They claim to have the largest and most completely equipped plant in the world devoted to the manufacturer of photographs, lantern slides and lobby displays of all kinds. Their work is already known to a large majority of the Eastern producers, who have taken advantage of the excellent workmanship and service offered by this concern.

Jessen's Studio News by Wire

HAL ROACH

Lloyd's "A Sailor Made Man" will be in three reels. It is now being edited and will be finished in two weeks.

Charles Parrott, director of many Snub Pollard comedies, has been named director-general of all Roach comedy companies.

"The Joy Rider," a Pollard comedy, has been shipped to New York.

Roach is making preparations for Ruth Roland to begin filming her new serial, "The Timber Queen." Bruce Gordon plays opposite the star. Many big timber locations will be used.

Lloyd will go to New York and possibly Europe upon the completion of "A Sailor Made Man."

UNIVERSAL

George L. Cox has been engaged by Irving Thalberg to direct Marie Prevost in "Princess Virtue."

A separate film vault has been built to store the negative of Foolish Wives." The feature is promised for release late in October.

Elliot J. Clawson, writer and adaptor of numerous film plays, has been engaged as assistant to Scenario Editor Lucien Hubbard. Clawson is now writing the continuity for "That Lass O'Lowrie," the next Priscilla Dean picture.

Frank Campeau will play the role of "Wolfbreed" in Lon Chaney's drama of the North Woods.

Stuart Paton is at the Clara Burton Hospital recovering from a tonsil operation.

BRUNTON

The J. L. Frothingham production from the story, "Daughter of Brahma," has been renamed "A Bride of Gods." Director Ed. Sloman is finishing the shooting this week. It is the most pretentious Frothingham production to date. The cast includes Marguerite dela Motte, James Morrison, Ethel Grey

Glenn Hunter, versatile artist of stage and screen, who will be seen in "Smilin' Through," (First National production) in support of Norma Talmadge

Terry, William Mong, Louise Lovely, Frankie Lee, Josephine Crowell and George Periolat.

Gilson Willet, Pathe representative, has taken offices and will supervise subjects for Pathe.

Julian La Mothe, continuity writer, has been retained by Robert Brunton to write a story of the development of Los Angeles and Southern California to be filmed.

Buster Keaton is producing "The Boat" at the Brunton tank.

William Keefe has taken offices at Brunton and will make announcements this week of a new producing company.

Camera work on Jackie Coogan's "My Boy" has been completed by Director Victor Herman.

Ben Hampton is preparing to film Zane Grey's story "Wildfire."

1st NATIONAL

Bob Wagner's story, "Smudge," will be a vehicle for Charles Ray. Production has started with Ora Carew opposite the star.

John Stahl is beginning "The Fur Bringers" at Mayer's studio.

The Morosco organization is making plans for filming "Linger Longer Letty," starring Charlotte Greenwood.

R. A. Walsh and company are leaving for Fort Bragg, Southern California, for logging scenes in "Kindred of the Dust."

GOLDWYN

The cast for "The City Feller," an original story by Julian Josephson includes Cullen Landis and Patsy Miller as the leads, and Raymond Cannon, John Cossar, Bert Woodruff, Harry Rattenbury, Gus Leonard, and Cordelia Callahan. William Beaudine is directing.

Lon Chaney has contracted to portray the doctor in "The Octave of Claudius." Jacqueline Logan will be opposite him. William Worsley is directing.

The cast for "Yellow Men and Gold" includes Richard Dix, Rosemary Theby, William Carroll, Joe King, and Gorio Kino. Irving William is directing.

George Seigmann, Ethel Kay, and Otto Lederer are the principals in "Hungry Hearts," now in production under the direction of Mason Hooper.

Jack Abbe plays the lead and Winter Blossom is opposite him in Gouverneur Morris's "What Ho—the Cook."

Eugene Mullin has been engaged to take charge of the New York scenario office, and he leaves for the East shortly.

Rupert Hughes is writing a story as yet untitled which will feature Colleen Moore.

METRO

Rex Ingram is completing the interiors for "Turn to the Right."

Harry Beaumont has finished Viola Dana's "Glass Houses." Slow-motion photography adds novelty to this subject.

Otis Harlan, Philo McCullough, Max Davidson, and William Elmer have been added to Lytell's cast in "Keep Off the Grass." When the picture is finished both Lytell and

Tom Douglas, to be featured in the coming First National production, "Free Air," and recently seen in the Fox special, "Foot Falls"

Veiller will leave for New York on their vacations. The picture will be completed this week.

"Seeing is Believing" is the next Viola Dana subject. Harry Beaumont will continue as director. The continuity is being written by Edith Kennedy.

George D. Baker is expected to resume production next week on the series of Gareth Hughe's pictures.

FOX

Ten feature units are hard at work. Tom Mix is at the Grand Canyon for exteriors for "Go Get Her." Eva Novak is the lead and Lynn Reynolds is directing.

The Lincoln J. Carter melodrama, "The Fast Mail, is being produced as a special, starring Buck Jones. Harriet Hammond is opposite the star, and Jaccard is directing.

Willim Basell is beginning "The Roof Tree." Jack Dillon is directing.

Virginia Valli will play opposite Dustin Farnum in "Cursed." Bernard Durning is directing.

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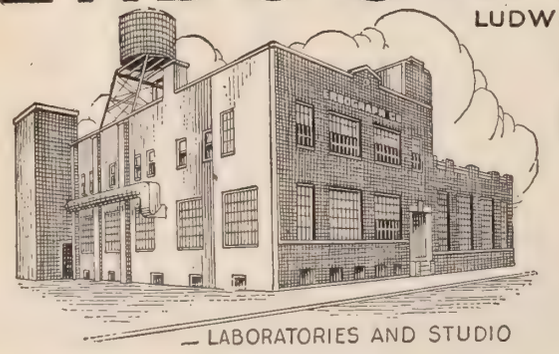

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ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

New Rialto Is Wonder Playhouse of Arizona

Rickards and Nace Theatre in Phoenix Is Truly Modern

One of the most modern and finest theatres in the State of Arizona—the Rialto at Phœnix—was recently opened by Jo E. Rickards and Harry L. Nace, doing business under the name of Rickards and Nace Enterprises. The Rialto is a work of art, and it is doubtful if any other town of 50,000 inhabitants in the country has such a magnificent and up-to-date theatre in

Jo E. Rickards

every respect. From the time that one enters the shallow lobby of the Phœnix house one forgets he is in a small city. The interior is that of a theatre in a large city, with its massive stairway and attractive foyer, the Tiffany blend walls and frescoed pilasters.

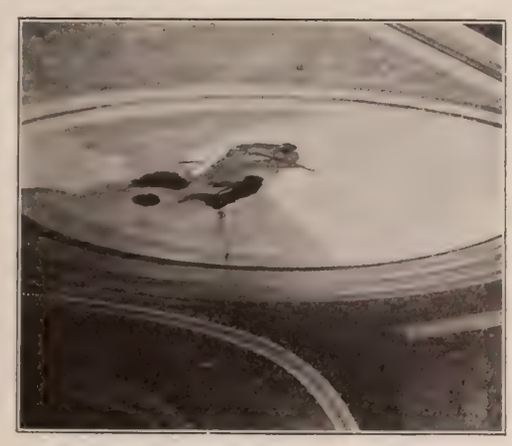
The Rialto conforms to no particular style or type of architecture, it being a composite collection of all of the successful ideas in the biggest picture theatres of both the East and West Coast. When the Rialto was conceived a member of the firm journeyed to New York, and through the good offices of the big picture makers in the East was able to secure drawings, sketches, photographs and detailed plans of the most successful of the many wonderful picture theatres throughout the East. A similar trip was launched in the West, and ideas were gleaned from the several successful picture houses of the Coast cities. Taking these groups of theatres with their many features and advantages, Rickards and Nace secured the services of Tom Weatherford, and with his assistance laid out and carried to completion what experts both East and West have pronounced as one of the most perfectly constructed, fireproof, concrete, motion picture theatres of its size ever built anywhere in the United States.

The front of the theatre covers 59 feet, the width of the lot, and rises to a height of 46 feet. A shallow lobby furnished in imitation of antique stone and with real Italian travatine base, has on each side two small business rooms, one devoted to the Cinderella Bootery, and the other to a modern shoe parlor.

The front of the building contains a giant steel reproduction of an Arizona sunrise, lifting its rays from just above the decorative marquise to a height of more than 40 feet. Intersecting and interwoven in the giant sunburst are the letters, "RIALTO." The sign contains many incandescent electric lights, and is connected with an automatic flasher which produces a continuous effect, as of a big golden sun coming up in the morning.

One passes to the right and left of the grand stairs on a black and white checkered tile floor into small subfoyers at each side. These foyers are most artistically decorated with shimmerings gold silks extending from the ceiling to the floor and a border valance drape of blue velour.

Stepping into the main auditorium on the ground floor, one is confronted on both sides by the Tiffany blend walls, which are done in perfect imitation of English tapestry. The pilasters which line the sides of the auditorium proper are richly frescoed in vivid orange, yellow and black from original drawings by Martin Sevision, who was responsible for the decorative scheme in Grauman's "million-dollar" theatre in Los Angeles.



Light dome ceiling of auditorium center. It is 30 ft. in diameter and has 380 40-watt lights on a four-color circuit

The lower floor is seated with French satin, gray finished, especially designed chains bearing on their standards the monogram R & N, and upholstered in blue Russian calf skin. The sloping floor of the lower auditorium leads to a commodious orchestra pit, in the center of which is the four-1manual console of the giant pipe organ. The pipes and effects of the organ

Harry L. Nace

which is the four-manual console of the giant are located on either side in the front of the auditorium, the music coming out through beautiful ornamented staff work which is lined at the back with yellow silks. The attractiveness is further enhanced by hidden lights which shower their mellow rays down over the colored silk, giving to the patron the effect of a giant French window through which the yellow evening light is shining. Surmounting these organ chambers are two pieces of Italian art modeling, representing two Cupid figures, one with violin, and the other with mandolin, on either side of a gold music lyre. Directly in front of the organ chambers circling the proscenium opening of the stage, is an exclusive Italian rococo scroll design in decorative staff relief which gives to the openings of the stage a massive and artistic appearance.

The reviewer in returning to the foyer of the theatre sees before him a grand staircase leading to a landing with the entrance of the balcony proper on either hand. This balcony is divided into three distinct classes. The lower

The Rialto, Phoenix, Arizona's new theatre. The giant electric sign represents the Arizona sunrise

section is equipped with especially designed semi-Morris chairs, and on each side, reaching toward the stage, are mezzanine boxes, which contrary to the usual run of box seats afford a most excellent view of the entire stage and picture screen. Rising in graduated steps back of the loge section is the balcony proper, containing specially designed upholstered seats, carrying in effect the French gray satin and blue tones of the bottom floor. The last 10 rows of the balcony at the top are separated from the main portion by a rail and contain the seats of the gallery, which has a separate entrance from the balcony leading over the court exit.

Perhaps nothing in the construction of the Rialto is more impressive than the beautiful mezzanine waiting room or ladies' parlor, paralleled with the top of the grand staircase. This ladies' room extends the entire width of the building on Washington street, and artistic French windows look out upon the principal business thoroughfare of the city. The inside wall of the ladies' rest room is cut into several arches which afford an excellent view of the audience passing in and out of the building. This arched section is artistically done and upholstered in blue velour. The ladies' room proper contains a tasteful set of wicker furniture, done in the prevailing gray tints of the house. The entire room is lighted by a number of exquisite floor lamps. This mezzanine floor will be at the disposal of the lady patrons of the theater afternoon and evening. Bridge tables will be available for parties who wish to take advantage of the cool theatre room in the afternoon.

For the comfort of the patrons the box-office of the theatre has been placed at the side, close to the sidewalk line. On entering the theatre one is greeted by usherettes in costume, who have stations at the right and left of the doors in the lower foyer. An attractive, exclusively original feature, and seen for the first time in the Rialto, are baby spot lanterns artistically hung just above the heads of the usherettes and supplied with colored plates which throw rays of tinted light down on the girls standing below.

At the right and left of the grand staircase are men's and ladies' retiring rooms, said to be the last word of the kind.

The stage of the Rialto, while mentioned last in the story, is perhaps the most up-to-date and unique feature of the entire theatre. It differs from all other stages in that not a piece of painted scenery is found within its walls. Under the direction of Edward H. Flagg an especially designed innovation has been introduced on the Rialto stage. When the theatre is thoroughly equipped a fine advertising drop curtain will be used as a working curtain against the proscenium and directly back of it will hang the largest velour drop ever constructed for a Western theatre. This beautiful plush drop is in harmony with the color scheme of the house and parts in the center, revealing the picture screen proper at the back of the stage. Instead of imitation painted scenery on the stage, it has from the proscenium opening to the picture screen plush furnishings, and Mr. Flagg has designed and placed in the Rialto a complete set of plush tabs or wings and drops. This plush scenery is in the color scheme of the house, and is high-lighted with burnished gold. Above the proscenium opening and extending entirely across is a blue velour valance drape, containing in its center a monogram R & N. and a giant R & N also occupies prominent place on the big velour front curtain, which parts in the center.

POWER'S PROJECTION

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Progress
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MARY PICKFORD

in

Little Lord Fauntleroy

From the Novel by Frances Hodgson Burnett

Directed by Jack Pickford and Alfred E. Green
Scenario by Bernard McConville
Photography by Charles Rosher
Musical Setting by Louis F. Gottschalk
Presentation by Joseph Plunkett
(Courtesy MARK-STRAND)
Screen Curtains by John Wenger
Power's Projectors Installed by
Will C. Smith, Motion Picture Equipment Corporation
Chief Projectionist, Anthony De Mott

Cast

Cedric Errol (Little Lord Fauntleroy). }
Dearest (his mother)..... }.....MARY PICKFORD
The Earl of Dorincourt (his grandfather)
CLAUDE GILLINGWATER
Bevis Errol (eldest son of the Earl).....COLIN KENNY
Wm. L. Havisham (the Earl's solicitor)....JOSEPH J. DOWLING
Mrs. McGinty (the applewoman).....KATE PRICE
Dick (the bootblack).....FRED MALATESTA
Hobbs (the grocer).....JAMES A. MARCUS
Minna.....ROSE DIONE
Her Son.....FRANCIS MARION
Rev. Mordaunt.....EMMETT KING
Mrs. Higgins.....MADAME de BODAMERE

To Little Lord Fauntleroy Mary Pickford has given a full measure of that personal charm and dramatic talent which she so abundantly possesses. In this play, however, she has also shown a true genius, an infinite capacity for detail, which makes Little Lord Fauntleroy a perfect production. Every phase of the direction and rehearsal of this exquisite play received her personal attention up to within a few hours of the premier on September 15th. It is therefore highly gratifying to us that, sparing no effort and no expense and after consultation with others having extensive experience in the showing of films

MARY PICKFORD SELECTED POWER'S TYPE-E PROJECTORS WITH POWER'S G. E. LAMP

for the Premier Presentation of Little Lord Fauntleroy
at the Apollo Theatre, Times Square, New York
September 15th, 1921

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Grand stairway leading to ladies' waiting room

Stage and screen of Rialto, showing opening organ grilles

In the Rialto theatre much attention was paid to the staff decorating scheme. There is perhaps nothing in the State of Arizona equal in beauty to the frieze panel which extends in a semi-circle on each side of the grand staircase. It represents a number of nude cherubs at play, the artist having conceived a dozen or more postures for the little advance agents of happiness. The walls of the Rialto are green, gold and blue Tiffany blended with the ceiling done in a rich golden brown surrounding the giant plaster dome in the center of the auditorium.

This dome contains a painting, originally conceived by Hernande Villa, of Los Angeles, one of the foremost picture painters of the West Coast. It is symbolic of Arizona, in that it contains a bit of the desert in the foreground, with the cactus and mesquite and shows in bold relief the kneeling figure of a Hopi Indian looking up into the face of a magnificent semi-draped female figure symbolic of music. Mr. Villa has named this picture "The Birth of Music to the Savage," and in painting it has caught the spirit of the mountain and desert and the unmatched Arizona skies. It is really the show piece of the theater and the figure of music in the dome is from original drawings of Miss Maureen Olsen of Phoenix, who consented to pose for Mr. Villa.

In the Rialto one finds everywhere rich Oriental rugs under foot, soft yielding carpets on the stairs and in the aisles. Aisles, stairways and stair landings are covered with Klearflax linen rugs. A wonderful cooling plant rushes into the building a fresh supply of cool and washed air every five minutes. The seats are wide and comfy. The space between them is ample, the vision is unimpaired from any seat in the big auditorium, either on the lower floor or the balcony. The front seats are as desirable as those in the rear, by reason of the fact that the screen is at the back of the stage and is thrown into deep shadow by the drapes or tabs that run from the opening to the picture sheet.

One of the novel bits of equipment which is sure to attract attention at the Rialto theater is the automatic ticket selling machine installed in the ticket office—the first in the state.

The automatic ticket selling machine prints and delivers any number of tickets in a single strip. More than that, it automatically gives the purchaser the correct change.

The combined ticket selling and money changing machine is practically "fool proof", and the possibility of mistakes in making change has been entirely eliminated. The machine is manufactured by the Automatic Ticket Selling Machine and Cash Register Co.

The Rialto is equipped with a Sturdevant ventilation system, representing an expenditure o $16,000.

The cooling plant is the type C washer, guar anteed to furnish air cooled to within fiv degrees of the wet bulb temperature. In opera tion, a huge fan sucks fresh air from outsid the building down into the cooling chambe where it is rushed with tremendous velocit through a fine spray of mist. The mist is cre ated by a powerful engine which forces wate through tiny spraying jets.

When cooled to within five degrees of th wet bulb temperature of the chamber the ai is forced into the theater, coming out throug some 600 mushroom vents. When it has serve its purpose it travels upward and is drawn b another big fan through the many ventilatin openings in the roof.

Drafts are eliminated in the cooling syste by the fact that the fan which draws air into th building drives 34,000 cubic feet of air a mir ute through the washer, whereas the fan whic draws the air out of the theater has a capacit of only 24,000 cubic feet a minute. Thus n suction is produced.

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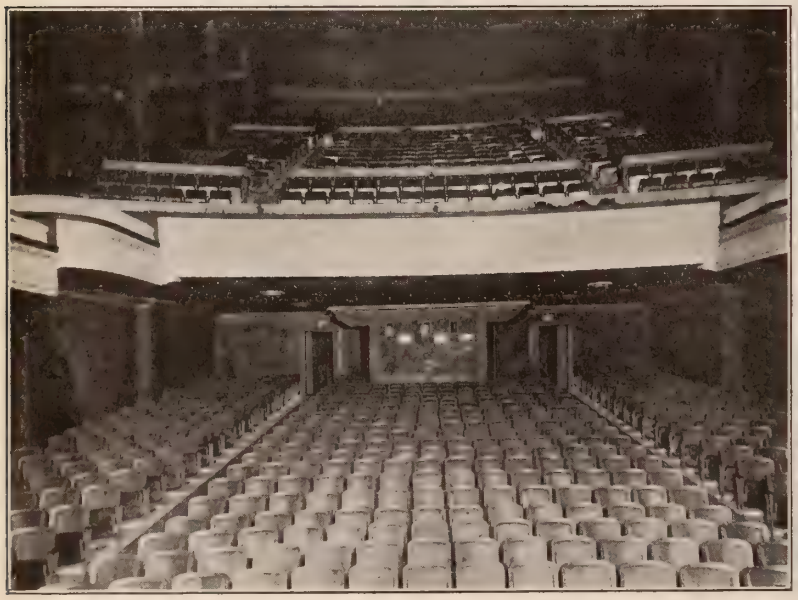

Interior of Rickards & Nace's Rialto, Phoenix, Ariz.

Ladies' room across the foot of second floor

A New Booklet on a New Subject

"The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen"

Prepared by the Kodak Research Laboratory
Published by the Eastman Kodak Company

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter –a program for example—can be read without eye-strain even while the picture is on the screen.

The booklet is free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Ventilation System Is An Asset That Pays Dividends

James F. Dailey, of Monsoon Co., Gives His Views

"But, have you ever considered the point of the exhiibtor as regards the installation of a ventilation system?"

This question was addressed to James F. Dailey, President of the Monsoon Cooling System, Inc., by a representative of the Motion Picture News, and the following was Mr. Dailey's reply, which is, by the by, as full of interest to the exhibitor who has a ventilating system as it is to the exhiibtor who is only thinking about installing one.

"Whenever we plan a cooling, heating or ventilating system," said Mr. Dailey, "we consider the 'point of view' of the exhibitor, FIRST. As a matter of fact we began to think about the exhibitor long before he had any idea we were in business. We were planning for his benefit. Our installations are always designed to meet the conditions at hand; in other words, the exhibitor does not buy, what you might call, a 'stock' installation when he buys a cooling, heating or ventilating system. Every installation is made according to its particular requirements. As different engineers have varied ideas as regards the best way in which to cool or heat or ventilate a theatre or any other building for that matter, there are many different systems; the same as there are different makes of boilers used for heating purposes. And for this reason I say there can be no 'stock' installations, no set scheme that will work as well in one theatre as in another.

"For example, a system that will prove successful in a theatre without a balcony will not give the same results where a balcony is installed. The size of the unit, or the motor must be figured according to the work required of it. If a system is installed properly it will prove a boon to the exhibitor installing it; but he must remember that there are specialists in this line of endeavor, and he cannot expect to get the same results from a wall fan that he will receive from a scientifically designed and constructed cooli system.

"During the warm months the great problem the exhibitor has to face is t loss of business due to hot weather, a therefore, his greatest need is a cool th tre. In fact, this problem confronts h as early as April and stays with hi sometimes, until late October. With t first feeling of warm weather the hibitor's business begins to slide. patrons crave a cool place. It's up to h to give it to them. And it's not an i possibility! This is a proven fact. Th are hundreds of theatres with cooling s tems installed wherein the business normal and the owner laughs at the he

"For illustration, here is a typical stallation (see Fig. 1 and Fig. 2) for t usual small type of theatre with only first floor to contend with. A penthou large enough to house the proper instal tion necessary, is built upon the roof the theatre. Cool, pure air may be s

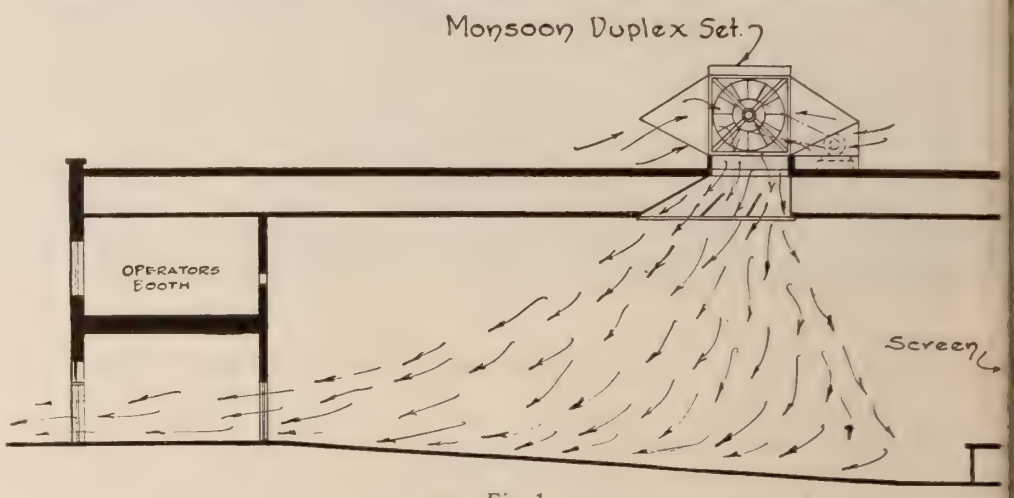

Fig. 1

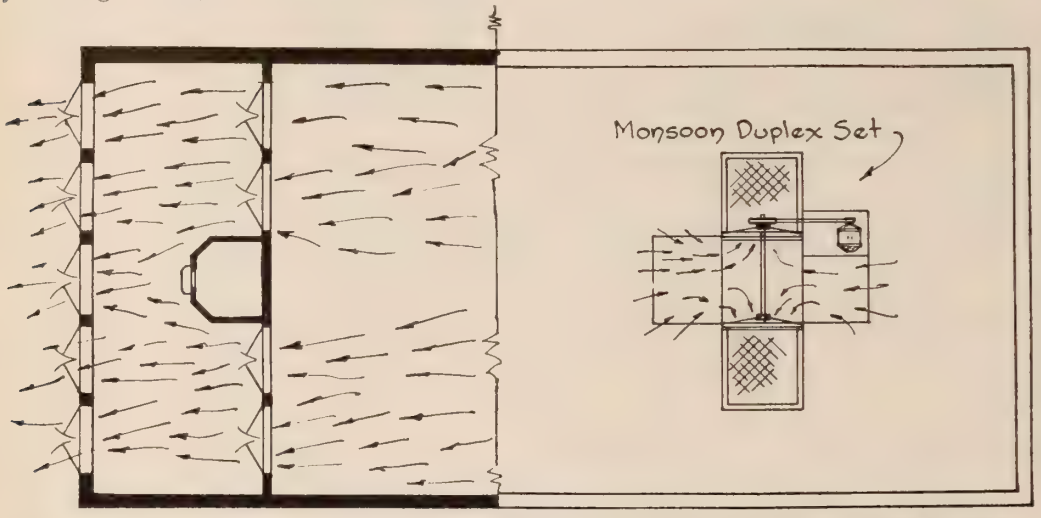

Fig. 2—Arrows indicate the direction of the air currents and show how the cooling breezes sweep through the entire house

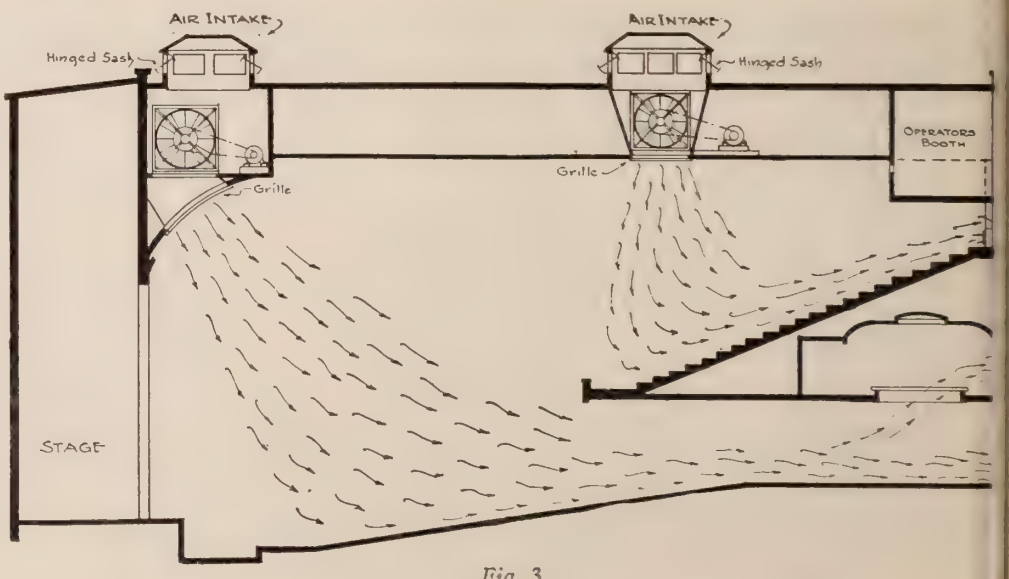

Fig. 3

Series I
Outside Diameter—$2\frac{1}{32}$ in. (51.6 mm.)
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Outside Diameter—$2\frac{23}{32}$ in. (69.3 mm.)
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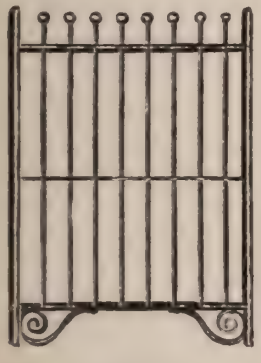

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Architects and Engineers

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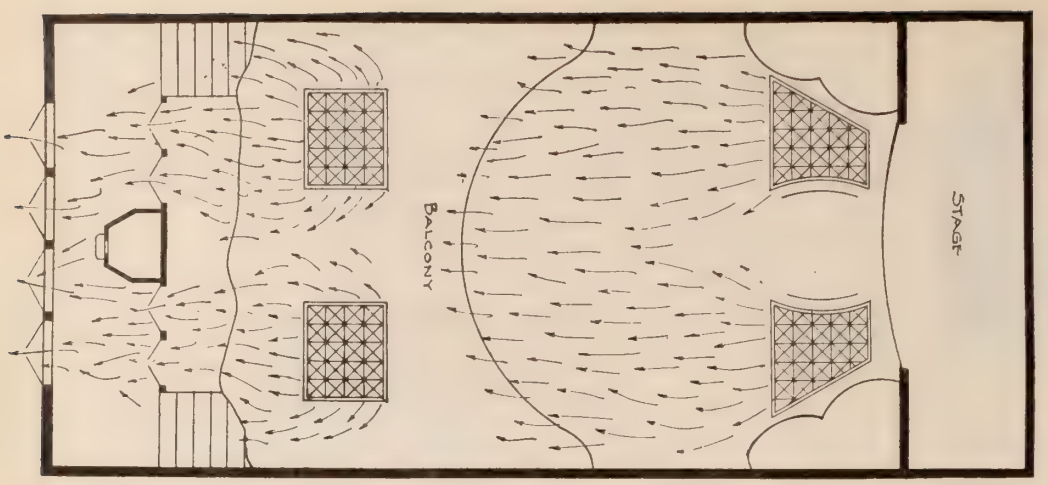


Fig. 4

plied through openings in the ceiling above the screen in sufficient quantities to insure comfort at all times.

"Another and very efficient installation for a larger house is where we have a theatre with a first and mezzanine floor and balcony. (Fig. 3 and Fig. 4.) The apparatus may be installed in the attic space between the roof and ceiling (Fig. 5) or, if this space is not large enough, upon the roof. The unit above the proscenium arch supplies fresh air sufficient to cool the main auditorium and mezzanine floor, while another unit above the balcony takes care of the balcony portion.

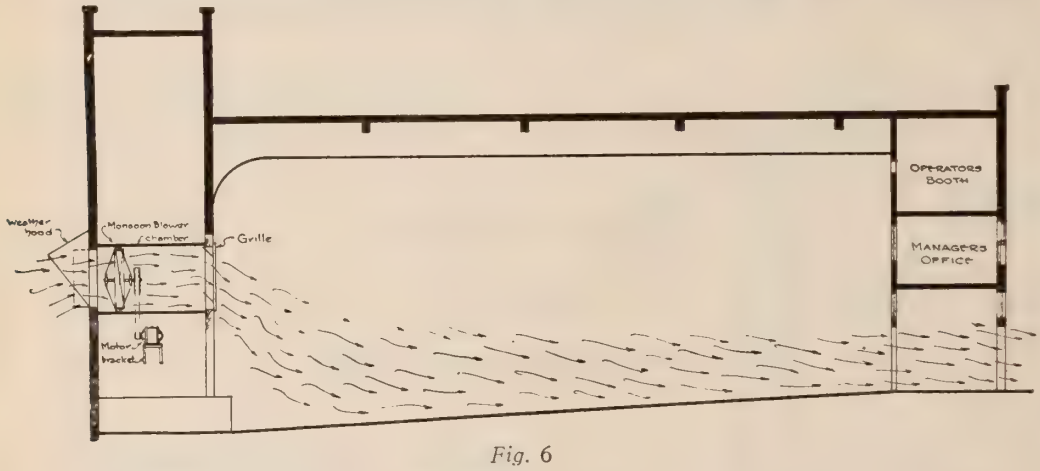


Fig. 6

This installation provides an excellent, even distribution of air at all times, insuring a cool theatre during the hottest weather.

"There are times when it is impossible to place an apparatus either in the attic space or on the roof. In this event a single unit may be installed on each side of the screen with the fresh air intake in the rear wall, and, with a slight change in the position of the apparatus, the intake opening may be placed in the side walls with equal effectiveness. This provides an excellent installation for a small theatre (Fig. 6 and Fig. 7).

"Simple construction (Fig. 8) is used when a roof penthouse is required. Steel framework, cut to correct lengths, with holes properly punched and each piece lettered in accordance with a diagram and list of instructions make it easily assembled. The house carpenter can build it without difficulty."

"But," continued the interviewer, "are not these installations costly? Perhaps the average small exhibitor cannot afford to install a system that will give him satisfaction."

"Any exhibitor can afford anything that will make or save money for him. That is within reason. I don't mean to say that an exhibitor should go to the expense of installing some elaborate system of ventilation just for the sake of having a cooling system, and, moreover, he doesn't have to. He can get an efficient system; a system that will take care of the conditions at *his* theatre at a reasonable cost and the expense of operation and maintenance well within his abiilty to meet. A careful man places insurance on his building and contents against fire. A cooling system is, certainly, insurance against loss of business in hot weather.

And, after all, what does the expense amount to? A little carpenter work, material and labor and the cost of the equipment. It certainly should more than pay for itself the first year. It is, truly speaking, an asset."

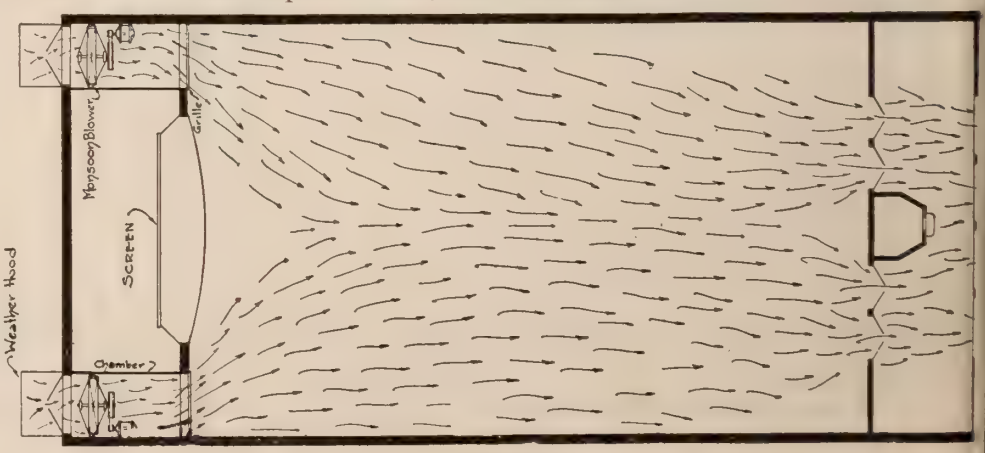


Fig. 7

Cases Aid Schade

The "announcement case" is the latest idea of George J. Schade, owner and manager of the Schade theatre, Sandusky, O., who enjoys a wide reputation as an originator of ideas.

Schade has had half a dozen of these cases constructed and they occupy conspicuous places in the lobby of the Schade establishment.

The latter part of August found the

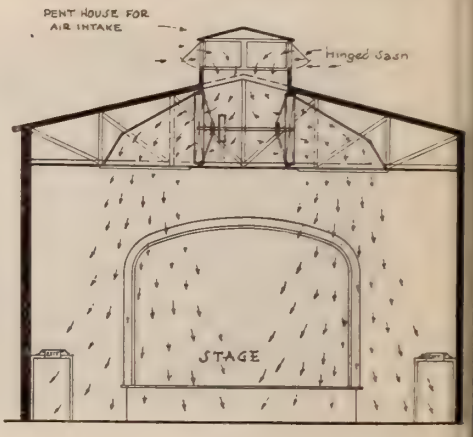


Fig. 5

Installation between roof and ceiling. No penthouse is required, merely a hood over roof intake opening

all filled with cards announcing the coming of First National attractions.

A few days before the cases—neat contrivances made of wood, brass and glass with spaces for four lobby cards—were delivered, Schade contracted for seventeen First Nationals for showing during the months of September and October.

The Sandusky newspapers considered the contract insuring a big run of First Nationals at the Schade of sufficient importance to write a news story around the fact.

Plan Linden, N. J., Theatre

A two-story theatre building will be erected at the corner of St. George and Chandler Avenues, Linden, N. J., by Rothen, Richmond and Chandler, of Newark. Abe J. Silberstein, of Linden, is the architect.

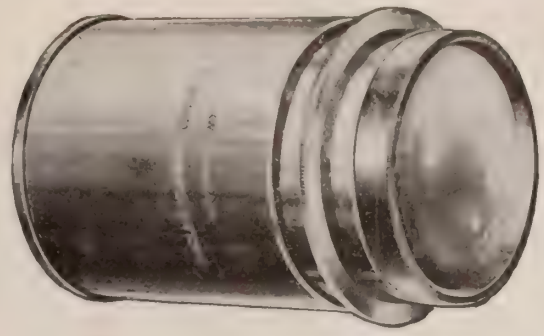
Another Important New York Theatre—

THE SHERIDAN

Sheridan Square

OPENS WITH THE RAVEN "HAFTONE" SCREEN

Raven Screen Corporation
One Hundred Sixty-Five Broadway, New York



Gundlach Projection Lenses will be the standard equipment of the new model Motiograph Machines made by the Enterprise Optical Mfg. Co.

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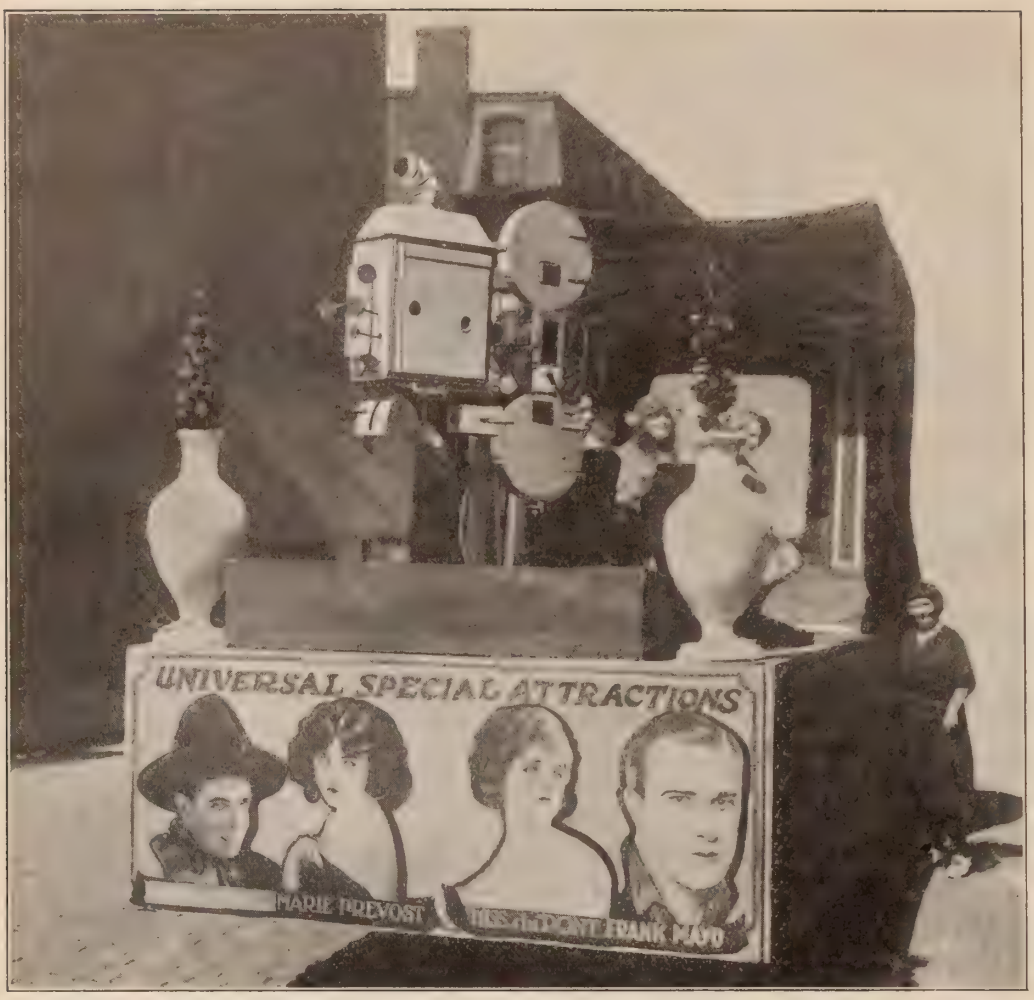

Simplex float in the Labor Day parade at Boston, Mass.

Operators in Labor Day Parade

In the annual Labor Day parade, held on Monday last at Boston, the division headed by the Moving Picture Machine Operators' Local attracted much attention. The operators carried a huge American flag and closely following behind were auto trucks showing motion picture machines and equipment.

The second float in line, that of the Boston branch of the United Theatre Equipment Corp., was fitted in a unique manner with a U. T. E. Proctor Automatic Projector, so arranged as to prove to the public the fact that this is an absolutely fireproof motion picture projector.

The Boston *Post* makes the following comment: "The second float showed the admirable safeguards from fire with which the projectors are now supplied."

Simplex Had Novel Float in Parade

As a contributing feature to one of the most successful Labor Day parades that the Central Labor Union of Boston has yet attempted, the exhibits and floats used by the Boston Motion Picture Operators' Union, Local 182, met with tremendous favor by the thousands who witnessed the annual outpouring of labor's hosts through the Hub's crowded but historic thoroughfares.

The members of the Boston Motion Picture Local under the leadership of President Thad. Barrows and business agent James F. Burke, assembled at th starting point 180 strong.

The position in line occupied by th movie men afforded a splendid opportu ity of showing their elaborately dec rated floats, the most conspicuous ar popular one being that staged by the Bo ton Motion Picture Supply Co., Southe New England distributors of the Simpl Projector.

This float represented a miniature sta setting in which was placed a moti picture screen. Facing this screen was sloping floor upon which were mount several rows of regulation theatre sea In line with these seats and shooting c rectly at the screen was a large comple Type "S" Simplex motor driven proje tor finished in French ivory enamel wi nickeled trimmings. A member of t Operators' Union with an assistant sto in charge of the machine, both men bei attired in the marching costume. T "Audience" occupying the theatre sea upon the float consists of five extreme pretty young women representing many popular movie stars while the ma contingency of movie stars was repr sented by one young man who imperso ated the well-known Mr. Chaplin.

The Simplex machine in its attracti setting received a great share of attenti not only along the line of march but the start and finish of the parade or whe ever a halt was called for, which stop stantly seemed to be the signal for hu dreds of curious folk to press clo against the truck in their efforts to obta a "close-up" of the machine which is a vertised as being in 75 per cent of t downtown Boston theatres.

Float of the operators' union in the Labor Day Parade, Boston, Mass., furnished by the United Theatre Equipment Corporation

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Manager John F. Dittman turns the first shovelful of dirt on his new "Lincoln" theatre, Freeport, Ill.

Break Ground for Lincoln Theatre

John F. Dittman is rushing work on his newest enterprise, the Lincoln theatre at Freeport, Illinois. The new project was inaugurated on August 29th, when Mr. Dittman personally turned the first shovelfull of dirt for the excavation, and he will push the erection of the house in every possible manner in order to open its doors at an early date.

Freeport was the scene of the historic debates between Abraham Lincoln and Steven A. Douglas, and the fact that the theatre will be a memorial to the great emancipator, as well as one of the most elaborate and handsome theatres in the country, makes the interest in this house, not only local, but national in its scope.

Monsoon cooling system installation in Palace theatre, Wichita, Kans. On the roof are one No. 8 Duplex Set and one No. 6 Duplex Set, both enclosed in roof pent houses

Rapp & Rapp, the Chicago achitect who are responsible for the plans of suc theatres at the Tivoli, Riviera, and th newest of Balaban & Katz's houses, th Chicago, prepared the plans for the Lin coln, according to Mr. Dittman's idea and it is expected that when the Linco is completed it will rank well up with th other houses which these architects hav designed.

The plans call for a fourteen hundr seating capacity theatre with every .co ceivable sort of modern improvement the way of lighting, heating, ventilati and electrical device, and will be a re cinema palace.

Mr. Dittman has dreamed over th house for years and visited the most cel brated motion picture theatres in Ameri for ideas, and then set about going the one better.

The success of the Lincoln will sho that the most expensive and elaborate theatres are possible in cities of the si of Freeport, as well as in metropolit centers.

Society of Motion Pictur Engineers

The motion picture industry in general may look forward to the annual convention of the Society of Motion Picture Engineers, with anticipation. Important discussions and some exceedingly interesting papers are under preparation. The fall meeting promises to be even more worth while than any of the past successful sessions.

The fall convention is scheduled to take place in Buffalo, N. Y.

The dates are October 24th to 27th inclusive.

No arrangements have been perfected as yet, for hotel accommodations. These will be made within the next few weeks and will be announced by mail to the members and through the trade papers to the industry at large.

The annual election of officers will constitute one of the important phases of this coming session.

Altogether, the event will be worthy of attention by all interested in the welfare of the motion picture industry.

Wallerstein Bros. Plan Another

Plans are being made by the Michig City Theatre Corporation to erect a ho in Michigan City, Indiana, to be called Tivoli. Plans are being drawn by arc tects Newhouse and Bernham of Chica Ill. The Tivoli will have a capacity 2,080. Abe and J. Wallerstein, who o the Starland, Idle Hour and Dreaml theatres in Michigan City, are on board of directors of the Michigan C Theatre Corporation.

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Simplex in Star Theatre

F. Levere Winne, of the Star theatre, Cherry Valley, N. Y., was in New York City this week in the interests of the Maqua Printing Co., of Schenectady. Mr. Winne states that he recently installed a new Simplex Type S projector in his theatre.

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Feature Subjects of Short Length

"The Toreador"

(Clyde Cook Comedy—Fox—Two Reels)

IT is fitting tribute to Clyde Cook that his comedies carry such a fine brand of humor that they have been selected for a conspicuous place in the New York Hippodrome's new show, "Get Together." "The Toreador" is another feather in Cook's cap—that his versatility knows no bounds. He seems to be especially gifted to find merriment in any type of characterization. And his bull-tosser may be placed alongside of his guide, sailor, huntsman, et-al, as something quite extraordinary in humorous pantomime. A huge audience capitulated to his talent in extricating fun from dodging big cannon balls. He was one of a quartette led forth to sunrise slaughter. When his predecessors marched through the door, he remarked that they made an awful noise closing it after them. He little dreamed that the cannon balls were making the tremendous concussion.

Again he had the audience laughing when he exploited some of his acrobatic agility—a trick which cannot be duplicated by his contemporaries. He simply doubles up with his hands in his ankles and a false head is carried around. The huge villain didn't know what to make of the dwarf—who walked around even when his false head was decapitated. The bull-throwing episode is another laugh-getter. The snorting beast comes up very much bandaged, and Cook walks off in a triumphant manner. The final shot discloses him operating his meat market like a born butcher. There is no doubt that the comedian starts the Hippodrome show with a bang.—*LAURENCE REID.*

"Winners of the West"

(18 Episode Serial—Universal)

UNIVERSAL has solved the censorship question regarding serials in such an eloquent fashion that its policy will serve as a beacon light for its rivals in the field. Holding the idea that the "continued photoplay" is patronized largely by children it has gone ahead and produced a serial which will not only satisfy the censor but delight the children as well, for it depicts what may be considered the most stirring period of American history—the gold rush of '49. Every child has conjured up in his imagination the glorious days of the West. Now the history book is visualized as it pertains to the colorful period when John C. Fremont opened the trail to California, and Kit Carson, the picturesque scout, carved his name for deeds of adventure and daring.

"Winners of the West" is not only rich in its educational values, but it serves in stimulating the pulse because of its stirring action—all of which is as authentic as a history book can make it. It is about the first serial within our memory which has not relied upon a series of wildly melodramatic incidents for its appeal. Every character, every scene is a visualization of the days of '49. So the spectator approaches this picture responsive to its authenticity and the fact that he is witnessing stark realities. Fremont, the romantic, dashing pioneer, Carson, the Indian fighter and idol of every American boy—these are figures here who will cause any audience to sit fascinated and enraptured. Time and environment will be forgotten, so faithful is the incident, so enlivened the action, so keen the suspense.

"Winners of the West" is a red-blooded American history transferred to the screen with undeniably rich dramatic strokes. You follow the start of the expedition from Boonville, Missouri. The hardy pioneers have heard the astonishing news that gold is flowing from Sutter's Creek and the big prairie schooners are on their way. It is a thrill that will capture the heart of every spectator. His pulse will respond to the suggestion that danger lurks everywhere. They were makers of history—these doughty pioneers. And they have reached the screen with wonderful fidelity. Certainly the first three episodes indicate that here is the real serial—a true adventure story and one altogether wholesome. The backgrounds are awe-inspiring, the acting reaches a verisimilitude of life itself. And with Art Acord, the popular cowboy, interpreting a romantic role, there is no reason to doubt the absence of thrills. Edward Laemmle has seemingly directed this feature with an inspiration born of enthusiasm for his work. It has great exploitation possibilities—the schools, the Boy Scouts will find it a constant source of entertainment as well as an authentic picturization of a stirring period. Get ready to cash in here. You'll have them flocking to your theatre in droves.—*LAURENCE REID.*

"The Stork's Mistake"

(Campbell Comedy — Two Reels — Released Through Educational Exchanges, Inc.)

W. S. CAMPBELL offers the first of a new series of comedies for Educational release in "The Stork's Mistake." It has the advantage of being a whimsical, unusual piece of work with children playing the leading roles. A large part of it deals with a fairy story. Dr. Stork, a grotesque individual with elongated nose, is shown at work in Babyland. Infants of all sizes and colors sit upon shelves, awaiting the call that will send them into some earthly family. In the workshop are eight and ten-year-old children playing the part of gnomes who model the future babies out of clay, bake them in an oven, and then draw forth laughing, live babies. These gnomes neglect one of their prospects to roll the dice, and he is overbaked and comes forth a shiny-skinned negro baby. Then comes some trick photography as a stork takes the baby in his beak and flies across the country in true accord with the fable.

The comedy is sufficiently whimsical to overcome its shortcomings in the way of rapid-fire action or comedy gags.—*MATTHEW A. TAYLOR.*

Exhibitors'
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"No More Gasoline"

(Chester Outing—One Reel—Released by Educational Exchanges)

CHESTER takes his followers to Rio de Janeiro in Brazil in this scenic, but he does not bother much about the city or its types of inhabitants. Instead his screen travelers climb the mountain which pokes its head, an exceedingly elongated one, far into the heavens in back of the city. Interspersed between the mountain climbing shots are views of various Brazilian hospices and titles eulogizing Brazilian coffee. The Brazilian maxixe is also illustrated by two natives. A few really beautiful views of the picturesque city and its curving harbor, as seen from the mountain summit, end the reel.—*MATTHEW A. TAYLOR.*

"The Vagrant"

(Mermaid Comedy — Two Reels — Released Through Educational Exchanges, Inc.)

LLOYD HAMILTON is the star of this Mermaid comedy, which even a number of reasonable new gags cannot make really laughable. It jogs along at a fair pace with Ham always in hot water with a burly policeman. Careful attention has been paid to the production and there is an earnest attempt to bring in new hokum. There is no story. Hamilton is a tramp and an officer of the law is intent upon forcing him to get a job. The two reels are practically one long chase, with all the variations known to comedy-makers thrown in.—*MATTHEW A. TAYLOR.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the botto

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May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
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One two-reeler every two weeks.
The Fighter of Diamond X.....2
The Desperate Chance.....2
The Scorpion's Sting.....2
Tangled Trails.....2
The Stranger.....2
The Eagle Man.....2
The Golden Lure.....2
A Daughter of the Law.....2
The Outlaw's Revenge.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Handeller (Balancing).....1

GEORGE H. DAVIS

The Heart of the North (Roy Stewart).....6
Isobel, or the Trail's End (House Peters-Jane Novak).6

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Fresh Heir.....2
Snooky's Blue Monday.....
Snooky's Wild Oats.....
Ready to Serve.....
Just in Time.....

CHRISTIE COMEDIES

Let Me Explain.....
Southern Exposure.....
Sneakers.....
Short and Snappy.....
Red Hot Love.....
The Restless Sex.....
Scrappily Married.....
Man Versus Woman.....
Hey, Rube.....

HUDSON BAY TRAVEL SERIES

An Eskimotion.....
It's a Great Life—If.....
Hides—and Go Seek.....
A Tale of the Fur North.....

TORCHY COMEDIES

Torchy's Promotion.....
Crowning Torchy.....
Torchy's Big Lead.....
Torchy Mixes In.....
Torchy's Night Hood.....
Torchy's Double Triumph.....
Torchy Turns Cupid.....
Torchy's Millions.....

MERMAID COMEDIES

Sunless Sunday.....
The Greenhorn.....
Bang.....
Holy Smoke.....
Moonshine.....

SPECIALS

Polo—Slow Motion.....
Modern Centaurs.....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Babe Ruth—How He Knocks His Home Runs....
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

Jogging Across Sawtooth.....
Hitting the Hot Spots.....
One Peek Was Plenty.....
The Red Trail's End.....
Hitting the High Shots.....
The Worst Was True.....
Putting Nature Next.....

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....
The Man Who Always Sat Down.....
Water Trails.....
The Will o' the Wisp.....
Voices of the Sea.....
The Business of Camping.....
The Isle of Desire.....

CHESTER SCREENICS

Old Moose Trails.....
New Wine in Old Bottles.....
Philippine Futurity—An Angle in Idaho.....
Buzz-z-z.....
From Deer to Dam.....
Sultans of the Sea—Getting a Toe Hold.....
No Hope for the Drys—Silver Silences.....
Then Company Came—Art Is Everything.....

VANITY COMEDIES

Spiking the Spooks.....
It's Your Move.....
Ninety Days or Life.....
How She Lied.....
Spooners.....
Rocking the Boat.....

GAYETY COMEDIES

Assault and Flattens.....
Standing Pat.....
Hero—Pro Tem.....
A Handy Husband.....

WORLD WANDERINGS

South Sea Magic.....
In Dutch.....

MISCELLANEOUS

Dixie.....
Golf—Slow Motion.....
Japanese Judo—Pedagogical.....

KINOGRAMS

Sundays and Thursdays.....

DRAMA

The Kick Back.....
The Big Idea.....

FOUITY PICTURES CORP.

Charge It (Clara Kimball Young).....
Straight from Paris (Clara Kimball Young).....
Hush (Clara Kimball Young).....
Mid-Channel (Clara Kimball Young).....
She Played and Paid (Fannie Ward).....
Whispering Devils (Conway Tearle).....

Release Information continued on page 1788

"LITTLE LORD FAUNTLEROY"

(Mary Pickford-United Artists)

Mary Pickford's Ideal Picture—Certainly a Rare Treat for Her Legion of Admirers

THERE are probably not very many readers of Frances Hodgson Burnett's appealing study of childhood, "Little Lord Fauntleroy," who have not at some time remarked to themselves what a wonderful subject it would make on the screen for Mary Pickford. Certainly the figure of the gallant little Lord (whose tenderness and playfulness are qualities associated with the star) might seemingly have been written with her in mind so ideal is her impersonation. If "Stella Maris" was her histrionic triumph, certainly "Little Lord Fauntleroy" is her artistic triumph. You unconsciously associate Mary Pickford with the role because it is suggestive in every whim and impulse with her personality. And so she comes into her own here in this sweetly sentimental study of childhood.

Every juvenile will take this picture to his heart and the star will be further visualized in the memory as a living symbol of youth. And those who have grown to maturity will become children again for a night. Certainly its appeal is undeniably tremendous for it tugs at the heart by encouraging sentiment and tenderness. The pictorial qualities of the feature will excite the highest admiration. Particularly are they noticeable in the exceptional double exposures, which present Mary in the dual role of the little Lord and Dearest, his mother—the camera work being so artistic that it surpasses anything of the kind ever before attempted. Even an expert cannot discover the dividing line. The embraces, the walks together, the various conversations indulged in by the figures—these not only bring forth the star's ability to differentiate them but the double exposure work is so exceptionally fine that her performance is accentuated.

The picture could be profitably shortened in the early reels since it emphasizes atmosphere and characterization with very little play of action. However, when the little Lord comes into his inheritance and, moving to England, takes up his abode in the castle of his crotchety, old grandfather Earl, the picture develops a sweep of dramatic clashes which offer full compensation. Pathos accompanies humor in nearly every scene. And there are pauses to emphasize some trait of character. Indeed the story is adapted with splendid fidelity and is told clearly. The staging brings credit upon the directors, so in harmony are the scenes with the atmosphere and period of the story. The castle is a massive piece of mid-Victorian architecture. You catch the pathos of the Earl's lonely life and that of the tiny boy as they stamp through its exceptionally large chambers—so cold and medieval in appearance. This is a triumph too. It shows no expense has been spared to make it accurate and distinctive.

The playful interludes are brought forth in fine relief, the scene when the boy tenders a dinner party to the tenants being rich in mirth and humanity. But the most conspicuous moments are those which feature the transformation of the grouchy Earl. So subtly, so delicately, does Claude Gillingwater show this regeneration that it seems like a work inspired. Here is character acting of the highest order—a study unique in the sense that you can almost look inside the man's brain and see it dictate its impulses. Joseph J. Dowling and Kate Price are in the cast and render good performances.—Length, 10 reels.—*Laurence Reid.*

THE CAST

Cedric Errol (Little Lord Fauntleroy) / Dearest (his mother) ..... Mary Pickford
The Earl of Dorincourt (his grandfather) ..... Claude Gillingwater
Bevis Errol (eldest son of the Earl) ..... Colin Kenny
Wm. L. Havissham (the Earl's solicitor) ..... Joseph J. Dowling
Mrs. McGinty (the applewoman) ..... Kate Price
Dick (the bootblack) ..... Fred Malatesta
Hobbs (the grocer) ..... James A. Marcus
Minna ..... Rose Dione
Her Son ..... Francis Marion
Rev. Mordaunt ..... Emmett King
Mrs. Higgins ..... Madame de Bodamere

By Frances Hodgson Burnett.
Scenario by Bernard McConville.
Directed by Jack Pickford and Alfred E. Green.
Photographed by Charles Rosher.

PROGRAM READER

Manager ———— takes great pleasure in announcing the appearance of Mary Pickford in her greatest triumph, "Little Lord Fauntleroy," at the ———— theatre next ———— for a limited engagement. This adaptation of Frances Hodgson Burnett's fascinating story of the little boy whose mother never allowed him to grow up is one that appeals to every person, parents and children alike. It makes a charming picture since it details with all the sentiment, pathos, humor and characterization intact. The picture takes the spectator from America to England and the charm of the settings, the wonderfully fine acting by the star and her able assistants are sufficient to enlist the sympathy and regard of every audience.

CATCH LINES

Come to the ———— and see Mary Pickford, America's sweetheart, in her greatest triumph, "Little Lord Fauntleroy."

See Mary Pickford in "Little Lord Fauntleroy," adapted from Frances Hodgson Burnett's story. Wonderfully appealing and charming. Positively her greatest triumph.

"JUNGLE ADVENTURES"

(Martin Johnson-Exceptional Pictures Corp.)

Certainly a Novel and Picturesque Film Entertainment

WHAT could be more diverting than a presentation of Martin Johnson's "Jungle Adventures" after one has become surfeited with the photoplay? Certainly here is a screen novelty which is bound to interest everyone because of its wealth of scenic investiture, and the fact that Mr. Johnson has conducted an exploration into a land only partially discovered by the spectator. The geography has only given an inkling of this fascinating jungle country of Borneo. And now it is visualized with such a display of color and atmosphere that the appeal of this photographic record takes on a force which is irresistible in its power to fascinate the onlooker and cause him to marvel at the risk that the explorer took upon himself. For it must have been some risk.

An eerie feeling sort of sweeps over one in accompanying the Johnsons on this adventure. One instinctively feels danger lurking everywhere. It might be found just around the bend of the river. For the jungle swarms with wild animals and poisonous reptiles—to say nothing of the lost tribe who may be cannibals or head hunters. But as you feel this glow of suspense which makes you grasp the arm of your chair, at the same time you are drinking in as marvelous an assortment of picturesque scenes as Nature has in her collection. You are in intimate contact with the awe-inspiring jungle.

The Johnsons are accompanied by a faithful retinue of natives. Every member of the party is enthusiastic and seemingly happy. And so they paddle up the Kinabatangan River. New and strange vistas appear before them at every twist and turn of the stream. And thrill after thrill is caught. Particularly thrilling is the capture of a huge crocodile which had succeeded in devouring one of the native boys, according to a subtitle. But the outstanding shot in this highly interesting record is the filming of the elusive orang-outang who is caught silhouetted against a network of vines, performing with all the agility of the specie. Again a herd of wild elephants lends a thrilling touch. Mr. Johnson has used a highly magnified lens to make a close-up of a long shot. Even so, the goodly distance he maintained was hardly sufficient because of the charge they made toward the camera.

When the lost tribe is discovered and some other strange animals are registered, the party floats back with the current. It is a beautiful shot which discloses the explorer's floating hut. And the camera has caught the scene from many surprising angles. We have never seen finer photography. In all "Jungle Adventures" is a rare treat. It is artistic, novel, and instructive and certain to be appreciated everywhere. Arthur Hoerl deserves tribute for his editing and titling. He has accentuated the humor and brought forth the adventure in the shape of a most interesting story.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The adventurer ..... Martin Johnson
The heroine of 1,000 thrills ..... Osa Johnson
The elusive one ..... Orang-outang
The lazy one ..... Cuss-Cuss
The one who laughs ..... Teddy
The flighty ones ..... Heron / Crane
The wicked one ..... Crocodile
Giants of the Jungle ..... Themselves
And the Lost Tribe, supported by denizens of the wilderness in their native haunts.

Produced by Martin Johnson.
Edited and Titled by Arthur Hoerl.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is Martin Johnson's "Jungle Adventures," which is a rarely beautiful scenic, a fascinating adventure in Borneo. The picture does not present any plot other than the desire of the adventurers to find excitement and thrills as they go in search of jungle birds and beasts and discover a lost tribe. Martin Johnson has long been recognized as one of the most intrepid travelers. He undertakes his journeys with an eye toward satisfying his curiosity as well as recording his trip by means of the camera so that those who have not his gift for adventure may be able to participate in the beauty of scenery and the excitement of hunting big game. "Jungle Adventures" is mostly a river cruise in the heart of Borneo. Mr. and Mrs. Johnson are accompanied by natives. Canoes, rafts, and other primitive methods of navigation are employed and the spectator is certain to be transported as his gaze rests upon the marvelous scenery. There is a thrill attached to every scene.

PROGRAM READER

How would you like to take a trip through the wilds of Borneo—to see the various jungle birds and beasts—to tremble with excitement in watching wild elephants in pursuit of you—to catch a thrill over the capture of a huge crocodile—to glide in a canoe or a raft along a river that carries you into the heart of the jungle. Perhaps you will encounter head-hunters and cannibals. At every turn of the river, there is the enchantment of the scenery, and a new vista carries tremendous appeal. "Jungle Adventures" the Martin Johnson picture will be the feature attraction at the ———— theatre next ————. This is a picture you cannot afford to miss. It is a fascinating and thrilling journey.

CATCH LINES

See Martin Johnson's "Jungle Adventures." The thrill of a lifetime. All you have to do is watch the screen. No danger attached for you. Yet you catch the thrill.

"Jungle Adventures," the Martin Johnson picture of life in Borneo, is coming to the ————. Don't miss it.

Advance Information on All Film Releases

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT

Sept. 25—"The Affairs of Anatol" (Cecil B. De-Mille Prod.) 8806
Sept. 18—"Dangerous Lies" (Paul Powell British Prod.) .....
Sept. 18—"The Golem" (Special) 5398
Sept. 11—"At the End of the World" (Betty Compson) 5729
Sept. 4—"The Great Moment" (Gloria Swanson) 6372
Sept. 4—"The Hell Diggers" (Wallace Reid) ... 4277
Aug. 28—Crazy to Marry (Roscoe Arbuckle) 4693
Aug. 21—Wealth (Ethel Clayton) 5141
Aug. 21—The Conquest of Canaan (Thos. Meighan) . 7015
Aug. 14—Passing Thru (Douglas MacLean-Ince Prod.) .....
Aug. 14—The Whistle (William S. Hart) 5359
Aug. 7—The Princess of New York (Donald Crisp-British Prod.) 6000
July 31—The Lost Romance (Wm. De Mille) 6443
July 24—Behind Masks (Dorothy Dalton) 4147
July 17—Life (Brady Prod.) 4838
July 10—The Mystery Road (Paul Powell-British Prod.) .....
July 10—Too Much Speed (Wallace Reid) 4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.) 6768
June 26—Sham (Ethel Clayton) 4888
June 19—The Bronze Bell (Ince Prod.) .....
June 19—One a Minute (Douglas MacLean) 4510
June 12—Appearances (Donald Crisp) 5334
June 12—White and Unmarried (Thomas Meighan) 4458
June 5—The Wild Goose (Cosmopolitan Prod.) .. 6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson 5964
May 22—Too Wise Wives (Lois Weber Prod.) .. 5164
May 15—King, Queen, Joker (Sid Chaplin) 5016
May 15—Oh Jo (Dorothy Gish) 4956
May 8—Deception (Special Cast) 7799
May 8—Proxies (Special Cast) 6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean) 4512
Apr. 24—What Every Woman Knows (Demille) .. 6675
Apr. 17—The Great Day (Hugh Ford) 3827
Apr. 17—The Love Special (Wallace Reid) 4855
Apr. 10—The Witching Hour (Wm. D. Taylor's) .. 6734
pr. 10—Buried Treasure (Marion Davis) 6964

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies 2
May 15—Slaying the Hippopotamus 2
May 1—The Lion Killers 2

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 11—"The Garage" 2
Aug. 14—A Desert Hero 2
July 17—The Sheriff 2
June 12—The Cook 2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy 2

PARAMOUNT-SENNETT COMEDIES

Sept. 18—"An International Sneak" 2
Sept. 4—"Are Waitresses Safe?" 2
Apr. 24—Astray from the Steerage 2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 25—"Torrid Tampico" 1
Sept. 18—"Boro-Bodor and the Bromo" 1
Sept. 11—"The Cruise to Vera Cruz" 1
Sept. 4—"Marvelous Manhattan" 1
Aug. 28—Toledo and Segovia 1
Aug. 21—Solomon's Temple 1
Aug. 14—Spanish Holidays 1
Aug. 7—In Shanghai and Macao 1
July 31—In Barcelona 1
July 24—Calling on the Sphinx 1
July 17—The Road to the Pyramids 1
July 10—In the Rice Fields of Japan 1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem 1
June 12—In New Madrid 1
June 5—The City of Algiers 1

PARAMOUNT MAGAZINE

Aug. 28—Bud and Susie (Cartoon by Frank Moser) . 1
Aug. 21—Bobby Bumps (Cartoon by Earl Hurd) 1
Aug. 14—The Hoots (Cartoon by Henry D. Bailey) .. 1
Aug. 7—School Days (Cartoon by Harry Leonard) .. 1
July 31—Bud and Susie—(Cartoon by Frank Moser) . 1
July 24—Hoots—(Cartoon by Henry D. Bailey) 1
July 17—Felix (Cartoon by Sullivan) 1
July 10—Bobby Bumps—(Cartoon by Earl Hurd) ... 1
July 3—Felix Out of Luck—(Cartoon by Sullivan) . 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

THE FILM MARKET

The Supreme Passion 6
The House Without Children 7
The Ne'er-Do-Well (Reissue) 7
The Spoilers (Reissue) 9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Inn 1
It's a Live One 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Bits of Life (Marshall Neilan) .....
One Arabian Night (Pola Negri) .....
Wife Against Wife (Whitman Bennett Prod.) .....
Serenade (R. A. Walsh prod.) .....
A Midnight Bell (Chas. Ray) .....
The Sign on the Door (Norma Talmadge) .....
The Child Thou Gavest Me (Stahl Prod.) .....
Nobody (Jewel Carmen) .....
Wedding Bells (Constance Talmadge) .....
Peck's Bad Boy (Jackie Coogan) .....
Golden Snare (James Oliver Curwood's) .....
Stranger Than Fiction (Katherine MacDonald) .....
Scrap Iron (Charles Ray) 7500
The Sky Pilot (Catherine Curtis Prod.) 6305
Courage (Sidney Franklin) 6244
Playthings of Destiny (Anita Stewart) 6200
Gypsy Blood (Pola Negri) 5921
Bob Hampton of Placer (Marshall Neilan) 7268
Lessons in Love (Constance Talmadge) 5923
Sowing the Wind (Anita Stewart-Big Five) 8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore) 6100
The Oath (R. A. Walsh Special-Big Five) 7806
The Passion Flower (Norma Talmadge) 6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald) 5925
The Kid (Charles Chaplin-Big Five) 5193
Scrambled Wives (Marguerite Clark) 8975
The Old Swimmin' Hole (Charles Ray) 5972
Passion (Pola Negri-Big Five) ..... 7000 and 9000
Mamma's Affair (Constance Talmadge) 5000
The Woman in His House (Special) 7524

BUSTER KEATON COMEDIES

The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
Blind Wives (Special Cast) 7
While New York Sleeps (Special Cast) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

His Greatest Sacrifice 6000
The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub 6
The Thief 6
The Mountain Woman 6
Know Your Men 6

TOM MIX SERIES

The Hornet's Nest 5000
Hands Off 6
The Road Demon 6
Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

The Mother Heart 5000
The Lamplighter 5
Wing Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy) 5000
Get Your Man (Buck Jones) 5000
Hearts of Youth (Harold Goodwin) 5000
The One Man Trail (Buck Jones) 5
The Big Punch (Buck Jones) 5
Two Moons (Buck Jones) 5
Just Pals (Buck Jones) 5
Sunset Sprague (Buck Jones) 5
The Tomboy (Eileen Percy) 5
The Blushing Bride (Eileen Percy) 5
Why Trust Your Husband? (Eileen Percy) 5
The Land of Jazz (Eileen Percy) 5
The Husband Hunter (Eileen Percy) 5

SERIALS

Phantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

His Meal Ticket 2
Three Good Pals 2
The Big Secret 2000
The Janitors 2000
Verse and Worse 2000
The Simp 2000
His Fiery Beat 2000
Roaring Lions on Parade 2000
His Unlucky Job 2000
The Baby 2000

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

The Toreador 2
The Jockey .....
Don't Tickle 1
All Wrong 1
The Huntsman 1

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear 1
The Far North 1
A Hard Shell Game 1
The Vacuum Cleaner 1
The Naturalists 1000
A Rare Bird 1000
Flivvering 1000
A Crazy Idea 1000
Factory to Consumer 1000
The Ventriloquist 1000
Doctor Killjoy 1000
Gum Shoe Work 1000
The Lion Hunters 1000
The Glue Factory 1000
Cold Tea 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Thinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 1
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand) 5
The Cabinet of Dr. Caligari (Special Cast) 6
Wet Gold (Williamson's) 6
Made in Heaven (Tom Moore) 5
An Unwilling Hero (Will Rogers) 5
Snowblind (Special Cast) 5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast) 6367
The Great Lover (Special Cast) 5202
Just Out of College (Jack Pickford) 4779
Roads of Destiny (Pauline Frederick) .....
The Highest Bidder (Madge Kennedy) 4960
Prisoners of Love (Betty Compson) 5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's) .. 5574
A Tale of Two Worlds (Gouverneur Morris) 5649
Earthbound (Basil King) 6772
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5639
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach) .....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 1
Get Rich Quick Edgar 1
Edgar's Little Saw 1
Edgar Camps Out 1
Edgar's Sunday Courtship 1

Release Information continued on page 1790

"THE PRIMAL LAW"
(Fox)

Dustin Farnum Returns to the Screen with an Interesting Western

DUSTIN FARNUM returns to the Fox fold as a star in "The Primal Law," a picture which has seemingly been written with him in mind, so well does it fit his personality and style of acting. There are Western stars and Western stars, but Dustin, the brother of William, is unique in the sense that he does not rely upon the familiar heroics. When he uses a trigger finger or mounts a pony the effort is incidental to the plot and not featured as a typical stunt. The star is endowed with more emotional expression than his rivals who are featured in Westerns. Perhaps that is why he makes "The Primal Law" so interesting.

On the face of it the offering is not original, but there is such an abundance of sure-fire touches brought forth in snappy action, an element of pathos, juvenile interest, and heart appeal, that the picture is certain to score with most any class of audience. There is considerable plotting which involves a group of crooks who are determined to secure title to valuable oil lands held in joint partnership by the hero and his partner, and the complications build in a progressive manner straight to a denouement which carries a deal of suspense. The title finds meaning in the friendly hand-shake by which a Westerner measures the quality of sincerity. Once a man has proffered his hand a friendship is sealed. However, the oily villain takes advantage of the custom to serve his scheme. The partner dies and his little boy shares equal rights to the property.

It is the heavy's purpose to weave a net of intrigue by employing the lad's mother, a disreputable character, to claim relationship and thus freeze the hero out eventually. Before the plot hits its stride a thrill is offered when the boy tumbles down a hill. Which is the occasion to introduce the heroine. This thrill is followed by another which features a raid on the ranch. Here is the moment for Farnum to show his mettle with some hefty "in-fighting" a la Dempsey. The conclusion is somewhat glossed over in regard to the big battle. Which might be blamed on the cutting. There are one or two instances when the piecing together of the film has gone astray. This is noticeable when the "heavy," wearing a gray tweed suit at the raid, is observed in the subsequent scene seated in a saloon dressed in a suit of quiet colors. The impression is given that he had never left the place. The promotion of the oil stock is rather arbitrary in development. However, that is a minor flaw in a picture which contains plenty of sure-fire elements. Farnum plays his part with fine sincerity and his company is competent.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Brian Wayne	Dustin Farnum
Janice Webb	Mary Thurman
Carson	Harry Dunkinson
Travers	Philo McCullough
Meacham	William Lowry
Norton	Charles Gorman
Ruis	Glen Cavender
Bobbie Carson	Frankie Lee
La Belle	Mme. Marstini
Mat Lane	Alan Cavan
Peter Webb	Edwin Tilton

By E. Lloyd Sheldon.
Scenario by Paul Schofield.
Directed by Bernard Durning.
Photographed by Lucien Audriot.

PRESS NOTICE—STORY

A thrilling story of danger and daring in the West is "The Primal Law" which comes to the ———— theatre. The offering introduces Dustin Farnum as a Fox star after an absence of several seasons. And this ever popular star has in this fascinating drama of the West a picture which affords him an excellent opportunity to flash his well known talent. The picture presents an intense Western story of a man among men, of a child over whom a mysterious menace hangs, of a band of conspirators who will stop at nothing to gain their ends unless halted by death or the fear of death, and of a girl from the East who finds her greatest in life in the man and the boy. Farnum as Brian Wayne, becomes involved in fierce fighting and an interesting romance. Throughout he is the big pal of little Bobby Carson, the motherless son of his partner, whom he is pledged to guard against the strange menace of circumstances. The element of mystery is effectively developed and suspense is admirably sustained. The love interest is interwoven with stirring events. Mr. Farnum is supported by Mary Thurman and others of competent ability.

PROGRAM READER

Dustin Farnum, again a Fox star, will come to the ———— theatre next ———— in "The Primal Law," written by E. Lloyd Sheldon. He plays the part of a dashing and daring Westerner—a type in which he has won many of his hosts of friends. It provides him with many daring exploits and no actor is better equipped to take care of dangerous stunts than this same Dustin Farnum. The plot revolves around a fierce struggle between determined men for possession of valuable lands. It is the type of picture which the star has made famous because of the association of every element which has characterized a true Western. The picture is filled with dramatic moments—carries fine suspense and action and is bound to be popularly received. Remember the date.

CATCH LINES

Dustin Farnum will appear at the ———— theatre next ———— in "The Primal Law," a thrilling picture of adventure and mystery in the West.

Dustin Farnum, the noted screen star that everybody likes in any role he enacts will be at the ———— theatre next ————. See him in "The Primal Law."

"HER WINNING WAY"
(Realart)

Miss Minter Truly Entertains as a Mild Type of Vampire

IF you have any confidence in swift-moving broad comedy, sprinkled with even broader hokum, and brightened by such a charming star as Mary Miles Minter, "Her Winning Way" belongs in your theatre. It is a light piece of entertainment, leaving that eminently satisfying feeling of a want fulfilled. Make no extravagant claims upon its lavishness, its heart interest; or its conformity to life's verities—for the picture could not live up to them. But as for wholesome entertainment—that is a different matter. It's just that and nothing more.

Like many other broad comedies, the difficulty in the story is to make an audience gulp down an unconvincing premise. In "Her Winning Way," while they may not accept the situation of a girl reviewer leaving her work and changing her residence to obtain an interview with a popular author, they will forget all about it. They will forget it because mistaken identity and its consequent complications result in comedy situations, certain to hold the interest and most liable to prove enjoyable.

The theme of the picture is the modern cave-girl who pursues her victim. The literary critic is assigned to obtain an interview from a bashful author. She is a decidedly unethical heroine, for she sneaks into his rooms in his absence to prowl about among his private papers. When he returns unexpectedly she poses as the maid. Then she begins her vamping process. She naively suggests that he kiss her in order that his literature may hold more of realism. The author is about to marry an intellectual affinity, a choice of his mother, but the star sees to it that it is broken off. She hides feminine slippers under the bed, and a dainty silk thing under the pillow. The result is of course, that Miss Affinity is shocked beyond all conciliation. The author, upon learning that he has been tricked, demands that the girl leave him forever, but she, still the cave-girl, is awaiting his return that evening, and finally the young man capitulates. He has been vamped in a very pretty and inoffensive way, beyond human endurance. The little touch of naughtiness suggested by the above synopsis, cannot give offense to anyone. The girl in the end, evidently regrets her lack of scruples, and does not publish the story of his private life she has obtained by deceit.

Mary Miles Minter is, as ever, decidedly attractive, and in the farcical scenes, when she pretends feeble-mindedness, she is careful not to overact. Altogether she is admirable. No better leading man than Gaston Glass could be found. He is especially good as the bashful romanticist. The entire cast is satisfactory; the development of the story well planned in detail and the direction keeps the story going.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Ann Annington	Mary Miles Minter
Harold Hargrave	Gaston Glass
Sylvester Lloyd	Fred Goodwins
Mrs. Hargrave	Helen Dunbar
Evangeline	Grace Morse
Mallon	John Elliott
Dr. Claude Gravat	Omar Whitehead
Nora	Carrie Clark Ward

Directed by Joseph Henabery.
Assistant director, Richard L. Johnston.
Photography by Faxon Dean.
Scenario by Douglas Doty.
Story suggested by the play "Ann," by Lechmere Worrall and the novel by Edgar Jepson.

PRESS NOTICE—STORY

Dainty Mary Miles Minter is the star of "Her Winning Way," which is announced by the management of the ———— theatre as the feature attraction on ————. This charming photoplay has been adapted for the screen by Douglas Doty from the play "Ann," by Lechmere Worrall.

Mary Miles Minter has a host of followers who are expected to turn out in full numbers to view "Her Winning Way." Although this winsome star is young in years she has been before the public for considerable time. She enjoys the reputation of being one of the most distinct personalities on the screen, and when only seventeen years of age, had risen to the most hallowed heights of filmdom. "Her Winning Way", allows her a part which is certain to please her admirers. She plays the role of a young girl reporter on a big city daily, who, in order to obtain the interview assigned to her, finds it necessary to take employment as a maid in the home of a handsome young author. This author was a dreamer, who wove his theories of love in solitude. But the young newspaper girl taught him how they work out in practice.

PROGRAM READER

Hargrave, the author, had finely spun theories of love. Dreaming all day over his books, he thought he understood women—thought he had gleaned an insight into feminine manners and feminine fashions from the printed page. It took his new maid to teach him differently. The new maid is Mary Miles Minter and the play is "Her Winning Way" which will be the feature attraction at the ———— theatre on ————. The story is an admirable one of Miss Minter, and she will be welcomed in it by her thousands of admirers throughout the country. She is supported in "Her Winning Way" by an exceptional cast including as the leading man Gaston Glass. Others in the cast are Fred Goodwins, Helen Dunbar and Grace Morse. The picture was directed by Joseph Henabery, who has a number of screen successes to his credit. The story was adapted to the screen by Douglas Doty from the play "Ann," by Lechmere Worrall and the novel by Edgar Jepson.

CATCH LINES

See Mary Miles Minter in her most charming play, "Her Winning Way." A picture rich in romance and with plenty of action and thrills thrown in.

The story of a clever newspaper girl who "got" her story, although she had to pose as a maid to do it.

Advance Information on All Film Releases

CAPITOL COMEDIES
July 3—Take it Easy.....2
June 19—Nothing to think About.....2
June 5—Why Worry.....2

GOLDWYN-BRAY COMICS
Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooligni (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists.....1
Seein' Things on the Orinoco.....1
The Human Voice.....1

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief.....1
Jan. 23—Fatherly Love.....1
Jan. 16—Too Much Pep.....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES
Moonlight Knight.....2
Full of Spirit.....2
See America First.....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast).....6
The Dwelling-Place of Light (Winston Churchill).
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....

ZANE GREY PICTURES. INC.
(Benj. B. Hampton and Eltinge F. Warner)
The Man of the Forest..... 6
The U. P. Trail (Zane Grey).....7
Riders of the Dawn (Zane Grey's).....

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth).....5
Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....
The Lone Wolf's Daughter (Louise Glaum).....

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon).....6

ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan).....
The Green Flame (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling).....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast).....

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti).....
King Spruce (Mitchell Lewis).....

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis).....

IRVIN V. WILLAT PRODUCTIONS
Face of the World (Special Cast).....6
Down Home (Special Cast).....
Partners of the Tide (Special Cast).....6150

HUGO BALLIN PRODS.
The Journey's End (Mabel Ballin).....8
East Lynne (Special Cast).....
Pagan Love (Special Cast).....6

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale).....6
The Other Woman (Special Cast).....6
The Broken Gate (Bessie Barriscale).....7

ROCKETT FILM PRODUCTIONS
Keeping Up With Lizzie (Enid Bennett).....6
The Truant Husband (Special Cast).....5

RENCO FILM CORPORATION
Lavender and Old Lace (Marguerite Snow).....6

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier.....5
Bearcat.....
Seeds of Vengeance.....
The Gift Supreme.....
Whispering Devils.....
The Victim.....

The Transgressor.....
The Burning Question.....
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES
Cads and Caddies.....
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
His Fortune Hunters.....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps.....1
Vacation Days in Switzerland.....1

JANS PICTURES CORP.
Man and Woman (Special Cast).....5
The Amazing Lovers (Special Cast).....5
Madonnas and Men.....
Wings of Pride.....
A Woman's Business.....5

KIPLING ENTERPRISES
The Lone Hand.....5
The Midnight Riders.....5
Outlawed.....5
The Battling Kid.....5

KREMER FILM FEATURES, VICT
(Released on States Rights Basis)
The Stampede (Texas Guinan) Western.....5
I Am the Woman (Texas Guinan) Western.....5
Handicap, Horse Race Feature.....6
When Love Is Young (Zena Keefe).....5
Skinner's Dress Suit (Bryant Washburn).....5
Winding Trail (Buck Manning) Western.....5

BERT LUBIN - WESTERN PICTURES CORP.
Lady Luck (Allene Ray).....5
Partners of the Sunset (Allene Ray).....5
West of the Rio Grande (Allene Ray).....5
Honeymoon Ranch (Allene Ray).....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
There Are No Villains (Viola Dana).....6
Junk (Bert Lytell).....6
The Infamous Miss Revell (Alice Lake).....6
The Match Breaker (Viola Dana).....6
A Trip to Paradise (Bert Lytell).....6
Big Game (May Allison).....6
Life's Darn Funny (Viola Dana).....6
Over the Wire (Alice Lake).....6
The Man Who (Bert Lytell).....6
Fine Feathers (Special Cast).....6
Home Stuff (Viola Dana).....6
The Last Card (May Allison).....6
Coincidence (Special Cast).....6
Uncharted Seas (Alice Lake).....5803
A Message from Mars (Bert Lytell).....6198
Puppets of Fate (Viola Dana).....6000
Extravagance (May Allison).....6000
The Greater Claim (Alice Lake).....6000
Passion Fruit (Doraldina).....6
The Off-Shore Pirate (Viola Dana).....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast).....6000
Cinderella's Twin (Viola Dana).....6000
The Misleading Lady (Bert Lytell).....5624
The Four Horsemen.....

C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast).....6
Nov. 22—The Star Rover (Special Cast).....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
May 15—The Goat.....2
April 18—The High Sign.....2
March 14—Hard Luck.....2
Feb. 21—The Haunted House.....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS
Sept. 26—Camille.....
Dec. 6—Billions (Nazimova).....6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6

L. PRODUCTIONS
Nov. 28—The Hunch (Gareth Hughes).....6
Oct. 3—Garments of Truth (Gareth Hughes).....6
Feb. 28—Without Limit.....6

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen).....

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....
Kentucky Colonel (Special Cast).....
Captivating Mary Carstairs (Norma Talmadge) Reissue.....

NATIONAL EXCHANGES, INC.
Welcome Children (Special cast).....
Shadows of the West (Hedda Nova).....
The Lotus Blossom (Lady Tean Mei).....

KING COLE COMEDIES
Nov.—Strikes to Spare (Bobby Burns).....
Oct.—Bars and Stripes (Bobby Burns).....
Sept.—Moonshiners (Bobby Burns).....

RAINBOW COMEDIES
The Midnight Girl (Shipman-Junior).....
Wanted a Girl (Shipman-Junior).....

KINETO REVIEW
One Reel Issued Weekly
Thrills.....
Babyhood.....
Liquid Gold.....
Hunting the Sea Wolf.....
Bonnie Scotland.....
Swat the Fly.....
Peculiar Pets.....
Birds of Crags and Marshes.....
Village Life in Switzerland.....
Morocco the Mysterious.....
Emerald Isle.....
Down in Dixie.....
Trip of U. S. S. Idaho.....
Boy Scouts.....

SERIALS

THE GREAT REWARD
Fifth—The Madman.....
Fourth—The Duel.....
Third—In Bondage.....

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway).....
The Call From the Wild (Wharton James).....
Adventure Scenics (Twice Monthly).....
Irene Hunt Newspaper Stories (Twice Monthly)....
White Cap Comedies (Geo. Ovey) Twice Monthly....
One Reel Comedies (Vernon Dent) Twice Monthly..

PATHE EXCHANGES
Oct. 2—The Orderly.....
July 31—The Money Maniac (Leonce Perret).....
July 3—Without Benefit of Clergy (Kipling).....
June 5—The Heart Line (Leah Baird).....
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling).....
Feb. 6—The Devil (George Arliss).....

THE YELLOW ARM
(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
Sept. 25—Fifteenth, The Miracle.....
Sept. 18—Fourteenth, The False Goddess.....
Sept. 11—Thirteenth, Behind the Curtain.....
Sept. 4—Twelfth, The Price of a Throne.....
Aug. 28—Eleventh, Pawns of Power.....
Aug. 21—Tenth, The Water Peril.....
Aug. 14—The Kingdom of Deceit.....
July 17—Fifth, Danger Ahead.....
June 19—First, House of Alarms.....

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
Aug. 7—Fifteenth, The Last Raid.....
July 31—Fourteenth, Liquid Fire.....
July 24—Thirteenth, At the Last Minute.....
July 17—Twelfth, The Whirling Menace.....
May 29—Fifth, Mid Air.....
May 1—Out of the Clouds.....

AESOP'S FABLES
Oct. 16—The Frog and the Ox.....2/
Oct. 9—Venus and the Cat.....2/
Oct. 2—The Wolf and the Crane.....2/
Sept. 25—The Hare and the Tortoise.....2/
Sept. 18—The Hermit and the Bear.....2/
Sept. 11—The Fashionable Fox.....2/
Aug. 28—Mice at War.....2/

BILL AND BOB SERIES
Oct. 16—The Skunk.....
Sept. 18—The Civet Cat.....
Aug. 21—The Mountain Lion.....
July 24—The American Badger.....

TOM SANTSCHI DRAMAS
Oct. 2—Lorraine of the Timberlands.....
Sept. 18—Mother O' Dreams.....
Sept. 4—The Wolver.....
Aug. 21—The Secret of Butte Ridge.....
May 1—The Sheriff of Mojave.....

Release Information continued on page 1792

"PEGGY PUTS IT OVER"
(Vitagraph)

Rural Comedy Drama Affords Satisfactory Vehicle for Alice Calhoun

WHILE this feature is pretty much Alice Calhoun's in the manner in which she dominates most of the action, there is plenty of variety of scenes and characters, which coupled with some good rural comedy and effective backgrounds spell an entertainment likely to satisfy any audience patronizing the program house. The director has kept the plot sustained to the end, which is quite a feather in his cap considering the limitations of the story. The idea concerns putting pep into a sleepy town. And Alice Calhoun has the job of adding the jazz.

The picture is quite a departure for the star, who heretofore has basked in light romantic comedies. She has developed rapidly enough to be given roles of more serious expression and her Peggy Conrow, while it fits into a story of little consequence insofar as dramatic highlights are concerned, is substantial enough to make her reckoned with in future productions based upon serious themes. That is if she wants to play heavier roles. There is an elusive quality, an ephemeral touch, about her acting which makes her adaptable to the type of story which she interprets here.

We look upon her as a graduate of a technical school with a degree of civil engineer. Her father is the most influential citizen of the sleepy town. It is his object to compel the town to show some civic pride. But when he is called away to Washington the duty devolves upon the daughter. The humorous slant is found in her conflict with some truly rural specimens of the regular "by heck" brand. And these quaint figures certainly provide fitting atmosphere. The love interest is found when the town physician appears on the scene. He is as up-to-date as his fellow villagers are antiquated. When the girl is opposed by the stingy tax-payers she resolves to use her own property in establishing a new town. The doctor opposes her on the ground that it is better to build up rather than tear down. Things are progressing smoothly for Peggy until she discovers that the citizens of her new town will be forced to go to the sleepy village for their mail. The picture develops its romance by emphasizing the conflict. The doctor is kidnapped and when the villagers put a wrong conclusion on a scene the girl jumps to the rescue of her honor by stating that she is party to an enlopement. The picture is just a character study of a modern, progressive girl, who is able to adapt herself to every situation with which she is confronted. It offers a good spark of adventure and is interesting despite the effervescent quality of the plot.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Peggy Conrow.....Alice Calhoun
Dr. David Ransome.....Edward Langford
Silas Tucker.....Leslie Stowe
Maxfield Conrow.....Charles Mackay
Agatha.....Helen Lindroth
Constable.....Cornelius MacSunday
Rusty.....Dick Lee

By G. Burr-Lynner.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by G. V. Seyffertitz.

PRESS NOTICE—STORY

Alice Calhoun, the Vitagraph star, has a charming picture in "Peggy Puts It Over," which comes to the ———— theatre next ————. This production features a rural story which has to do with a girl who is ambitious for the welfare of her town. The town in question has literally gone to sleep. So Peggy, with a civil engineer's degree comes home and proceeds to put pep into the hamlet. When she is discouraged in certain quarters, she hastens to transform her property into a new town. But she has trouble getting the post-office concession.

The picture develops some real flashes of rural life—flashes which are indeed humorous. And the picture is well punctuated with humor, sentiment and romance. The star excels in this type of story. The role of the ambitious Peggy becomes her. She attempts and succeeds in a building project which her father and others have tried and been forced to abandon. The picture is marked by beautiful locations.

PROGRAM READER

A picturesque rural comedy with a touch of emotional acting in which a clever, beautiful star is supported by a strong cast is "Peggy Puts It Over," the Vitagraph production which comes to the ———— theatre next ———— featuring Alice Calhoun. It is a picture that is certain to entertain the whole family since it conveys a wholesome impression of life as it exists in a small town where the inhabitants need waking up. It is a picture you are bound to remember. All the characters are drawn from life. The sleepy little hamlet of Oldtown was suddenly awakened by the activities of a young girl who had graduated from an institute of technology with the degree of civil engineer. How did she fool them?

SUGGESTIONS

Snappy paragraph advertising seems to be the best angle to exploit this feature. You can get out catchy ads such as "You're Asleep! That's what they'll say about you if you fail to see this film of a young girl who wakes up a whole town and starts them on the right road." Play up Alice Calhoun and tell that she has a fascinating romance of rural life here—one that offers much comedy, sentiment and romance. Describe it as the unique story of a girl who decided to do something big in her home town and succeeded beyond her own expectations. Blind teaser ads sprinkled about your town featuring the title would attract interest. You can feature an all-comedy bill the day you put on the picture.

CATCH LINES

Can a sleepy town be awakened by an ambitious girl? Or is it possible that the natives would merely tolerate her activities? See Alice Calhoun in "Peggy Puts It Over."

A human document of rural life with plentiful touches of sentiment and comedy is "Peggy Puts It Over" starring pretty Alice Calhoun.

KANSAS CITY

James M. White has been appointed manager of the Fox branch office in Kansas City, following the resignation of John Payne.

M. E. Williams has been elected vice-president of the Kansas City Film Board of Trade to fill the vacancy of Lynn S. Card, who resigned.

Managers of down-town theatres in Kansas City, at a meeting last week, organized a club to be known as the Down-Town Theatre Managers' Club. The organization includes motion picture houses, vaudeville and legitimate theatres. The club will hold monthly meetings, discuss problems most vital to their interests and are planning to hold a large entertainment in Convention Hall for the benefit of various charitable institutions. The officers elected were:

Lawrence Lehman, Orpheum, president; Louis Shouse, Convention Hall, treasurer; Milton H. Feld, Newman theatre, secretary, and Cyrus Jacobs, Globe, business agent.

A school for motion picture operators is being planned by the Kansas City Motion Picture Men's Association, according to Jack H. Roth, business agent.

Dwight Thatcher Harris, chairman of the Kansas Board of Motion Picture Review, has requested the aid of Attorney General Hopkins in prohibiting the showing of a film called "Contrast," which presents the side of union labor and emphasizes the power of strikes. The film was rejected by the Kansas Board August 25, it is stated, but was shown in Topeka, Kas., two days later, under the auspices of the Typographical Union No. 121, according to Mr. Harris, who has announced that he will confiscate the film if it is found in the state of Kansas.

CLEVELAND

G. W. Blen of Associated Exhibitors was one of the film guests of the city this week. Mr. Blen expects to make a stay of several weeks, to meet local exhibitors personally and get in touch with the local film situation which is very optimistic at this time.

J. S. Toland is the new exploitation manager at the First National exchange in Cleveland. Toland took command of his post the end of last week, succeeding George Gregg, who has gone back into straight advertising.

Toland also becomes office manager at First National, but not before November first, when present Office Manager Lillian Kohn severs her connection with the film industry to enter domestic partnership with Joe Rothchild of Cleveland. Miss Kohn has been office manager for First National for the past five years and is one of the most experienced film women in the business.

M. J. Weisfeldt, local Fox exchange manager, made a hurried trip to New York this week.

Road shows of "The Four Horsemen of the Apocalypse" start in Ohio on September 19 at the Victoria theatre, Steubenville. The set policy of $1.50 top price will prevail.

DETROIT

The new Tuxedo theatre, at Toledo and Hamilton theatre, is scheduled to open next month.

The Doric theatre, formerly the Northwestern, newly decorated and furnished, with a brand new entrance and marquise, re-opened last week.

Harry Breneau has been appointed manager of the Holbrook theatre.

H. M. Richey is the new manager of the Michigan Motion Picture Exhibitors' association, succeeding A. J. Moeller, who has become manager of the national association. Mr. Richey hails from Auburn, Ind., where he was engaged in newspaper work.

John H. Kunsky plans to use the Adams theatre for extended runs on the bigger pictures. He opened Sunday, September 11 with "The Old Nest."

W. S. Butterfield has decided to offer pictures instead of vaudeville at two of his theatres in the state, the Majestic, at Battle Creek and the Orpheum in Jackson.

Second annual convention of the Michigan Motion Picture Exhibitors' association will be held in Jackson on October 4 and 5. Automobile caravans from various points in the state, will be formed to make the trip to Jackson.

George Wilbur announces that the Oakland theatre in Pontiac will offer four acts of Keith vaudeville in addition to photoplays during the winter season. The Strand, Howland and Eagle, under the same management, will confine their programs to pictures and special music as heretofore.

Royal Baker, one of Detroit's two police censors of photoplays, burlesque, drama and amusements in general, has shown himself to be an artist by painting a portrait of John Burroughs. It is displayed in Hanna's art store in the David Whitney building, and is later to go on display at the Museum of Art.

CONNECTICUT

David Novograd, manager of the Central and Lyric theatres at Westerly, R. I., will also be in charge of Bliven's Opera House in that place the coming season, the change becoming operative Labor Day. The three playhouses are now controlled by Black's New England Theatres, Inc.

John F. Cooney, proprietor of the Union Square theatre at Pittsfield, Mass., suffered a shock at a ball game in that city on the eighth and was taken to a hospital in a precarious condition. He has long been prominent in motion picture and general theatrical activities of western Massachusetts.

Samuel and Nathan Goldstein, Inc., of Springfield, Mass., have bought the Casino at Ware, Mass. The Goldsteins also own the Bijou, the leading Ware motion picture house. Their plans relative to the Casino have not been announced.

Through a community committee and use of the opera house at Dalton, Mass., the people of Dalton are again to have regular motion picture programs during the coming season. It is said that this plan is likely to be continued until the community is made the location of a privately-owned playhouse. Reports are current that motion picture interests operating theatres in western Massachusetts have looked the Dalton field over and are contemplating locating a house there in the near future.

Advance Information on All Film Release

THE AVENGING ARROW
(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert.....2
June 12—Fourteenth, Shifting Sands.....2
June 5—Thirteenth, On Perilous Grounds.....2
May 29—Twelfth, The House of Treachery.....2
May 22—Eleventh, Dangerous Waters.....2

HURRICANE HUTCH
(Starring Charles Hutchison)

Oct. 16—Fourth, Smashing Through.....2
Oct. 9—Third, The Millionth Chance.....2
Oct. 2—Second, The Cycle Bullet.....2
Sept. 25—First, The Secret Cipher.....2

EDGAR JONES PRODUCTIONS

Aug. 28—The Mayor of Misery.....2
Aug. 14—The Black Ace.....2
Apr. 24—The Law of the Woods.....2
Apr. 10—A Forest Samson.....2

GAYLORD LLOYD COMEDIES

Oct. 16—Dodge Your Debts.....1
Oct. 9—A Zero Hero.....1
Oct. 2—The Lucky Number.....1
Sept. 25—Rough Seas.....1

HAL ROACH COMEDIES

Oct. 16—Law and Order (Pollard).....1
Oct. 2—Gone to the Country (Pollard).....1
Sept. 18—Late Lodgers (Pollard).....1
Sept. 4—The Jail Bird (Pollard).....1
Sept. 18—Bashful (Lloyd Re-issue).....1
Sept. 11—Pinched (Lloyd Re-issue).....1
Sept. 4—Over the Fence (Lloyd Re-issue).....1
Aug. 21—Name the Day (Pollard).....1
Aug. 21—Move On (Lloyd Reissue).....1
Spot Cash (Pollard).....1
July 17—At the Ringside (Pollard).....2
June 12—Where's the Fire (Pollard).....1

HOLMAN DAY PRODUCTIONS

Oct. 9—Wings of the Border.....
Sept. 11—My Lady O' the Pines.....2

EDDIE BOLAND COMEDIES

Oct. 9—Sweet By and By.....1
Sept. 25—The Chink.....1
Sept. 11—On Their Way.....1
Aug. 28—Stop Kidding.....1

MAJOR ALLEN SCENICS

Sept. 25—Netting the Leopard.....1

NEWS REELS

Sundays—Topics of the Day.....½
Wednesdays—Pathe News.....
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1

PIONEER FILM CORPORATION

Oh! Mary be Careful (Madge Kennedy).....6000
The Forgotten Woman (Pauline Stark).....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Husbands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney).....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salisbury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Rubens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000

SERIAL

The Mystery Mind.....15 episodes

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Dark feather.
His Pajama Girl (Billie Rhodes).....

Power (Holbrook Blinn).....
Your Daughter and Mine (Special Cast).....

PRIZMA, INC.

Where Poppies Bloom.....½
If.....½
On the Trek.....½
Poor Butterfly.....½
Trouville.....½
The Message of a Flower.....½
Victory Parade.....½
Comedy Review.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution).....2

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705

STAR PRODUCTIONS

Room and Board (Constance Binney).....5000
Her Winning Way (Mary Minter).....5000
Everything for Sale (May McAvoy).....5000
Her Sturdy Oak (Wanda Hawley).....5000
One Wild Week (Bebe Daniels).....5000
The March Hare (Bebe Daniels).....5000
A Private Scandal (May McAvoy).....4363
Sheltered Daughters (Justine Johnstone).....4895
Little Italy (Alice Brady).....4875
Two Weeks with Pay (Bebe Daniels).....4136
A Kiss in Time (Wanda Hawley).....4351
The Land of Hope (Alice Brady).....4964
Such a Little Queen (Constance Binney).....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone).....5249
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840

REELCRAFT PICTURES CORP.

ALADDIN COMEDIES

A Headwaiter's Heart.....1
Tuning Up.....1
Washed Out.....1
Hot Cakes.....1
Scream Street.....1
Lion Liars.....1
All Wet.....1

MIRTH COMEDIES

Here He Is.....2
Sweet Daddy.....2
Chick Chick.....2
Vacation.....2
Speed.....2
Wild.....2

SUN-LITE COMEDIES

Bride and Broom.....2
Baby Baby.....2
Mother's Lamb.....2
Don't, Mary!.....2
Shooting the Chutes.....2

R-C PICTURES CORP.

Sting of the Lash (Pauline Frederick).....6
Where Lights Are Low (Sessue Hayakawa).....6
Shams of Society (Walsh-Fielding Prod.).....6
A Wife's Awakening (Louis J. Gasnier).....6
Live and Let Live (William Christy Cabanne).....6
Salvage (Pauline Frederick).....6
Cold Steel.....6
Black Roses (Sessue Hayakawa).....6
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Kismet (Otis Skinner).....6

RUSSELL'S PRODUCTIONS

FRANK BRAIDWOOD SERIES

The Frame Up.....2
The Sheriff of Campo.....2
The Western Thoroughbred.....2

Arizona Ranger.....
Wolves of the Camp.....
The Cattle Rustlers.....
The Claim Jumpers.....
The Eagle's Nest.....

LEO MALONEY SERIES

Santa Fe Mac.....

SPECIALS

Shadows of Conscience (Russell Simpson).....

CAPITOL FILM COMPANY

AL JENNINGS SERIES.....

HELEN GIBSON SERIES.....

FRITZI RIDGEWAY SERIES.....

NEAL HART SERIES.....

LESTER CUNEO SERIES

Lone Hand Wilson.....
Ranger and the Law.....
Witches' Lure.....

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....
Fickle Women.....

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....
Cowboy Jazz.....

TWO REEL COMEDIES

Beach Birds and Bombs.....
Hashers and Mashers.....

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Roson)

Beach, Birds and Bombs.....
Waffles and Wallops.....
Hashers and Mashers.....
Oh, What a Circus.....
Movies and Maniacs.....

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses.....5
Remorseless Love.....5
The Girl from Nowhere.....5
The Miracle of Manhattan.....5
Poor Dear Margaret Kirby.....5

EUGENE O'BRIEN STAR SERIES

Clay Dollars.....
Is Life Worth Living.....5
The Last Door.....5
Gilded Lies.....5
Worlds Apart.....5

OWEN MOORE STAR SERIES

A Divorce of Convenience.....5
The Chicken in the Case.....5

CONWAY TEARLE STAR SERIES

After Midnight.....
Society Snobs.....
The Fighter.....5
Bucking the Tiger.....5

MARTHA MANSFIELD STAR SERIES

The Fourth Sin.....5

SPECIAL PRODUCTIONS

A Man's Home (All Star).....
Conceit (All Star).....
The Greatest Love (Vera Gordon).....5
The Highest Law (Ralph Ince).....5
The Road of Ambition (Conway Tearle).....5
The Sin that Was His (Wm. Faversham).....5
Red Foam (Ralph Ince Special).....5

REVIVALS

Ghosts of Yesterday (Norma Talmadge).....
Poppy (Norma Talmadge).....
Up the Road with Sallie (Constance Talmadge)..
Scandal (Constance Talmadge).....
The Lone Wolf (Hazel Dawn and Bert Lytell)...

SHORT SUBJECTS

William J. Flynn Series.....
Chaplin Classics.....
Selznick News.....
Kaufman Masterpieces.....

REPUBLIC FEATURES

The Great Shadow (Tyrone Power).....
Man's Plaything (Grace Davidson and Monta Love).....
Mountain Madness (Ed. Coxen and Ora Carew)..
Mothers of Men (Claire Whitney).....
The Gift Supreme (Bernard Durning).....
Children of Destiny (Edith Hallor).....

Release Information continued on page 1793

Advance Information on All Film Releases

SERIALS
The Whirlwind (Chas. Hutchinson)
The Branded Four (Ben Wilson)

SPECIAL PICTURES CORP.

COMICCLASSICS
Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2

CHESTER CONKLIN COMEDIES
Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART
Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2

MORANTI COMEDIES
Why Worry....1
Almost....1
Guilty....1

CLAYPLAY COMEDIES
Edenville....1
The First Zoo....1
Observations of a Park Statue....1

SUNSET BURRED SCENICS
Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....
It Happened in Paris (Mme. Yorska)....
Human Passions (Lottie Tilford)....
Man and Woman (Betty Mason)....
The Red Viper (Gareth Hughes)....
Your Wife and Mine (Eve Dorington)....
And the Children Pay (Gareth Hughes)....
Dr. Brind's Wonders of Nature (One every week)....

LADIN PICTURES
Skinning Skinners (Johnny Dooley)....
Through Eyes of Men (Frank Mayo)....
Weekly Indigestion (one every week)....

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)....8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Oct. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....5

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
The Rage of Paris (Miss DuPont)....5
Red Courage (Hoot Gibson)....5
Moonlight Follies....5
The Rowdy (Gladys Walton)....5
Action (Hoot Gibson)....5
The Shark Master (Frank Mayo)....5
Opened Shutters (Edith Roberts)....5
A Daughter of the Law (Carmel Myers)....5
Luring Lips (Edith Roberts)....5
Man Trackers (Larkin-Hill)....5
Short Skirts (Gladys Walton)....5
The Kiss (Carmel Myers)....5
Desperate Trails (Harry Carey)....5
Thunder Island (Edith Roberts)....5
The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5

TERROR TRAIL
(Eighteen Episode Serial featuring Eileen Sedgwick)
Thirteenth, The Forest of Fear....2
Twelve, The Isle of Eternity....2
Eleventh, The Menace of the Sea....2
Eighth, The Desert of Despair....2
Seventh, The Palace of Fear....2
Sixth, The Ship of Surprise....2
Fifth, The Bridge of Disaster....2
First, The Mystery Girl....2

DO OR DIE
(Eighteen Episode serial featuring Eddie Polo)
Eighteenth, Hidden Treasure....2
Seventeenth, A Fight to a Finish....2
Seventeenth, The Crystal Lake....2
Fifteenth, A Race for Life....2
Fourteenth, The Midnight Attack....2
Thirteenth, The Cipher Kid....2
Twelfth, The Lost Ring....
Tenth, The Secret Cavern....2
Ninth, Under Sentence....2
Seventh, The Trap....2
Sixth, In Hiding....2
First, The Buccaneer's Bride....2

WINNERS OF THE WEST
Eighteen Episode Serial Featuring Art Accord
Second, The Blazing Arrow....2
First, The Power of Gold....2

JEWEL PRODUCTIONS, INC.
No Woman Knows....7
Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES
Robinson's Trousseau (Lee Moran)....2
A Monkey Movie Star (Joe Martin)....2
Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2

CENTURY COMEDIES
Brownie's Baby Doll....2
Ulama's Cowpuncher (Harry Sweet)....2
A Week On....2
Brownie's Little Venus (Brownie)....2
High Life (Harry Sweet)....2
Stealin' Home (Harry Sweet)....2
Hold Your Breath (Chas. Dorety)....2
Golfing (Brownie)....2
The Clean Up (Jean-Dorety)....2
Three Wise Boobs (Brownie)....2
The Whizbang (Jameson-Gregory)....2

STAR COMEDIES
Should Husbands Mind Babies....1
Hot but Healthy....1
Should Husbands Do Housework?....1
Look Pleasant, Please....1
A Thousand a Week....1
Those Doggone Kids....1
The Champ (Billy Fletcher)....1
While New York Snores (Billy Fletcher....1
The Skylark....1
An Awful Bull (Billy Fletcher)....2
Babes and Boobs (Billy Fletcher)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1

RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2

UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)....2
Cyclone Smith's Vow (Eddie Polo)....2
Raiders of the North (Larkin-Hill)....2
In the Nick of Time (Jack Perrin)....2
The Fight Within (Larkin-Hill)....2
The Call of the Blood (Art Accord)....2
The Cowpuncher's Comeback (Art Accord)....2
Roarin' Waters (Larkin-Hill)....2
The Rim of the Desert (Jack Perrin)....2
Both Barrels (Jack Perrin)....2
Range Rivals (Wilson-Lane)....2
The Valley of Rogues....2
Beating the Game (Hoot Gibson)....2
The Man Who Woke Up (Hoot Gibson)....2

NEWS AND MAGAZINE REELS
Tuesdays—International News....
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS
The Son of Wallingford....
The Heart of Maryland....7
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss) Special Cast....
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS
The Inner Chamber....6
The Scarab Ring....6
Her Lord and Master....6
The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS
Lucky Carson....5
Bring Him In....5
The Silver Car....6
It Can Be Done....5
Diamonds Adrift....
The Romance Promoters....5
The Purple Cipher....5

CORINNE GRIFFITH PRODUCTIONS
The Single Track....5
Moral Fibre....5
What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5

ANTONIO MORENO PRODUCTIONS
The Secret of the Hills....5
Three Sevens....5

ALICE CALHOUN PRODUCTIONS
The Rainbow....5
The Matrimonial Web....5
Peggy Puts It Over....5
Closed Doors....5
The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES
The Bell Hop....2
The Fall Guy....2
The Bakery....2
The Rent Collector....2
The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....
The Grocery Clerk....2

JIMMY AUBREY COMEDIES
The Applicant....2
The Riot....2
The Tourist....2
The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE
(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

ST. LOUIS

Paul C. Schroeder, formerly of the Western Vaudeville Association in Chicago, has arrived in St. Louis to assume managerial directorship of the Grand Opera House. In addition to the vaudeville program which will be offered at the down-town house, Manager Schroeder will also institute a revised motion picture plan. Schroeder has formerly been identified with motion picture and vaudeville interests in Kansas City and St. Joseph.

J. W. Higgins, who was in charge of the Palace theatre, Milwaukee, has been appointed manager of the Rialto theatre here, and will assume his duties at once. The Rialto, according to Higgins' course, will show features and comedies in connection with the Junior Orpheum variety program. Higgins comes to St. Louis after four years in Milwaukee.

William A. Shalit announces the booking of "The Three Musketeers" by the Skouras Brothers Enterprises for first run in the New Grand Central.

Fox's "Over the Hill" went into its second week at the Liberty theatre. Manager Greenman reports very satisfactory attendance.

PROVIDENCE, R. I.

The Providence Opera House, which for 50 years has been devoted to the legitimate, became on September 12 a straight moving picture house, under the management of Col. Felix R. Wendelschaefer, who took the house over 23 years ago this present date. The opening attraction was "Over the Hill," while negotiations are now under way for some of the bigger films of the day.

William J. Mahoney, manager of the Rialto theatre, was married August 30 to Miss Mary Flynn. The couple left following the wedding for a two-weeks' trip to the Bermudas.

"The Four Horsemen" is being shown at the Shubert Majestic theatre and thus far has done a very creditable business, considering the hot weather. It is booked for six weeks.

The new Strand theatre in Pawtucket opened August 29 under the managership of A. A. Spitz. The opening production was "The Three Musketeers." The prices range from 15 cents to 35 cents. A special orchestra interprets the music.

SO. CAROLINA

The Southern Motion Picture Exposition will be held in Charlotte, N. C., under the auspices of the theatre owners of the two Carolinas November 29 and 30, December 1 and 2. This decision was reached at a meeting of the committee of the North Carolina Motion Picture Theatre Owners' Association, held at Charlotte on September 12. The exposition will be held in the spacious city auditorium.

One of the features of the exposition will be the production of a picture in which will appear girls of North and South Carolina. All the large film companies will have booths at the exposition, and interesting displays of how pictures are made and produced will be included in the exposition building. Southern exhibitors will also have booths.

Each night during the exposition a dance will be given by the exposition management, and on the final evening a grand ball will be given.

The exposition committee includes: R. D. Craver and E. F. Dardine, of Charlotte; H. B. Varner, of Lexingon; D. M. Bain, of Wilmington and James A. Estridge of Gastonia.

KANSAS CITY

Educational offices in Kansas City have undergone a consolidation. H. E. Schiller has been made manager of the distribution in eastern Missouri and Kansas.

Exhibitors of St. Joseph, Mo., have formed an organization to be known as the St. Joseph Motion Picture Exhibitors Association. The organization will be a unit of the Motion Picture Theatre Owners of Missouri, which is in turn affiliated with the M. P. T. A.

W. W. Wertenberger was elected president; Edward Peskay, secretary, and John English, treasurer. Lawrence Goldman, counsel of the Missouri State organization, and Major Robert Carnie of Kansas City assisted in the formation of the new organization.

The Odeon theatre, Columbia, Mo., has been purchased by Rex Barrett, Pierce City, Mo., and renamed "The Cozy."

The Liberty theatre at Nevada, Mo., has been purchased by M. J. McGinnis.

Richard Melvin has been appointed assistant manager of the Kansas City Fox office. Mr. Melvin was formerly in the contract department of Fox in New York.

H. J. Bayley, who has been in charge of the Kansas City Vitagraph office, has been transferred to the Dallas, Tex., office, while Burt King, former manager of the Dallas office, has been transferred to the Kansas City office.

R. H. Fairchilds, Vitagraph representative in the Kansas City territory, after returning from a trip last week, reported the largest business that he has brought in in eight weeks. He is a firm believer that prosperity is only a short distance ahead, with both arms outstretched.

As a result of high rents, local exchange organizations are putting up two and three story buildings for their own use. Structures are now being erected by Metro, Realart and First National.

CANADA

Metro's "The Four Horsemen of the Apocalypse" saw the start of its third week in the first Toronto engagement at Toronto, Ontario, on Monday, Sept. 12. During the previous two weeks this feature had drawn tens of thousands of people, literally, the large Massey Hall, in which it was presented, being crowded on many occasions. This is the second big run that the picture has had in eastern Canada, the first engagement being that at the Princess theatre, Montreal, where it was shown for four weeks during the hottest part of the summer.

A new moving picture theatre was opened in Vancouver, B. C., when the doors of the new Fraser theatre, 49th and Fraser avenue, were thrown open on September 5. The house was constructed for Mr. A. Young to replace the old theatre four blocks north, which was erected by Mr. Young seven years ago. The new Fraser seats 750 people and is equipped with two Powers projection machines of the latest model. The Fraser has an orchestra.

The offer of a reward of $50,000 for information leading to the finding of Ambrose J. Small, the missing Toronto theatre millionaire, expired on September 1 and will not be renewed, it has been announced. Mr. Small disappeared on December 2, 1919, after closing a big theatre deal.

OKLAHOMA CITY

Clara Smith Gorman's name will not blaze in the lights in front of movie theatres in Missouri, according to announcement made by Lawrence H. Goldman, official censor, as the films have been officially barred from the State.

A new motion picture operator license board at Dallas, Texas, was appointed by Mayor Aldredge the first of the week to replace the board discharged recently.

Members of the new board are Henry Putz, supervisor of park pictures; Henry Garret, superintendent of the city radio plant; and J. J. Schaeffer, operator. The appointments were confirmed by the board.

The Liberty theatre at Oklahoma City, Okla., has been enlarged to eight pieces, with the following personnel: Frank J. Feral, director; Mark Sanford, violin; Mrs. Mary Forsyth, piano; Vic Eslick, clarinet; M. A. Bowman, cornet; Paul Lainhart, trombone; Alfred Langhammer, bass; and Claude D. Scribner, drums.

Musical programs will be added to the regular programs of vaudeville and pictures, according to the management.

Mrs. Gertrude Dee has taken charge of the Happy Hour theatre at Hominy, Okla., having purchased the same from W. G. Shinn, who has accepted position as traveler for the R. D. Lewis Film Company, at Dallas, Texas.

H. B. Hopps, local attorney, addressed the Oklahoma City Screen Club at its last meeting. Mr. Hoops in his talk insisted that the public is the final and only proper censor and that the public should be educated to demand good pictures.

At the State conference of the Seventh Day Adventists, held at Oklahoma City last week resolutions were adopted branding the proposed "blue law" legislation as an attempt to puritanize America and revive the blue laws of Colonial times. The resolution decried legislation of a religious character as contrary to the federal constitution as opposed to the best interests of the church and State and as plainly un-American.

The Lyric theatre at Brady, Texas, has been reopened, after having been dark for the past two months. Manager Julius Levy will shortly install two new picture machines and will show feature pictures.

Failure to secure a permit from the secretary of the censor board at Houston, Texas, last week, resulted in one movie theatre being closed, and several others are expected to be closed unless permits are taken out at once. Only the small houses have failed to take out permits under the new law.

WESTERN NEW YORK

Tom Breakey, former owner of the Star theatre, Bradford, Pa., and well-known in western New York, is in Buffalo looking for a picture house.

J. L. Cook has resigned as a Pioneer salesman to accept a similar post at the Buffalo Fox office.

William L. Sherry was in Buffalo last week screening "The Parish Priest." Mr. Sherry is forming a new company.

District Manager H. H. Buxbaum was in Buffalo last week for a conference with Paramount Manager Allan S. Moritz.

Paul Barron, formerly with Fox in Syracuse, and lately working in the State right field, is in Buffalo seeking a connection.

Bob Wagner, manager of the Star theatre, Dansville, N. Y., was a Buffalo visitor last week. He announced his company is planning to put several other theatres in western New York soon.

Manager Harry Green, of the Premier theatre, Buffalo, has installed a seven-piece orchestra. Harry reports business getting better.

Alfred Moulton has resigned as conductor of the Shea Hippodrome orchestra, Buffalo. He has been succeeded by Adolph Schmidt, formerly of Convent Garden, London.

The Buffalo Educational Exchange has moved from the Palace theatre building to the Nu-Art offices in Franklin street.

Sydney Sampson, of the Buffalo Grand & Warner exchange, gave a "Jungle" luncheon in the Hotel Statler last Monday, where he screened the first three chapters of "Miracles of the Jungle" for western New York exhibitors.

E. J. Hayes, manager of the Buffalo First National Exchange, has added another franchise holder to the long list in this end of the State. It is the Crescent theatre in Newark, N. Y., owned by Harold P. Dygert, who also has the F. N. franchise for his Rialto theatres in Fairport and East Rochester, N. Y.

H. L. Levy has closed a circuit of three houses in Rochester, the Palace, Murray and Empress, for 60 pictures each.

The Colonial, Utica, has opened the season with three solid weeks of F. N. attractions. Mr. Hayes has arranged for the personal appearance of Hope Hampton at the Victoria theatre, Rochester.

Mell R. Edwards has resigned from the Select sales force to join the Goldwyn staff. He is covering the Southern Tier. Otto Siegel is looking after the central part of the State and Sol Mannheimer is in the north.

"Over the Hill," the William Fox special production, closed its Seattle run on Saturday night, September 3 after playing to large houses twice daily at the Metropolitan theatre for five full weeks. It is announced that approximately ninety-five thousand persons saw the picture during its engagement at the Metropolitan. From Seattle the film goes to Spokane, where another large run is predicted.

Vicente Blasco Ibanez's "Four Horsemen of the Apocalypse" had its first Seattle showing on Saturday, September 10, at John Hamrick's Blue Mouse theatre. The feature has been advertised on the billboards and in the newspapers of the city for several weeks.

Mr. Hamrick presents the picture four times daily. Matinee prices are seventy five cents and one dollar, plus war tax. Evening prices are one dollar and a dollar and a half, plus the tax. Seats are already being sold for the first three weeks.

The Blue Mouse orchestra, under the direction of Emil Birnbaum, will accompany the production with an elaborate musical score.

THE WILLIAMS PRINTING COMPANY, NEW YORK

DENVER
is 73%
Simplex
All other makes combined
27%
Entire City
CHICAGO
86% Simplex
Downtown
PHILADELPHIA
90% Simplex
Downtown
BOSTON
75% Simplex
Entire City
TOLEDO
78% Simplex
Downtown
ST. LOUIS
75% Simplex
Downtown
MINNEAPOLIS
78% Simplex
Downtown
SEATTLE
100% Simplex
Entire City
BUFFALO
70% Simplex
Downtown
DALLAS 82%
Entire City 76%
Entire City
PORTLAND
85% Simplex
Downtown
MILWAUKEE
88% Simplex
Entire City
FORT WORTH
70% Simplex
Entire City
NEW ORLEANS
66% Simplex
Entire City
NEW HAVEN
76% Simplex
Entire City
ST. PAUL
70% Simplex
SALT LAKE CITY
is
60% Simplex
Entire City
MEMPHIS
60% Simplex
WASHINGTON
is
62% Simplex
Downtown
DE MOINES 72%
Entire City 56%
NEWARK
is
73% Simplex
TAMPA, Florida
is
67% Simplex
MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317-321 East 34th St~ New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Lois Weber

Lois Weber can be proud of
The Blot, her latest human drama of
Neighbors, kitchens, back fences
And personalities.

Personally directed by Lois Weber,
Photographed by Phil DuBois and
Gordon Jennings, Distributed by
F. B. Warren Corporation.

Rothacker-Aller Prints
Made in Hollywood.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

***There are reasons—
Come and see them.***

**Founded 1910
by
Watterson R. Rothacker**

OCTOBER 8, 1921

Motion Picture News

Reg. U. S. Patent Office

8340

¶ Eight thousand three hundred and forty exhibitor subscribers are shown on the last statement of Motion Picture News filed with the Audit Bureau of Circulations.

¶ These paid-for subscriptions represent—through chain ownership and booking agreements—a buying power of thirteen thousand theatres.

¶ This figure stands alone. It is beyond any and all comparisons. There is no "second" for the nearest competitor is too far behind.

"If it is advertised at all—it's in The News"

VOL. XXIV No. 16 *Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly $2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

לשנה טובה תכתבו

RITCHEY LITHO. CORP.

406-426 W. 31st St. Phone Chelsea 8388

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Mayflower Photoplay Corporation
presents

GEORGE LOANE TUCKER'S
PRODUCTION

"LADIES MUST LIVE"
WITH

BETTY COMPSON

FOR two years the people have been waiting for another picture by the producer of "The Miracle Man."

At last you can give them one—Mr. Tucker's only production since that record-breaking masterpiece.

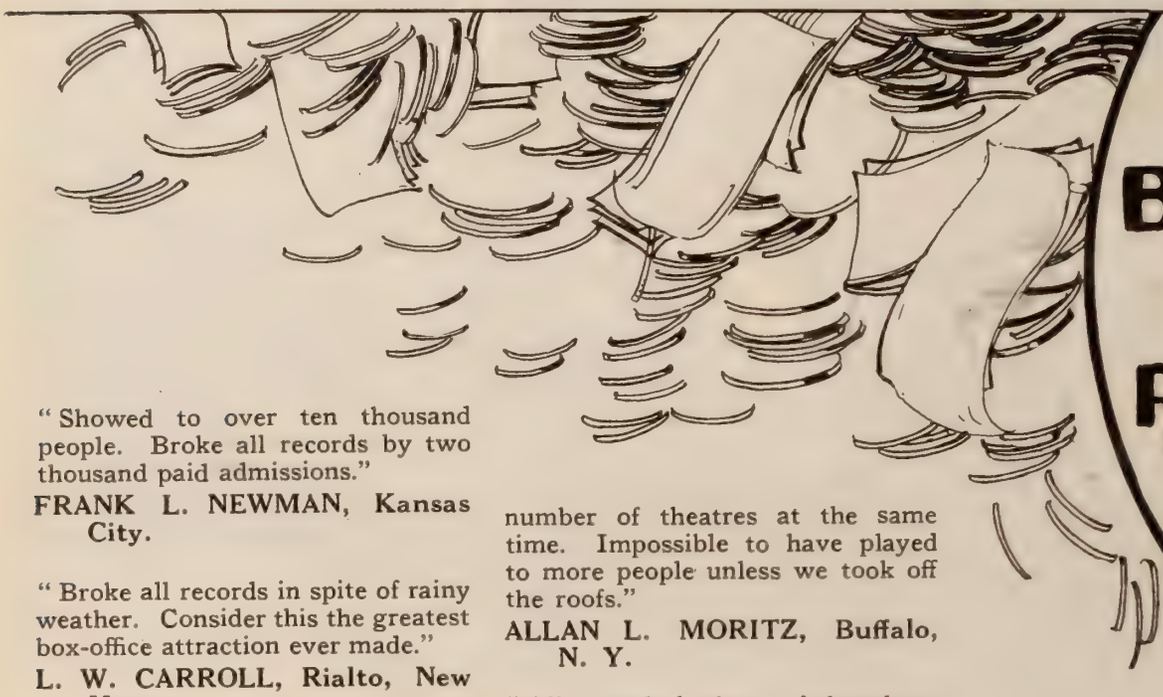
Built on a theme as mighty, produced with the same great artistry, "Ladies Must Live" will stand equal with "The Miracle Man" as a box-office sensation.

By Alice Duer Miller

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

WE SAID IT WOULD-



IT HAS BROKEN ALL RECORDS IN EVERY

"Showed to over ten thousand people. Broke all records by two thousand paid admissions."
FRANK L. NEWMAN, Kansas City.

"Broke all records in spite of rainy weather. Consider this the greatest box-office attraction ever made."
L. W. CARROLL, Rialto, New Haven.

"Greatest business in history. Thousands turned away."
C. W. DIEBEL, Liberty, Youngstown, O.

"Most phenomenal showing in history.. Your greatest picture."
EDWARD BOCKIUS, Valentine, Canton, O.

"Most successful of any picture shown here."
JOHN A. SCHWALM, Jefferson, Hamilton, O.

"Opened today four Shea theatres here: Hippodrome, Criterion, North Park and Court Street. First time a feature has ever played this number of theatres at the same time. Impossible to have played to more people unless we took off the roofs."
ALLAN L. MORITZ, Buffalo, N. Y.

"All records broken. A knockout in every respect."
BOTZUM BROTHERS, Orpheum, Akron, O.

"Broke biggest record by over eight hundred dollars."
PHIL GLEICHMAN, Detroit, Mich.

"Unheard of business. Held them out from one P. M. till after ten, a feat never before seen here. Regret we didn't have two thousand more seats. Expect to run it a month."
OLIVER KEHRLEIN, New Franklin, Oakland, Cal.

"All records smashed. Unable to handle crowds."
S. CHAKERIS, Middletown, O.

"Hundreds turned away. Unable to handle crowds."
H. M. ROUDA, Auditorium, Dayton, O.

"Broke all records for any picture in this part of the country."
A. G. CHANEY, Palace, Dallas, Tex.

"Broke all records at Liberty Theatres in San Jose and Fresno."
JAMES BEATTY.

"Broke all records. Police called to handle crowds."
WILLIAM JAMES, James Theatre, Columbus, O.

Wallace Reid ★
Elliott Dexter ★
Monte Blue ★
Theodore Roberts ★
Theodore Kosloff ★
Raymond Hatton ★

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS

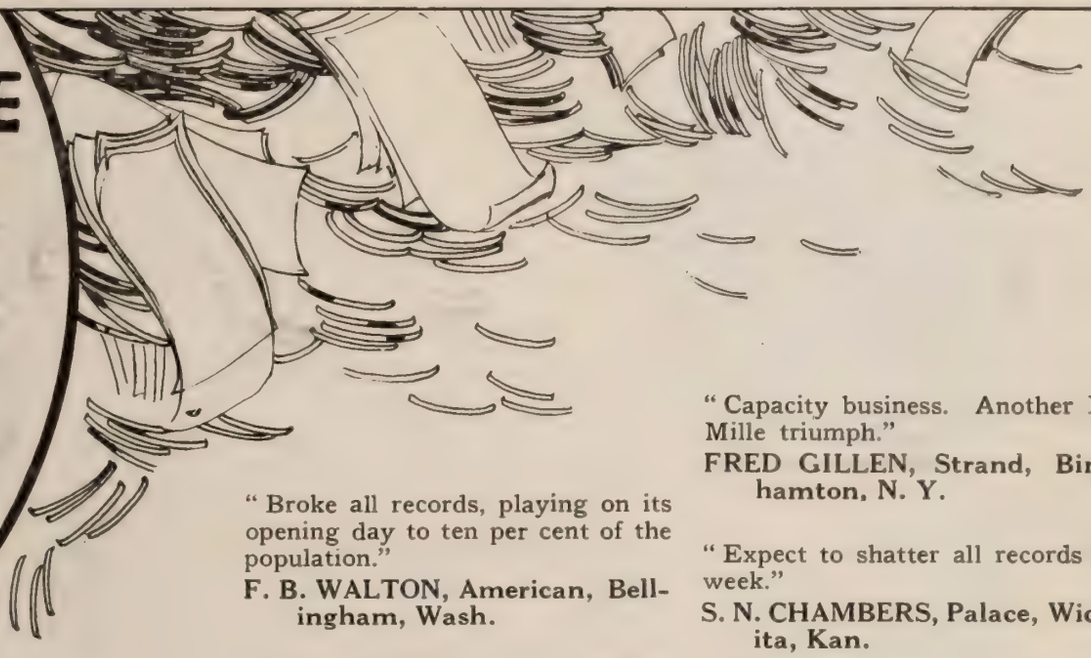
Cecil B. DeMille's

PRODUCTION

By Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase by Granville Barker.

THEY SAY IT DID!

THEATRE WHERE IT HAS BEEN SHOWN



"Biggest box-office attraction we ever played."
NATHAN ROBBINS, Avon, Utica, N. Y.

"Enough turned away to fill theatre twice the size of Olympic. Every patron pleased."
OLYMPIC, Watertown, N. Y.

"All records broken. All day long we were under terrific fire from ever increasing mob. Such a barrage of humanity I have never seen. Long record-breaking engagement inevitable. A timely reinforcement to the entire industry."
SAM PINANSKI, Park, Boston.

"Broke all records, playing on its opening day to ten per cent of the population."
F. B. WALTON, American, Bellingham, Wash.

"Entire capacity and standing room disposed of twenty-five minutes after opening doors. Great beyond expectations."
A. J. GILL, Proctor's, Schenectady, N. Y.

"Greatest triumph in history. Broke all records and thousands turned away."
C. M. HILL, Columbia, Portland, Ore.

"All records smashed. Greatest box-office attraction ever shown."
EUGENE QUIGLEY, Capitol, Cincinnati, O.

"Greatest box-office attraction ever produced."
MAX ASCHER, Roosevelt, Chicago.

"Capacity business. Another DeMille triumph."
FRED GILLEN, Strand, Binghamton, N. Y.

"Expect to shatter all records for week."
S. N. CHAMBERS, Palace, Wichita, Kan.

"A triumph. Capacity all day long."
P. R. EMDE, Proctor's Griswold, Troy, N. Y.

"Tremendous business. I look for record-breaking week."
GEORGE FENBERG, Auditorium, Newark, O.

"Wonderful success. Crowds standing since three o'clock. Stopped selling at nine. Fifteen hundred turned away."
P. A. BLOCH, Euclid, Cleveland.

"An epoch in Washington. Extended run inevitable."
E. J. STUTZ, Loew's Columbia, Washington, D. C.

"The Affairs of Anatol"

A Paramount Picture

★ Gloria Swanson
★ Bebe Daniels
★ Wanda Hawley
★ Agnes Ayres
★ Polly Moran
★ Julia Faye

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky
presents a
William deMille
PRODUCTION
"After the Show"
with
Jack Holt, Lila Lee, and Charles Ogle
Adapted from "The Stage Door"
by Rita Weiman
Photoplay by
Hazel McDonald and
Vianna Knowlton
The drama of the girl who wanted to be a star, and of the world of romance and adventure she found back-stage.
A heart-filling masterpiece, an unforgetable revelation of life's greatest emotions.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

Christie Comedies

are among
Educational's
Nationally Advertised
Short Subjects!

OH BUDDY!

A Most Drastic Critic Says: In "LIFE" of Aug. 11, 1921

"'Falling for Fanny' and 'Oh Buddy!' were EXCELLENT. Both had amusing stories with definite ideas, so that (unlike most comedies) they did not give the impression that they had been written backwards in Esperanto by the occupant of a padded cell. Moreover, they were well played by Vera Steadman, Neal Burns and Eddie Barry.

"Miss Steadman, in our humble opinion, is the BEST ACTRESS appearing in ANY COMEDIES of ANY DESCRIPTION, ANYWHERE."

"LIFE" has a reading circulation of 1,190,000, and its dramatic editor is regarded as a drastic critic, and an accurate one.

Contract for the New Series NOW!

Educational Pictures
"THE SPICE OF THE PROGRAM"

Contract for the New Series NOW!

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Reserve dates now!

Carl Laemmle presents

HARRY

IN this great picture—the first Western Super-feature ever produced—the ambition of a lifetime is realized.

I HAVE always known that a great spectacular drama of the West could be made which would rouse the admiration of every age in every audience, big city or small town, and "THE FOX" proves it.

THANKS to Carl Laemmle's unstinted support and personal inspiration, Mr. Thornby and myself have been able to give you the biggest scenes that any Western picture has ever had, for we have worked with the biggest masses of men. In addition, we have had the time and the money with which to fill "THE FOX" with romantic adventure, love interest, humor and those striking Western types which are a joy to everyone forever—to all of which you may say I have contributed in due measure.

YOUR patrons will thank you for "THE FOX" because it has in it everything that my years of screen-work have told me ought to be in a Western Super-feature, and because it is at once the biggest and the best picture of its kind ever thrown on any screen.

YOU, the showman, will like it because it will bring the money in a flood.

Harry Carey

Reserve dates *now* for this greatest of all Western productions

UNIVERSAL

he First
Western Super Feature
ver put on the Screen

CAREY

THE
FOX"

Directed by
ROBERT
THORNBY

eserve dates now

Reserve dates now!

SEE
a river of horsemen in the Mojave Desert.

SEE
the great battle with outlaws—thousands of men in a tremendous thriller.

SEE
Harry Carey's famous Flying Squadron supported by the U. S. Eleventh Cavalry in a great scene never even approached in a Western production.

SEE
a story filled with heart-interest, humor, marvelous scenery, hard-riding, death-defying feats of horsemanship, amusing western types and splendid acting.

SEE
the greatest Western character player that the screen has ever known in a picture whose sheer bigness is both a revelation in picture making and the promise of the greatest receipts you've ever banked. See that you

Reserve dates now

JEWEL SUPER-FEATURE

THOMAS MOTT OSBORNE
Presents

"The Right Way"

DIRECTED BY

SIDNEY OLCOTT

Exhibitors:

This is the Great American Production with a cast of Thousands.

Independent Distributors:

We have tested this picture out in two territories—Ohio and Washington, D. C.

PLAYED—Toledo, O. Symphony Theatre—2 Weeks.
" Cleveland, O.—Allen's Million Dollar House—1 Week. (ASK S. BARRETT McCORMICK)
" Cincinnati, O.—Gift's Theatre—2 Weeks.
" Norfolk, Va.—1 Week.
" Richmond, Va.—1 Week. } (ASK JAKE WELLS)

NOW BOOKED TO OPEN—Victoria Theatre, Baltimore—Indefinite Run
" " " " Moore's Theatre, Washington " "

IT'S A PICTURE

Act Fast—

PRODUCERS SECURITY CORPORATION
516 5th Avenue, New York City

Thomas H. Ince
Presents

"THE CUP of LIFE"

A Romance of Two Worlds

By CAREY WILSON

A FIRST NATIONAL ATTRACTION

WHAT THE EDITORS SAY

Tense

"The Cup of Life" is one long drink of adventure and devotion. The combination is good and the drama is tense and real. No time is wasted in getting under way. Exhibitors can always find enough patrons who like red-blooded and two fisted adventure pictures. This picture contains just enough sex and woman's honor interest to appeal to that section of your patrons.

—WID'S.

Thrilling

The Ince-Bosworth combination is at it again, which means that a picture is presented which carries all the ear marks of success. Not since "Below the Surface" has this duo co-operated and "The Cup of Life" is as brimful of action, incident, adventure and romance. The opening shot is a thriller. Above the average and well worth anyone's time.

—MOTION PICTURE NEWS.

Beautiful

From both the artistic and dramatic standpoint, "The Cup of Life" satisfies the most critical demands. Of three it is difficult to decide which is the outstanding feature: the excellent character portrayals of the all star cast, the Oriental splendor and beauty of settings and costumes or the powerful and gripping dramatic situations and sequences.

—PITTSBURGH PRESS.

WHAT THE EDITORS SAY

Swift

Dyed-in-the-wool drama with box office appeal, entertainment value and dramatic strength masterfully combined. A picture to look at, to book for a run and to advertise with conviction. Thomas H. Ince's best in years. Swift, picturesque, clean and convincing. It tells a big "bang-up" yarn in vigorous, forceful incidents snugly strung together on a single taut thread of the plot. It should make money for many exhibitors.

—EXHIBITORS HERALD.

Colorful

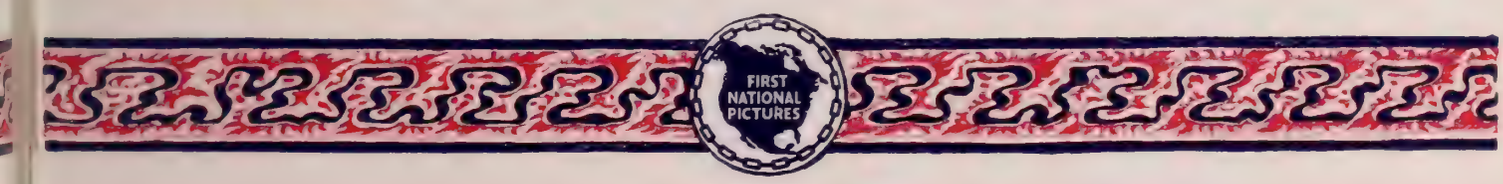
Audiences of every character will enjoy this picture, which is of a distinct melodramatic type, full of color and action. Besides the remarkable acting of Bosworth, Tully Marshall does some fine character delineation. The photography is one of the really great achievements.

—EXHIBITORS TRADE REVIEW.

Gripping

Here is a story that will grip and hold. The plot is worked out with admirable effect. The production is excellent and the cast finely balanced. Hobart Bosworth presents another of his powerful studies of unregenerate but forceful manhood. Tully Marshall is remarkable. Madge Bellamy is a charming and dramatically competent Pain.

—MOVING PICTURE WORLD.



WHAT THE EXHIBITORS THINK

Loew has booked "The Cup of Life" for ONE HUNDRED DAYS over his metropolitan circuit, New York.

Paul Gusdonavic of Cleveland screened "The Cup of Life" before a test audience against one of the season's most touted specials, and "The Cup of Life" won, THREE TO ONE.

COMING—
Thomas H. Ince's
Great American Drama
"HAIL THE WOMAN"

Available for immediate bookings at
FIRST NATIONAL EXCHANGES

FIRST NATIONAL PICTURES

R-C PICTURES CORPORATION

Presents

William Christy Cabanne's "THE BARRICADE"

By DANIEL CARSON GOODMAN

A Story of How Love Broke Down the Wall of Prejudice

A Lovable Old Philosopher in a Swarming Tenement

William H. Strauss, one of the best known of character actors in his finest work for the screen.

A Beautiful Young Woman Amid the Trappings of the Rich

Katherine Spencer, acclaimed as one of the loveliest young women who ever appeared in pictures.

and
An All-Star Cast

R-C PICTURES
REG. U.S. PAT. OFF.

CORINNE

IN

"WHAT'S YOUR REPUTATION WORTH

A story that is unique.

It is so different from the usual motion picture that a New York Supreme Court Justice called attention to it during a sensational trial before him. While this story is so true to life that its plot found a parallel in real life, it does not follow the conventional and hackneyed grooves of life. The Supreme Court Justice characterized its real-life parallel as "a case in ten thousand."

It is a poignant love story, in which a woman risks all for the man she loves. Rather than be a bad woman with her reputation secure, she prefers to be a good woman with her reputation in doubt.

The setting and costuming are superb. The action moves from the grandeur of the city and the luxury of wealth to the great open spaces. Corinne Griffith is seen in varied costumes from Parisian gowns fashioned of ropes of pearls, to rugged togs in which she is shown participating in snow-shoeing and other winter sports.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

COMING—CORINNE GRIFFIT

GRIFFITH

"MORAL FIBRE"

Here is the supporting cast for this brilliant star in her new picture: ***Catherine Calvert,*** star of several mammoth special productions; Harry C. Browne, noted on stage and screen; Joe King, William Parks, Jr., and several other supporting players who have large followings. The play is intensively dramatic—a story of vengeance planned for a loved one; a vengeance, however, which weakens when the big moment arrives.

"Corinne Griffith is the most beautiful of our favorite stars."

—*Motion Picture Magazine.*

"Corinne Griffith is the quintessence of femininity."

—*Picture Play.*

"There is no actress more charming, more convincing or more modest than Miss Griffith."

—*Photoplay Magazine.*

in "THE SINGLE TRACK"

STRAND
ENTIRE WEEK SEPT. 5-10
NO ADVANCE IN PRICES
You owe it to yourself to see this great picture of Civil War days
The HEART OF MARYLAND
WITH CATHERINE CALVERT
ALL STAR CAST
Over 1000 people in cast-Hundreds of horses-Gigantic production 8 ACTS
from the famous DAVID BELASCO stage play
cost $500 000 to produce-6 months to make
EXTRA ATTRACTION-MON. TUE. WED. SPECIAL
GRACE DARMOND in "THE BEAUTIFUL GAMBLER"
A rushing drama of life and love on the flaming frontier- 6 acts
BUSTER KEATON in "THE GOAT" one of his newest
ADDED FEATURE FOR THU. FRI. SAT. - SELZNICK PRESENT
CONWAY TEARLE in "SOCIETY SNOBS" 6 ACTS
He was only a waiter but he gave snobbish society set the shock of thier young lives.

THOMAS D. SORIERO
General Manager

SAMUEL TORGAN
Resident Manager

STRAND THEATRE
LOWELL, MASSACHUSETTS
NEW ENGLAND'S MOST
BEAUTIFUL THEATRE

Sept. 15th, 1921.

Mr. J. M. Quinn, Gen. Mgr.
Vitagraph, Inc.
1600 Broadway,
New York City.

My dear Mr. Quinn;

It gives me great pleasure to write to you and state that we played "HEART OF MARYLAND" on Labor Day week at the Strand Theatre, Lowell, for the entire week against hot weather and lots of competition and are more than pleased with the results. It is the first picture we have been able to put over for an entire week this year. I remain,

Very truly yours,

Thos D Soriero

TDS/CC

Gen. Mgr.

P. S. Enclosed you will find our ad which topped the page in the Lowell papers

ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story "Black Sheep"

By Will J. Payne — Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES

through Pathé Exchange

Foreign Representative for Playgoers Pictures

Sidney Garrett

A mystery drama of sudden surprises, tense action, appealing heart interest and rapid developments, "The Family Closet" is a feature which grips them from the very start and holds them breathless to the end. There it sweeps to a crisis as enthralling as it is unexpected.

It is wonderful entertainment for all lovers of a rousing good photoplay.

Be sure it is on your program.

PLAYGOERS PICTURES PRESENTS

J. P. McGOWAN

IN

DISCONTENTED WIVES

A HERALD PRODUCTION

DISTRIBUTED BY PLAYGOERS PICTURES
THRU PATHE' EXCHANGE, INC.

FOREIGN REPRESENTATIVE
FOR PLAYGOERS PICTURES
SIDNEY GARRETT

A fashionable wedding in her father's mansion and then she found herself in the squalid mining cabin of the man who sought to wrest from Nature, the gold he would lavish upon his tender wife.

She wondered if love could survive the loneliness of a strange, rough country; if duty could overcome the ache in her heart for the luxury to which she had been accustomed.

Thus begins the drama of a crisis in a strong man's life and the struggle of a girl's selfish nature against her better self.

"Discontented Wives" is a feature made doubly attractive by the strength of its title and the appeal of its absorbing theme; by the sweep of its Western action and the color of its New York intrigue; by the strength of a man's fight to keep his wife's love and the revelations of a woman's nature.

By all the laws of popular appeal, "Discontented Wives" is

A Great Box Office Feature.

HAL ROACH
presents
Through Associated Exhibitors

HAROLD LLOYD

in

"NOW OR NEVER"
"AMONG THOSE PRESENT"
"I DO"

PATHE' DISTRIBUTORS

Put Them On —

Take the reviews of the nation's press as your guide, take the response of the American public as your testimony, take the experience of a thousand theatres as your proof,

You Will See—

That the exhibitors never had, or never played, a series of three comedy productions as popular or as profitable as the Harold Lloyd attractions "Now or Never", "Among Those Present" and "I Do". Secure your share of their success and

Book Them As A Series

- do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

- surely you recall the eternal drama of the Home in "The Old Nest"!

- there is a greater problem in Life, a greater drama in Marriage, a newer theme ~~

- and now Goldwyn presents

Leroy Scott's

most interesting screen story

POVERTY of RICHES

The poverty of riches

Success · Money · Position · Luxury

Are these the most important things in life ?

Are the rich ever poor ~ the poor ever rich ?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott's remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year !

Goldwyn presents

POVERTY

A Reginald Barker Production

The riches of poverty

Children · A Modest Home · A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had out-grown him, knew that it was he who had won happiness ~~ John Colby had merely won success.

A great cast ~ Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Lucille Ricksen ~

A Goldwyn Picture

OF RICHES

by Leroy Scott ~ Directed by Reginald Barker

GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION

POVERTY OF RICHES

By LEROY SCOTT
DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE

William Fox presents

AL ST. JOHN

in a series of grouch-dispelling two-reel comedies

Now ready

FAST AND FURIOUS

Now playing

SMALL TOWN STUFF

The virile, manly Russell in a society drama of intrigue and adventure ~

William Fox
presents

WILLIAM RUSSELL
in
The Lady *from* Longacre

Story by Victor Bridges
Directed by George E. Marshall

A "different" Russell picture

William Fox
presents

Buck Jones
in
BAR NOTHIN'

Story by
Jack Strumwasser
and Clyde C. Westover
Directed by
Edward Sedgwick

They tried to brand this Westerner with dishonesty, but he fought his way out of every predicament

Buck Jones scores again!

Sunday September 18, 1921
Wid's DAILY
"Our Mary" and "Little Lord Fauntleroy"—Beat This as a Combination
If You Can
Mary Pickford in
"LITTLE LORD FAUNTLEROY"
DIRECTORS United Artists
AUTHOR Jack Pickford and Alfred E Green
SCENARIO BY Frances Hodgson Burnett
CAMERAMAN Bernard McConville
AS A WHOLE Charles Rosher
STORY A triumph for Mary. Great for children—of all ages, including grown-ups
DIRECTION An American-born son of English peer whose charm makes all love him
PHOTOGRAPHY Allowed earlier portion to drag. but finishes strong.
LIGHTINGS Probably the finest double exposures in the history of the industry
STAR Splendid Mary, as usual, perfectly lit But all through lightings were unusually fine
SUPPORT You know Mary She's too sweetly pretty as a boy. but they will love her just the same
EXTERIORS Uniformly fine Claude Gillingwater gives a magnificent performance. but Kate Price and Joseph Dowling are good and Francis Marion has a bit
INTERIORS Some splendid locations and good street stuff of old-time New York
DETAIL Some of the finest sets ever built
CHARACTER OF STORY Make you think they were rooms in an old castle. A real triumph
LENGTH OF PRODUCTION Sometimes overdone show this should close up The house that can't
Well, Mary's gone and done it again. 9,986 feet
herself another great picture. Which will live for a
lot of years because it can be played time and time
again, year after year, and not grow stale and tire
there will always be a lot of children growing up and
This One Spells Dollars, Dollars and Yet Some More Dollars
Box Office Analysis for the Exhibitor
You know what Mary can do for you, don't you? but the grown ups will always like it
You know better than anyone else Well in Little Lord Fauntleroy she will prob. nearly eclipse what
she has done because there
her Mrs. Burnett's
Lord, who with his
who came next him
What between th
stuff.

BOOK IT NOW!

MARY PICKFORD

in

"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD MCCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLES CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAM PRESIDENT

"All for one, one for all!"

NEVER HAS A PICTURE BEEN AWAITED WITH GREATER ANTICIPATION; NEVER HAS ANTICIPATION BEEN SO ◇◇◇ SPLENDIDLY REALIZED !

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

If you are fortunate enough to secure a booking of

D.W.GRIFFITH'S

masterpiece

"WAY DOWN EAST"

bear in mind that you have a picture that has played to over four million dollars in one year at regular theatre prices.....

MAKE THE MOST OF YOUR OPPORTUNITY !

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

"A Distinctive Production"

DISTINCTIVE PRODUCTIONS, INC.,

presents

GEORGE ARLISS

in

"DISRAELI"

From his celebrated stage success
by Louis N. Parker

Directed by Henry Kolker

A FILM THAT IS DESTINED TO
RANK AMONG THE FOREMOST
RELEASES OF THE SCREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

EUROPE'S POPULAR IDOL

ELLEN MOKOWSKA

with Guido Trento

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A Tensely Dramatic Masterpiece

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"A MAN'S HOME"

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LEWIS J. SELZNICK
PRESENTS

"A MAN'S HOME"

From the Play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

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He Was Given a Story

which has wider and stronger appeal than that possessed by any other current photoplay.

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Harry T. Morey Kathlyn Williams
Grace Valentine Faire Binney
Matt Moore Roland Bottomley

HARRY T. MOREY

MATT MOORE

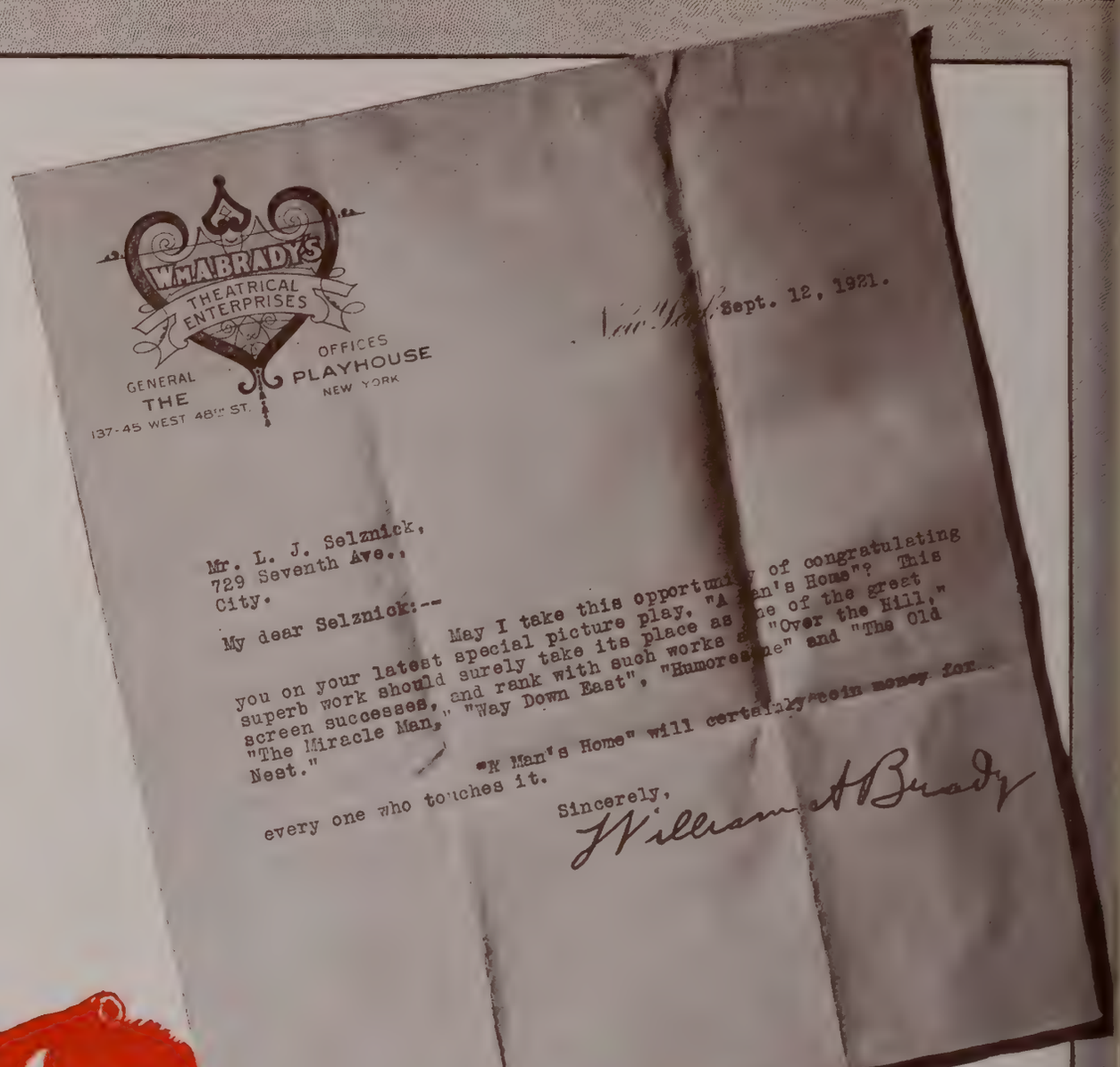
FAIRE BINNEY

ROLAND BOTTOMLEY

GRACE VALENTINE

KATHLYN WILLIAMS

Ask Al Lichtman what he thinks of "A MAN'S HOME"


WM. A. BRADY'S
THEATRICAL ENTERPRISES
GENERAL OFFICES
THE PLAYHOUSE
137-45 WEST 48th ST. NEW YORK

New York, Sept. 12, 1921.

Mr. L. J. Selznick,
729 Seventh Ave.,
City.

My dear Selznick:--

May I take this opportunity of congratulating you on your latest special picture play, "A Man's Home"? This superb work should surely take its place as one of the great screen successes, and rank with such works as "Over the Hill," "The Miracle Man," "Way Down East", "Humoresque" and "The Old Nest."

"A Man's Home" will certainly coin money for every one who touches it.

Sincerely,

William A. Brady

Take the word of one of the Country's Foremost Showmen

The Best That America Produces in Raw Film Stock and Film Laboratory Output Is Represented by This Trade Mark

WORKING COOPERATIVELY, the manufacturers of American Made Raw Film Stock and the ALLIED FILM LABORATORIES ASSOCIATION, Inc., gave exhibitor, producer and public a finished American product with no equal.

THIS PRODUCT COMES in the form of standardized American release prints unexcelled in SCREEN BRILLIANCY and DURABILITY.

AND IT IS 100% American made all the way through!

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YOU WILL THEN KNOW you are getting prints of durable quality—the kind that will stand the wear and tear and, besides, you will be supporting American industries.

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INC.

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THE KINETO REVIEWS and the CHARLES URBAN'S MOVIE CHATS have just been sold for distribution in Canada.

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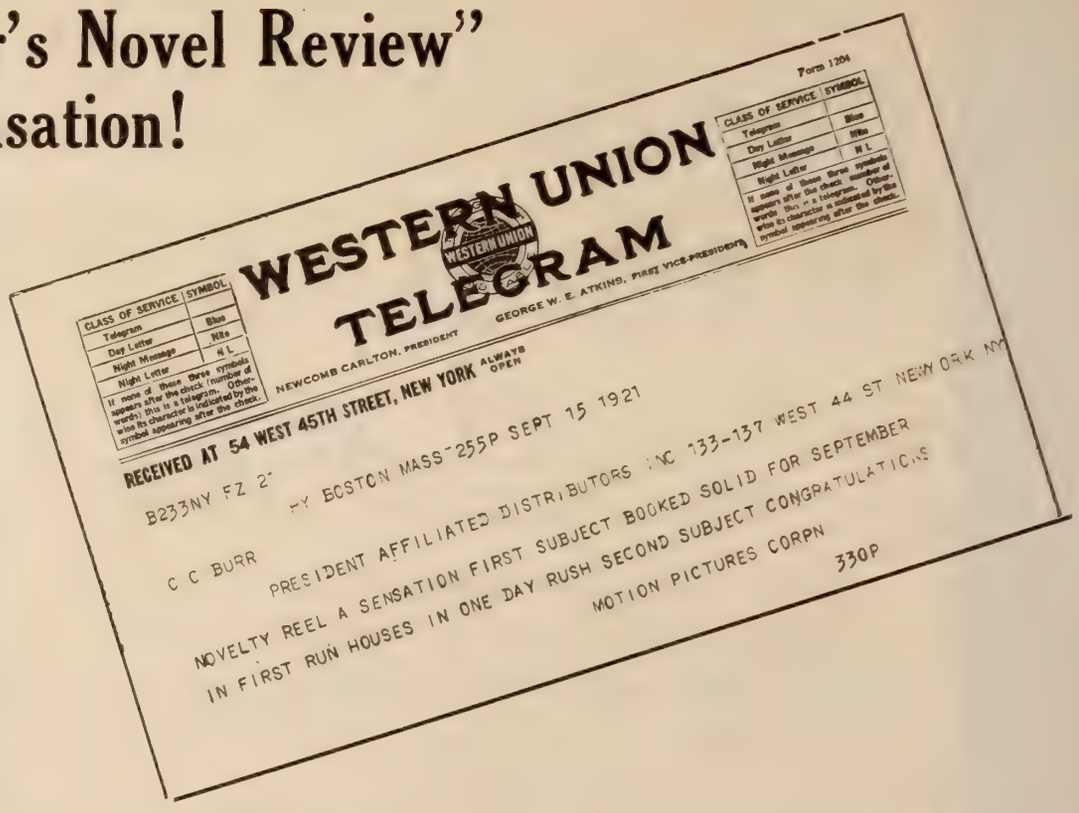

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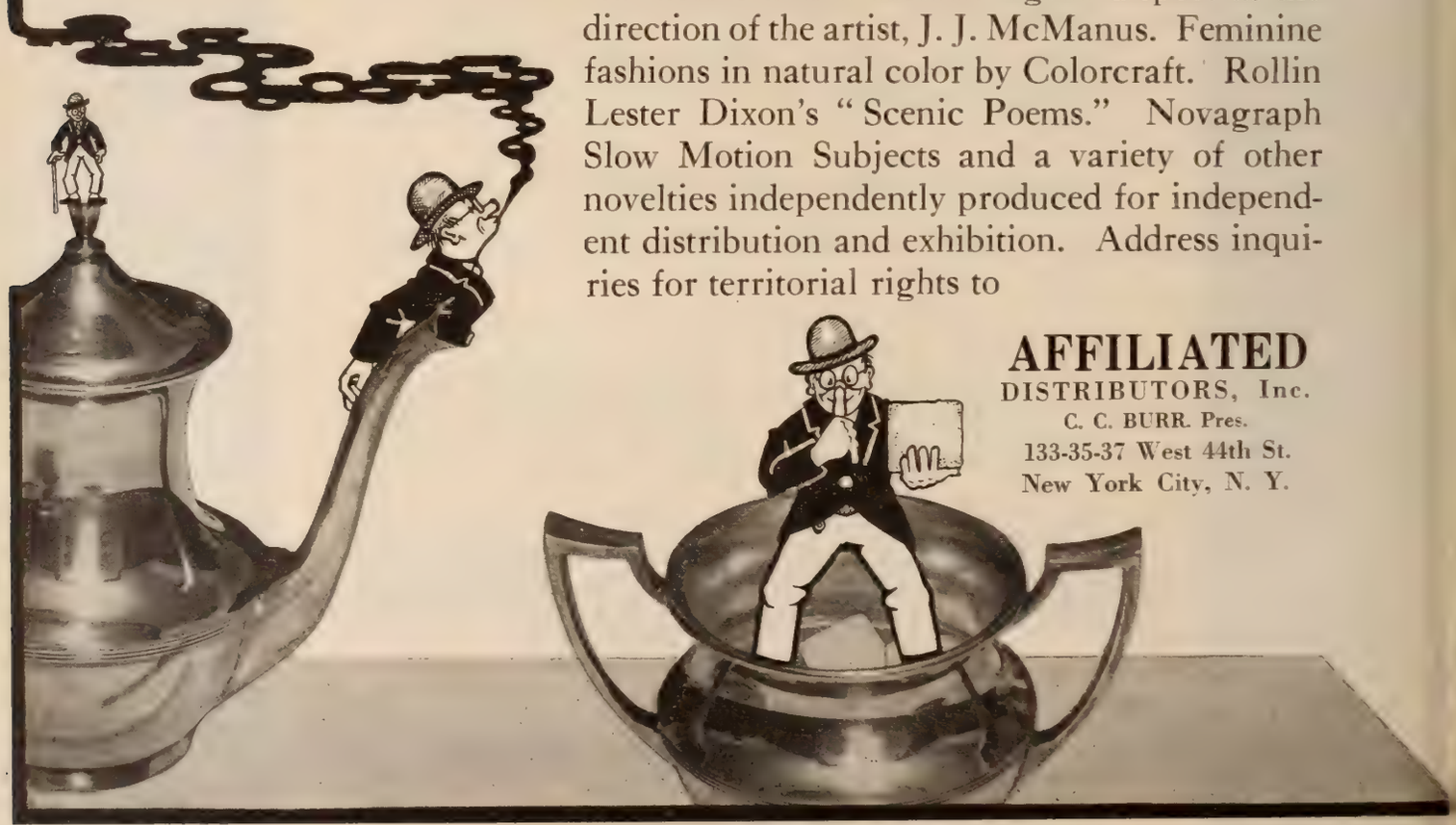
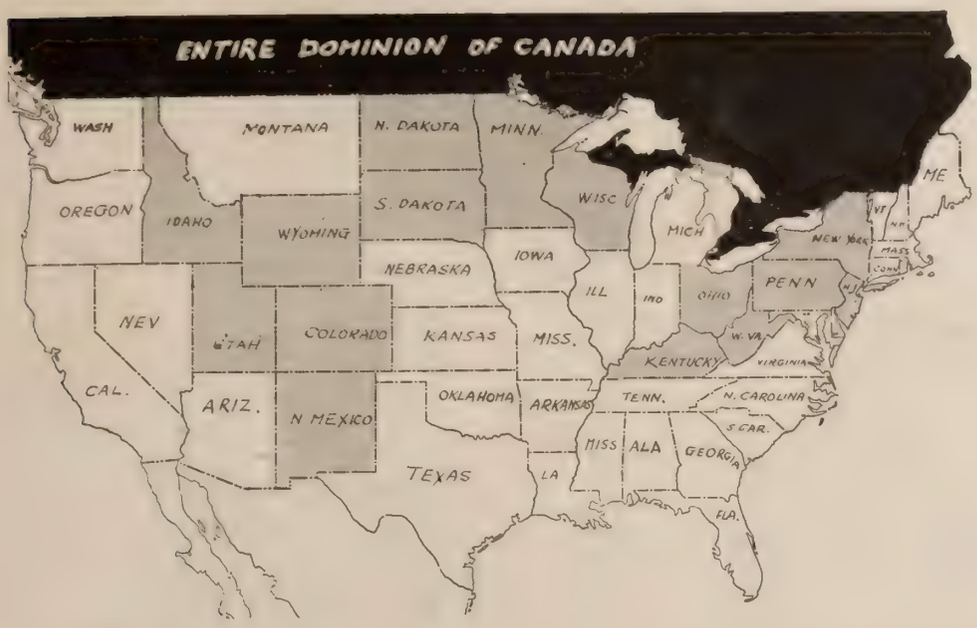
Here are some of the contributions: Pen and Ink Comics, a cartoon in which real actors and a cartoon figure disport at the direction of the artist, J. J. McManus. Feminine fashions in natural color by Colorcraft. Rollin Lester Dixon's "Scenic Poems." Novagraph Slow Motion Subjects and a variety of other novelties independently produced for independent distribution and exhibition. Address inquiries for territorial rights to



AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR. Pres.
133-35-37 West 44th St.
New York City, N. Y.

The Buyers of "Mickey" Are Responding—



Already a group of keen Exchangemen who remember the earning power of "Mickey," "Isobel" and "County Fair," in search of a really worthy successor to these, have found it in

Charles C. Burr's

"BURN 'EM UP BARNES"

featuring

JOHNNY HINES

Supported by Edmund Breese, George Fawcett, Betty Carpenter, J. Barney Sherry and an All-Star Cast.

For the easy reference of independent exhibitors who will want to play this attraction, the territorial buyers and their territories are given hereunder:

Greater New York, New York State and Northern New Jersey.
COMMONWEALTH PICTURES CORP., 729 Seventh Avenue, New York City.

Western Penna. and West Virginia,
COLUMBIA FILM SERVICE, 119 Ninth Street, Pittsburgh, Pa.

Ohio and Kentucky,
SKIRBOLL GOLD SEAL PRODUCTIONS, Film Building, Cleveland, Ohio.

Minnesota, Wisconsin, North and South Dakota,
F. & R. FILM CO., Minneapolis and Milwaukee, J. T. Cubberly, Genl. Mgr.

Utah, Colorado, New Mexico, Wyoming and So. Idaho,
MOUNTAIN STATES FILM ATTRACTIONS, 1435 Champa Street, Denver, Colo.

Entire Dominion of Canada, CAPITOL FILMS, LTD., Winnipeg, Man.

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ASSOCIATED PHOTO-PLAYS INC.

Present

A Rapid Fire Comedy Drama

MARY ANDERSON

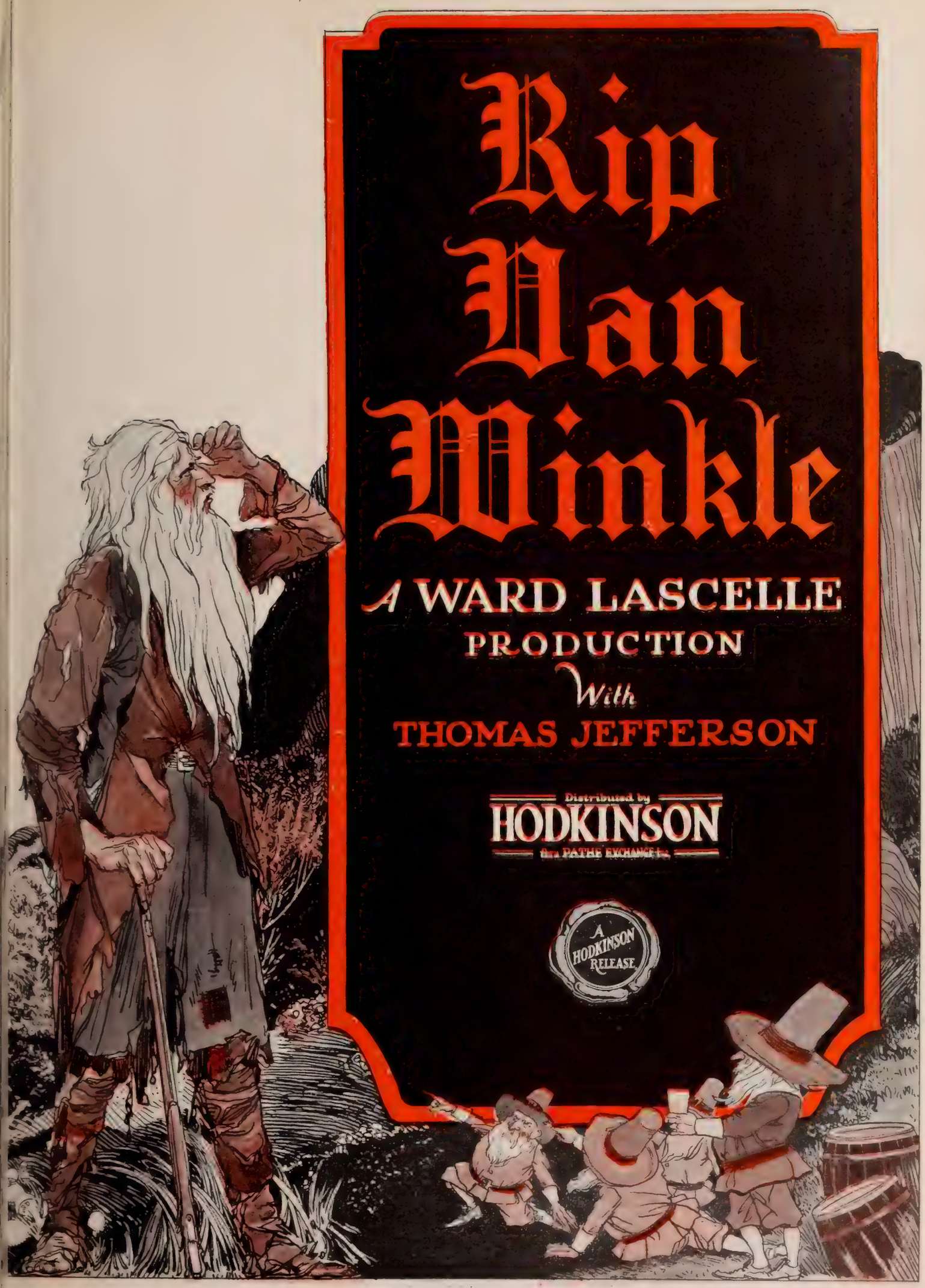
in

"TOO MUCH MARRIED"

Directed by SCOTT DUNLAP

Distributed by ASSOCIATED PHOTO-PLAYS INC.

25 WEST 45TH ST.
NEW YORK CITY


Rip Van Winkle
A WARD LASCELLE PRODUCTION
With
THOMAS JEFFERSON
Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.
A HODKINSON RELEASE

Rip Van

The "Joe" Jefferson Versio

For a hundred years, Rip Van Winkle and mous toast have been household words throu the length and breadth of America.

Awaiting the Exhibitor is a ready-made au limited in extent only by the countless thousand have read the book and witnessed the play.

In casting Thomas Jefferson for his immortal f famous role, Ward Lascelle has handed down tage that had its inception in 1829, v the first Jefferson undertook the p

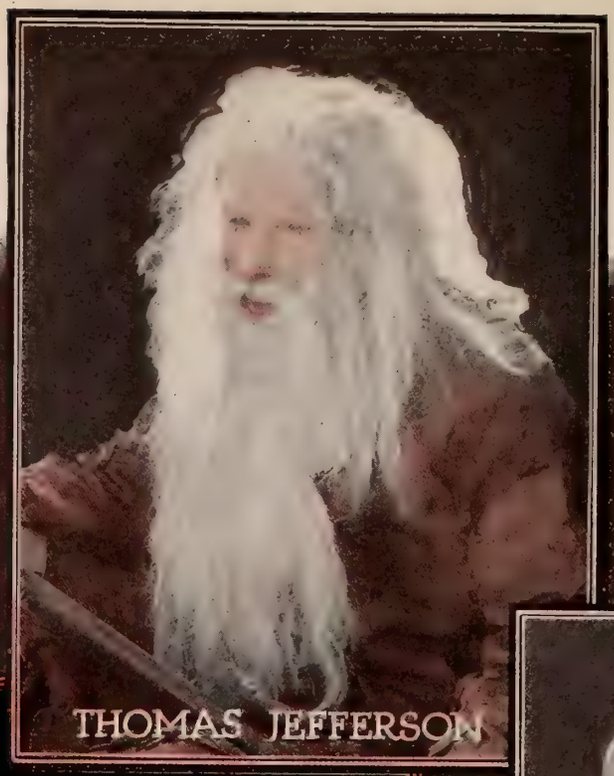
Winkle

Washington Irving's Classic

In this screen version, we see the fifth of his ...e to perpetuate the most interesting family tradi... of the American stage. This idyll of the Cats..., with its fascinating company of gnomes, its ...erb cast and its scenic beauties marks a distinct ...estone in motion picture production.

... Van Winkle has exploitation possibilities un...aled among the screen offerings of the new ...on -- a box-office value of unquestioned pulling ...er.

A HODKINSON RELEASE



Rip Van Winkle

A WARD LASCELLE PRODUCTION

With

THOMAS JEFFERSON

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

When "Rip Van Winkle" had its premier showing in Philadelphia eager children thronged the special Saturday performances.

In the cast are Francis Carpenter and Gertrude Messinger, the best loved children before the camera today.

Through its strong appeal to the kiddies "Rip Van Winkle" offers a school tie-up that means thousands of extra admissions.

Why write an ad ? We'll say it with Wid's!

Neilan Presents an Unusual Novelty

"BITS OF LIFE"

Neilan Prod.—Asso. First National Pict.

DIRECTOR ..... Marshall Neilan
AUTHOR.....Short stories by several well known authors adapted for the screen by Marshall Neilan
CAMERAMAN ..... Not credited
AS A WHOLE.....Very interesting novelty which, while episodic, proves very fine screen material. Will please
STORIES.....All of a different nature, but tied together by a very clever letter signed by the director
DIRECTION.....Just like all of Neilan's work—excellent, with many fine touches
PHOTOGRAPHY.....Very fine, especially the Chinese sequence
CAST.....Lon Chaney probably gives best performance, but Frederick Burton is fine and natural, while Rockliffe Fellowes is also good
LIGHTINGS ..... Very good as a rule
EXTERIORS ..... Look natural
INTERIORS ..... Correct
DETAIL .....Neilan shines in this
CHARACTER OF STORIES.....Nothing offensive and one of best things he has ever done
LENGTH OF PRODUCTION.....6,339 feet

Marshall Neilan has given a novelty to the screen in "Bits of Life," which might well prove the forerunner of more entertainment of this description. He has taken four short stories and by cleverly tying them together has given an excellent piece of screen entertainment. The stories are presented as part of a letter which Neilan has signed and which explains the difficulty of finding material for pictures. All of the stories are different. They have no relation whatsoever to each other and three of them have powerful punches. Three of them appeared in various publications, and the last is an original story which has a true O. Henry surprise finish.

In the first Rockliffe Fellowes has the star bit. He is a tough New York boy who develops into one of the great crooks of the world and who, after doing a real kindness to a man in want, is arrested by the detective who has always trailed him waiting [illegible] to be made. Wesley Barry appears in the ea[illegible]ci-dents when he is sold into Eas[illegible]side slavery [illegible] of course his usual clever self. B[illegible] his fr[illegible] ing. There is a lot of natura[illegible] probably the weakest of [illegible]

Frederick Burton [illegible] which tells the [illegible] who-[illegible] red [illegible] all of the [illegible] knocked at [illegible] story. He finds [illegible] so much is ar-[illegible] wife, whom [illegible] loves with true [illegible] orthless broth-[illegible] e. Finally, [illegible] to the little [illegible] pieces. Bur-[illegible] is splendid.

[illegible] s the finest and [illegible] d Lon [illegible] has [illegible] Chink [illegible] and [illegible] his first child is [illegible] then goes into [illegible] Mission brings [illegible] She [illegible] ow on the [illegible] other side of the [illegible] nail has [illegible] eam [illegible] ugh [illegible] and [illegible] min-[illegible] s a clever [illegible]

The last is an [illegible] ive idea which [illegible] which John B[illegible] as while being manic [illegible] and [illegible] wild events saving a princess [illegible] wakes up to find Noah Beery, his barbe[illegible] ister and the pretty manicure girl is the prince[illegible] twist and will surprise your people.

Bank on Director's Name-This Should Be Enough

Box Office Analysis for the Exhibitor

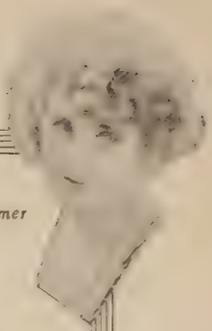
You can safely play this and by clever advance work do good business with it. You can talk about it as one of the real novelties of the coming season and can make promises with safety. You might take a chance and ask your crowd whether they want more of this sort of entertainment, and as contests usually work, [illegible] the front of the house you can accomplish more result. This is the first time anything like it has been attempted.

Your crowd knows Neilan, but if there is any doubt about it tell them this novelty is by the same man who produced "Dinty," "Rebals" and some of his other successes. Bank on Neilan and play him up. But you can mention the fine work of Lon Chaney and Frederick Burton. Chaney should be known and you can talk of his [illegible] successes.

Marshall Neilan presents Bits of Life
Photography by David Kesson
FIRST NATIONAL PICTURES
Adapted From the stories by Hugh Wiley, Thomas Morrow and Walter Trumbull- Scenario by Lucita Squier Marshall Neilan;
A First National Attraction

Kathleen Kirkham

William V. Mong



Rubye De Remer

Robert E. Sherwood
in

Life

Says —

Lewis S. Stone

Raymond Hatton

Walter McGrail

Frank Leigh

"—engagingly set forth by a cast which, if individually undistinguished, puts the all-star lineup in "The Affairs of Anatol" to shame. Every part is expertly handled. Moreover, J. L. Frothingham has given it a good production—even going so far as to show a scene in a British nobleman's home without a single potted palm tree in evidence."

J. L. FROTHINGHAM'S

"PILGRIMS OF THE NIGHT"

FIRST NATIONAL PICTURES

A First National Attraction ~

The Overflow Picture

ACK SENNE

presents

BEL NORMA

in

MOLLY O

Directed by F. Richard Jones

Now a First National Attraction~

Glory Be!

Get Ready • Release in November

Charlie Chaplin Has Done It Again With "The Idle Class"!

Mr. Exhibitor:

We want to give you a straight from the shoulder report on Charles Chaplin in "The Idle Class"--not what we think the picture will do for you, but what it is actually doing.

There isn't any doubt ever as to how a Chaplin picture will go over. But there are always a few who think that Charlie can't keep up the pace and put over a knock-out every time. There are some who think "The Kid" was so good it couldn't possibly be equalled.

Well, we are glad to report that Charlie can keep up his standard and has. "The Idle Class" is playing this week at the New York Strand, the big Broadway house. It has, and still is, drawing vast crowds. Not a day but the theatre has been filled to capacity--and still the throngs fight for admittance.

And he is causing just as many and just as hearty laughs as ever before. Every audience has left the theatre thoroughly tickled. So you will know that the picture is a money getter and that your patrons will be thoroughly pleased. Big box office returns and pleased patrons. That's a combination you can't beat. Go to it!

Yours very truly,

FIRST NATIONAL.

Written and Directed by Charles Chaplin

A First National Attraction

Motion Picture News

The Magnanimous Act

THE Motion Picture Theatre Owners' Association is, by far, the strongest exhibitor organization the industry has ever possessed. In truth, it is the strongest body of any sort that the industry has seen.

With remarkable political sagacity and skilled organizing genius, Sydney Cohen and his associates have built a well-knit, efficiently functioning national association.

Its work in legislative halls, its appearances before the public on behalf of the industry have been extremely valuable. Its strength has steadily grown, its scope of usefulness widened. Never, since the first forward step was taken, has there been a hesitant period, a time when its power seemed on the wane.

* * *

THE National Association of the Motion Picture Industry is not all that it should be. This is stating in a rather roundabout way a fact that every producer, distributor and trade paper man in the industry knows.

The reasons are as many as the individual opinions of the men giving them.

But the reasons are aside from the point. The fact remains that the National Association does not command the *active* cooperation of all those forces that are listed in its membership and these that are not but *should be* on its rolls.

However, the National Association has its place as an industrial representative. Through the individual efforts of Mr. Brady, Mr. Hess, Mr. Rogers, Mr. Zukor and many others, it has at times given yeomen service to the industry.

And, with all its present faults—real and alleged—the National Association possesses the possibilities for value to every branch of the industry—and this includes the exhibitor—that can scarce be reckoned.

* * *

THESE are the facts as they stand and as they must be faced when putting forth any proposals for unity—any hopes for a Joint Committee that will represent all factors in outside work.

The M. P. T. O., a strong, vigorous, growing body—well knowing its own strength, and confident that it has the upper hand and need make overtures to no person or organization.

The National Association, big in potential value—but missing on several cylinders.

What is the magnanimous, unselfish, manly thing to do in such a case?

Can't we count on Sydney Cohen and the M. P. T. O. A. to extend a friendly hand? Let the past be a closed book, and an unselfish whole-hearted act on the part of the M. P. T. O. A. the signal for the building of a better future.

* * *

UNITY we must have. Take the Senatorial sop which the industry received this last week or so. All legitimate tax requests disregarded and a lollypop extended in the form of a proposal to lift the admission tax from all theatre charging ten cents or less.

Is any further proof needed that Washington—and every other legislative center—looks upon the motion picture industry as a house divided against itself?

The mental processes of the Senate tax committee are plain. The manufacturers can be disregarded, the exhibitors will probably be satisfied with a little "pap." So we have the decision to exempt ten cent admissions. Of what value to the great bulk of theatres? To the whole industry?

No, we've got to have unity. We've got to have that joint, representative, battling committee. We've got to present a solid front.

Let's have the magnanimous thing. Let Mr. Cohen take the first step. He—and his association—will gain still further prestige by the act.

VOL. XXIV OCTOBER 8, 1921 No. XV

Universal to Keep Censor on Its Coast Staf

W. J. Willis, of Chicago's Censor Board, Will Recommend Deletions Prior to Release

UNIVERSAL has engaged a censor who will be a permanent attache of its studio forces in Universal City. The appointee is W. J. Willis, the censor in charge of the Chicago Board of Censorship. It will be Mr. Willis's task to review Universal productions and suggest deletions. In a statement just issued from Universal headquarters in New York it is declared that Universal while opposed to legalized censorship "has to face the fact that we actually have censorship. Furthermore, we are going to have it for some time to come." The plan of engaging a censor was adopted to make censorship as bearable as possible, it is declared. The Universal statement, after referring to the recent conference of censors called to the Coast by Carl Laemmle, continues as follows:

"Time after time during these conferences the producers asked, What do you want us to cut out, and the censors fully as many times, Why do you put such things into the films in the first place. In other words the producers indicated a willingness to protect their property by cutting out whatever the censors did not want if they only knew what they didn't want, and the censors at least inferred that they knew what should come out and that it would help all concerned if it could be done before the picture was started. Universal felt that the matter was worth trying.

"In order to do this Universal must have a censor of its own. No board could be expected to pass upon the films of any one company and no definite set of eliminations was decided upon by the conferences. So just before the censors were to return to their homes Universal made a proposal to W. J. Willis, the Censor-in-Charge of the Chicago Board of Censorship. After a short deliberation and after wiring Charles C. Fitzmaurice, general superintendent of Police, his immediate superior, for his approval, Mr. Willis consented and wired his resignation.

"Mr. Willis is today at work at Universal City, viewing pictures, and maki suggestions for the deletion of an oc sional point, which, in his judgme might be objected to by one or anot of the numerous boards of censorship, of which operate under widely diverg rules, municipal ordinances and st laws.

"W. F. Willis is particularly suited the position which has been created him in the industry. Seven years ago was appointed a motion picture censor the Civil Service Commission of Chica and has continued to function as a Cens in-Charge for over five years until the ti he left to join other censors on the rec expedition to Universal City. In t time he has viewed every picture of i portance produced, and has been inst mental in protecting the producer agai unreasonable deletions and changes wh would injure the story without serving altruistic dreams of censorship."

Home-Rule Censorship Obviates Legal Bran

Exhibitors of Louisville, Ky., Do Their Own Censoring with Wide-Spread Results

THE exhibitors of Louisville, Ky., have demonstrated how "home rule" applied to censorship has disposed successfully of that bugbear. The Louisville theatre owners have formed an association, one of the chief purposes of which is to censor pictures and refuse bookings to all films which they know in advance will conflict with public sentiment on the subject of clean screens. According to an account from the home-office of First National, the plan has been unusually successful in ridding Louisville and in fact practically all of Kentucky, of agitation in favor of legalized censorship. Says the First National statement:

"If this is not a practical demonstration of the superfluous character of legalized censorship, it would be hard to imagine a more convincing one. The history of the present state of affairs in Louisville is an exceptionally interesting one:

"Committeewomen of the Church Women's Federation made, in the Spring, an exhaustive survey of Louisville motion picture theatres for the Russell Sage Foundation. They didn't find everything to their liking.

"However, after conferences with leaders of the exhibitors' organization—the Louisville Photoplay Association — they were impressed, they said, with the exhibitors' anxiety to clean house.

"On the conduct of motion picture houses in the State this autumn may depend whether or not a fight for a State Board of Censors will be made by reform elements at the approaching session of the General Assembly.

"Every member of the Louisville Council, Knights of Columbus, is commissioned, it was learned, to observe closely films shown at theatres he visits and to report anything objectionable to the organization.

"Then, a committee is appointed to wait on the exhibitor. No such complaint has been made in the last six months, J. Raymond Barrett, head of the council, said last week.

"In addition to this watchfulness, both the Churchmen's and Church-women's Federations are on the alert, according to officers.

L. J. Dittmar, president of the exhibitors' body, declares that nothing but clean films are being shown in Louisville and that members of the association are not permitted to show the other kind.

"Crowds, he said, have grown larger and larger, during the two years of the organization's campaigning.

"Movie films are undoubtedly improving, he added, and the producers are doing their best to place the highest character of films on the market.

"Mr. Dolle explained that it now is possible for a theatre manager to reject any film that may offend and that, while t is done occasionally, the necessity is coming more and more infrequent. F merly, he said, contracts did not allow rejection on viewing the film, but now i authorized by about 70 per cent of producers and, speaking from a practi standpoint, can be done in any case.

"When one exhibitor here rejects a f because it is objectionable, the rules of association will not allow any other me ber to show it, he said."

While there is no official censorship the smaller towns, it is pointed out, Mayor and city officials always can obt the withdrawal of a film that they consi objectionable.

Stanley to Start Work New $1,000,000 Hous

The bids on the new theatre and off building to be erected by the Stanley C pany of America at 11th and Mar streets, Philadelphia, have been recei The estimated costs submitted average a little in excess of one million dollars. is expected the contract will be let a few days and work will be started im diately thereafter. The plans provide an eight-story office building on the M ket street front, the theatre being loc on the 11th street side with a frontag 125 feet.

National Ass'n Committee Appointments for 1921-22 Announced

Several New Committees Added; Four New Members in Executive Group

THE committee appointments of the National Association of the Motion Picture Industry for the ensuing year have just been announced. They were ratified by the association's newly chosen Executive Committee at its first meeting on Thursday afternoon, September 22.

Several new committees have been added to handle important association matters during the ensuing year. These are: Trade Press Editorial Committee, Arthur James, Chairman; Taxation Committee, Saul E. Rogers, Chairman; International Affiliations Committee, W. R. Sheehan, Chairman; Sunday Opening Committee, Earl J. Hudson, Chairman; Distribution Managers Committee, Edward M. Saunders, Chairman; Audit Committee, F. A. Gudger, Chairman.

Re-designations of committee chairmen are as follows: P. L. Waters, Executive Committee; Adolph Zukor, Finance Committee; Gabriel L. Hess, Censorship Committee; H. M. Pitman, Film Theft Committee; P. H. Stilson, Transportation Committee; J. E. Brulatour, Fire Prevention Committee; Tom Evans, Laboratory Committee; and W. R. Rothacker, Membership Committee.

Newly appointed chairmen of standing committees are: J. Robert Rubin, Law Committee; Martin J. Quigley, Vigilance Committee; and Paul H. Cromelin, By-Laws Committee.

On the Executive Committee four new members appear this year—R. S. Cole, of R-C Pictures; Ralph A. Kohn of Famous Players; Lewis J. Selznick of the Selznick Corporation; and J. D. Williams of Associated First National. The Executive Committee is limited to twelve members, in addition to which President William A. Brady serves in an ex-officio capacity.

Following are the committee appointments in detail:

EXECUTIVE COMMITTEE

P. L. Waters, Triangle, Chairman
Wm. A. Brady, President, Ex-officio

W. E. Atkinson	Metro
J. E. Brulatour	Eastman Films
R. H. Cochrane	Universal
R. S. Cole	R-C Pictures
P. H. Cromelin	Inter-Ocean
Gabriel L. Hess	Goldwyn
Ralph A. Kohn	Famous
Saul E. Rogers	Fox
Lewis J. Selznick	Selznick
Thos. G. Wiley	Gen. Div.
J. D. Williams	Assoc. 1st Nat'l.

ADVISORY TRADE PRESS COMMITTEE OF EXECUTIVE COMMITTEE

Arthur James	Moving Picture World
Wm. A. Johnston	Motion Picture News
M. J. Quigley	Exhibitors Herald

FINANCE COMMITTEE

Adolph Zukor, Famous, Chairman.
Jos. M. Schenck, Talmadge, V. Chairman.

J. E. Brulatour		
R. H. Cochrane	Alternate	E. H. Goldstein
William Fox	"	Saul E. Rogers
Samuel Goldwyn	"	F. A. Gudger
R. A. Rowland	"	W. E. Atkinson
Harry Schwalbe	"	E. B. Johnson

CENSORSHIP COMMITTEE

Gabriel L. Hess, Goldwyn, Chairman.

Jerome Beatty	Famous
E. Cohen	Pathe
R. S. Cole	R-C Pictures
Paul H. Cromelin	Inter-Ocean
Jos. Dannenberg	Wid's
L. J. Darmour	Selznick
Howard Dietz	Goldwyn
D. W. Griffith	Griffith
Paul Gulick	Universal
Herbert Hancock	Fox
E. B. Hattrick	International
Earl J. Hudson	Assoc. 1st. Nat'l
Forrest Izard	Kinograms
Arthur James	M. P. World
Wm. A. Johnston	M. P. News
Paul Lazarus	United
Sam E. Morris	Selznick
J. W. O'Mahoney	Educational
Louella Parsons	Telegraph
M. J. Quigley	Exhib. Herald
Jas. R. Quirk	Photoplay Mag.
Saul E. Rogers	Fox
J. Robt. Rubin	Metro
Geo. B. Van Clove	International

Wire Briefs from Coast

JACK WOODY left Los Angeles for New York on Thursday of this week, after viewing many of the coming productions for Realart.

W. E. Schallenberger is expected to arrive on the Coast during the week.

Isadore Bernstein has been appointed general manager of the Pacific Film studios at San Mateo.

Russell and Russell announce the completion of John McCarthy's "Shadows of Conscience," featuring Russell Simpson, supported by an all-star cast. This subject has been pre-viewed at Graumann's.

Ben Wilson has completed work on "Motion to Adjourn," co-starring Roy Stewart and Marjorie Daw. The story is by Peter B. Kyne.

LAW COMMITTEE

J. Robt. Rubin, Chairman.

Albert H. T. Banzhaf	Ralph A. Kohn
Arthur Butler Graham	E. J. V. Ludvigh
F. S. Hartman	Charles C. Pettijohn
Gabriel L. Hess	Saul E. Rogers
E. B. Johnson	Nathan Vidaver
Karl W. Kirchwey	

TRADE PRESS EDITORIAL COMMITTEE

Arthur James, M. P. World, Chairman.

J. Dannenberg	Wid's
Wm. A. Johnston	M. P. News
Louella Parsons	Telegraph
M. J. Quigley	Exhib. Herald

FILM THEFT COMMITTEE

H. M. Pitman, Famous, Chairman.

Paul H. Cromelin	Inter-Ocean
J. H. Cuniff	Realart
S. E. Eckman	Goldwyn
Tom Evans	Evans
E. B. Johnson	Associated First National
G. E. Kann	Universal
John Kollmar	Triangle
J. S. McLeod	Metro
J. W. O'Mahoney	Educational
J. J. Rotchford	Selznick
I. Schmerz	Fox
E. I. Williams	R-C Pictures

TRANSPORTATION COMMITTEE

P. H. Stilson, Famous, Chairman.

E. M. Ascher	Mack Sennett
F. M. Brockell	Associated First National
H. H. Bruenner	Biograph
J. E. Brulatour	Eastman Films
H. P. Carver	International
Tom Evans	Evans
Will Francke	Precision
Herbert Griffin	Power
W. H. Hulings	Eclipse
M. Johnson	Australasian
Wm. Kelly	Goldwyn
B. J. Koppleman	Excelsior
Norman Kohn	Realart
John Kollmar	Triangle
Herbert Lubin	S-L
J. S. MacLeod	Metro
M. Morna	Inter-Ocean
M. J. Mullin	Southern Enterprises
Herman Robbins	Fox
F. N. Rothenberg	Wyanoak
C. C. Ryan	Selznick
G. A. Skinner	Educational
J. V. Ward	Universal
Reginald Warde	Reginald Warde, Inc.

TAXATION COMMITTEE

Saul E. Rogers, Fox, Chairman.

D. L. Faralla	Realart
F. A. Cudger	Goldwyn
A. C. Keough	Famous
John Kollmar	Triangle
J. E. McDermott	Selznick
J. B. Ohrt	Universal
E. Price	Fox
C. K. Stern	Metro

FIRE PREVENTION COMMITTEE

J. E. Brulatour, Eastman, Chairman.
Albert deRoode, Vice-Chairman.

E. M. Ascher	Mack Sennett
F. M. Brockell	Associated First National
H. H. Bruenner	Biograph
H. P. Carver	International
Tom Evans	Evans
Herbert Griffin	Nicholas Power
W. H. Hulings	Eclipse
John Kollmar	Triangle
N. L. Manheim	Universal
J. S. MacLeod	Metro
E. M. Porter	Precision
C. C. Ryan	Selznick
Saul E. Rogers	Fox
Erich Schay	Goldwyn
G. A. Skinner	Educational
Reginald Warde	Reginald Warde, Inc.

LABORATORY COMMITTEE

Major Tom Evans, Chairman.

H. H. Bruenner	Biograph
J. R. Brophy	Craftsman
W. B. Cooke	Pathescope
Geo. C. Dobbs	Dobbs
F. Doublier	Palisades
H. M. Goetz	Erbograph
J. A. Golden	Claremont
E. H. Goldstein	Universal
T. H. Hardeen	Film Dev.
W. H. Hulings	Eclipse
Nicholas Kessel	Kessel
Albert Lowe	Paragon
Frank Meyer	Famous
Saul E. Rogers	Fox
M. E. A. Tucker	Kineto
H. J. Yates	Republic

MEMBERSHIP COMMITTEE

W. R. Rothacker, Rothacker Film, Chairman.

Fred J. Beecroft	M. P. News
Charles Christie	Christie Films
E. J. Hudson	Associated First National
Sam E. Morris	Selznick
Thos. G. Wiley	Gen. Div.

NEWS WEEKLIES COMMITTEE

E. B. Hattrick, International, Chairman.

E. Cohen	Pathe
L. J. Darmour	Selznick
Herbert Hancock	Fox
Forrest Izard	Kinograms

VIGILANCE COMMITTEE

Martin J. Quigley, Exhibitors' Herald, Chairman.

Fred J. Beecroft	M. P. News
J. Dannenberg	Wid's
Paul Gulick	Universal
Arthur James	M. P. World
Louella Parsons	Telegraph
Jas. R. Quirk	Photoplay Magazine
Nathan Vidaver	Counsel
C. L. Yearsley	President A. M. P. A.

BY-LAWS COMMITTEE

Paul H. Cromelin, Exporters, Chairman.

Laboratory & Com. Printers	Tom Evans
Publications	Wm. A. Johnston
Distributors	Ralph A. Kohn
Supply & Equipment	Walter J. Moore
Producers	Saul E. Rogers
Individuals	Tom G. Wiley

INTERNATIONAL AFFILIATIONS COMMITTEE

W. R. Sheehan, Fox, Chairman.

Paul H. Cromelin	Inter-Ocean
Gabriel L. Hess	Goldwyn
David P. Howells	Associated First National
Geo. E. Kann	Universal
Emil E. Shauer	Famous

AMERICANISM COMMITTEE

Col. Arthur Woods, Chairman.

Wm. A. Brady	
H. M. Crandall	Crandall Theatres
Samuel Goldwyn	Goldwyn
Carl Laemmle	Universal
J. Hampton Moore	Mayor of Philadelphia
R. A. Rowland	Metro
Lewis J. Selznick	Selznick
Adolph Zukor	Famous

SUNDAY OPENING COMMITTEE

Earl J. Hudson, Associated First National, Chairman.
Charles C. Pettijohn, Vice-Chairman.

W. E. Atkinson	Metro
H. M. Berman	Universal
Jos. Dannenberg	Wid's
Felix Feist	Norma Talmadge

(Continued on page 1856)

Delegates attending the Second Annual Convention of Motion Picture Theatre Owners of Nebraska and Iowa, held at Omaha, Neb.

Business Revival in Kentucky and Tennessee

Reports from Kentucky and Tennessee advise of the revival of business on a most encouraging scale after the most unfavorable summer season in the history of the industry, to which excessive heat and poor industrial conditions were the main contributing factors. Business has taken a special spurt forward in Memphis, Tenn., where the rise in cotton has worked a decided change for the better.

In Louisville, Ky., the new Kentucky theatre, built by Col. Fred Levy and M. Switow, will be ready for opening at the end of this month. The Majestic, which has been closed for the greater part of the summer, has re-opened with extensive alterations. The National theatre opens with vaudeville and pictures.

Only a few weeks ago reports to the First National exchange indicated that at least 40 per cent of the houses in Kentucky and Tennessee had closed or cut down. Now they are going back to their pre-summer schedule, says First National, and it has been found necessary to increase the First National exchange sales staff by four men.

Sandusky Exhibitor Nominated for Office

George J. Schade, owner and manager of the Schade theatre, Sandusky, Ohio, is a candidate for a seat on the City Commission, the five-man body that governs the city of Sandusky under a charter.

Mr. Schade's candidacy was materially popularized when, a few days after Mr. Schade had entered the Sandusky race, James W. Faulkner, the Columbus, Ohio, correspondent of The Cincinnati Enquirer, wrote him up in The Enquirer as a man who ought to be nominated for governor.

Connecticut Theatres to Obtain Permits

In connection with the new law in Connecticut, requiring managers of motion picture theatres to secure certificates of character from the state police, the commission, at a meeting held last week in Hartford, voted to issue such certificates through Superintendent Hurley, who has already received a score of applications. There are about 230 moving picture theatres in the state.

Nazimova Signs Contract with United Artists

HIRAM ABRAMS announces this week that a contract has just been signed with Charles Bryant, representing Alla Nazimova, whereby the Nazimova productions following "Camille" will be released through United Artists Corporation. This announcement gives the final approval to reports that have been current in film circles for many months.

When it became definite that United Artists Corporation was going to distribute certain product in addition to the pictures of its principals, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, it seemed almost an accepted fact in the minds of the majority in the industry that the Nazimova productions would eventually be released under the "Big Four" auspices.

Madame Nazimova now takes her place as an independent producer, making her pictures absolutely in her own time and with the utmost freedom in every detail.

Court May View Pictures in Deciding Suit

Judge Hough in the United States District Court of New York on Thursday of last week granted Charlie Chaplin a temporary injunction restraining the Rollo Sales Corporation from showing or distributing three pictures alleged to have been compiled by Ralph Spence, a film editor, for Rollo Sales out of a quantity of surplus film or "left-over" scenes from twelve pictures made by Mr. Chaplin for the Mutual Company. Chaplin maintains the distribution of these pictures will injure his reputation; Rollo claims that Spence has created three pictures equal to anything the famous comedian has made.

It is probable that one of the Chaplin-edited pictures and one of the Spence-edited pictures will be shown in the court before the judge and a number of prominent exhibitors and producers in order to secure opinions as to the relative merits of the pictures.

Sen. Walker Taken Ill

Senator James J. Walker, National counsel for the Motion Picture Theatre Owners of America, collapsed on Sunday, September 18th, and was taken to Broad Street Hospital, and the next day underwent an operation for appendicitis. The latest reports of his condition are very favorable.

Rothacker Laboratories Be Synchronized

Although the Rocky Mountains st between them, the Los Angeles Rothack Aller Laboratories and the Chicago R acker laboratories are henceforth to o ate as one. The two plants are to be synchronized that a portion of the pr on a release can be made in one laborat and the remainder at the other—and the prints will have identical screen b liancy and tone values.

Watterson R. Rothacker and Jos Aller are looking forward to a day in near future when they can take two pr of a release, one made in Los Angeles, other in Chicago, and screen these prints before an audience.

On his trip east Joseph Aller, resi head of the Los Angeles plant, spent best part of a week with executives of Chicago plant. They worked out in f detail just how standardization is to effected in the two laboratories.

They fixed a common system of tim The printing machines of the two pl will hereafter operate at the same sp and with printing lights of the s strength. The same chemicals will used in the developers and mixed acc ing to identical formulas. The cont of the amber tint tank in the Chi plant will color a roll of film precisely same as the amber tank in the Los Ang laboratory.

Two laboratories might be synchron as to time cards and printing machines use the same developer formulas yet not turn out the same quality of print water from the Los Angeles city n were used in mixing up one develo solution and Chicago city water use the other. Therefore, from now on distilled water will ever be poured int developing tanks of either laboratory

Lever, Returning Hom Sells Detective Series

Alfred Lever, American represent of the Stoll Film company, who le September 22nd for England, annou that he has disposed of the United S rights of "The Adventures of She Holmes," consisting of fifteen tw episodes, to the Alexander Film Cor tion of New York.

Second Annual Convention of Michigan Exhibitors

The second annual convention of the Michigan Motion Picture Exhibitors Association will be held in Jackson, Michigan, on Tuesday and Wednesday, October 4th and 5th, 1921. The convention headquarters will be at the Otsego Hotel and the meetings will be held in Castle Hall. This promises to be the greatest gathering of exhibitors yet seen in Michigan and the anticipation is that the attendance will by far surpass the convention held at Lansing a year ago at which approximately 300 exhibitors were in attendance.

A very comprehensive program has been arranged, and it is the intention of the officers and the committee in charge to follow out as nearly as possible the schedule. Arrangements are being made for President Sydney S. Cohen, National Counsel James J. Walker, and General Manager, A. J. Moeller, of the National Organization to be present.

Many issues of vital importance to large and small exhibitors alike will be brought before the convention for action, and while the convention will devote the major part of its time to business, the social side has not been overlooked.

J. D. Williams Present at Unemployment Meeting

At President Harding's conference on the unemployment problem, J. D. Williams, Manager of Associated First National Pictures, Inc., represented the National Association of the Motion Picture Industry as spokesman for the organized producers and distributors as well as for the 4000 motion picture theatres which constitute the membership of First National. He attended the first conference in Washington on Monday, September 26th and will return there on October 5th for the adjourned meeting at which representatives of the nation's leading industries will receive the reports of various committees appointed at Monday's gathering.

To Start Motion Picture Basketball League

Initial steps have been taken for the continuation of motion picture athletic sports through the formation of a basketball league as the result of the successful season of the Motion Picture Baseball League which is just drawing to a close.

Tentative steps for the drawing up of a constitution have been arranged, and a meeting of all interested companies will be held at Famous Players-Lasky Corporation, 485 Fifth Ave., next Monday afternoon at 5:15 in the offices of the publicity and advertising department. An urgent request is made to any organization which may not have already received notice to be represented at the meeting when officers will be elected and steps taken to put the league into operation.

Trophies for which motion picture men neglected their offices for the golf links last week. The large cup on the left is offered by Wid's Daily and must be won three years by the winners of Class A and B in competition. Beside it is the cup offered by Moving Picture World for the winner of Class A; next, offered by Warner Brothers for lowest gross score. Fourth from the left the cup is offered by Felix Feist for the winner of Class B. The small receptacle is the "Duffer's Cup," for poorest score

Y'gotta Hand It to Him

Mitt him, boys! He put it over. With a bang. Who? Joe Dannenberg. Of course. Sometimes found in the offices of Wid's Daily. More often a straight spoken bird at a banquet. Latterly promoter of the big golf tournament.

News was scarce. Advertising managers of trade papers cursed. Phones rang in vain in a score of film offices. And the old "in conference" line wasn't pulled. 'Cause Joe had 'em all up on the Oak Ridge Club golf links.

The winners won. The losers lost. But all had ahellofa good time. Banquet followed. Long winded speakers were, almost without exception, barred. That's all. S'enough.

Mitt Joe!

Winners
Class A—F. S. Sherman
Class B—P. A. Powers
Booby—J. W. Alecoate

P. S.—Apologies for swiping Joe's literary style.

Church and Film Interests on Coast Co-operate

A movement started by the Brotherhood of First Presbyterian Church of Los Angeles several weeks ago to bring about a closer relationship between film industry and church people resulted in the affiliated picture interests officials planning a series of meetings, the first of which was held on the evening of September 16th in Los Angeles, under the direction of Secretary Ted Taylor and Manager Edward Roberts of Affiliated Pictures.

Frank E. Woods presided as chairman of the meeting and introduced Sylvester Weaver, President Los Angeles Chamber of Commerce. In his remarks he declared emphatically that the Chamber of Commerce would stand back of the film industry on any movement for the betterment of the industry. John E. Barber, vice-president of the First National Bank, told of the bankers experience in financing film companies, stating that millions had been loaned and the bank and its clients had no losses. Furthermore, the motion picture producers were the only creditors who paid their loans promptly in 1921.

Victor Herbert Starts on Motion Picture Tour

President Warren G. Harding welcomed Victor Herbert at the White House last week when Mr. Herbert launched his first personal appearance tour through the leading screen temples of the country. The scene of the composers debut was Tom Moore's Rialto Theatre at Washington, where he took the city by storm, and where his leadership of the orchestra in selections of his own composition won him on ovation from the crowds that flocked to the Rialto throughout the week.

The reception of Victor Herbert by the President was a signal for a series of official and civic ceremonies in honor of the composer's coming. Members of the Cabinet, Women's Clubs, the Rotary and Kiwanis organizations and a host of diplomats and functionaries joined to entertain America's representative composer-conductor. The New York Concert League is arranging his tour.

Nebraska Exhibs Confer on "Blue List" Grievances

Following the close of the Iowa-Nebraska exhibitors' convention in Omaha last week, the executive committee of the Nebraska organization conferred for two days with the grievance committee of the Omaha Film Board of Trade.

T. E. Delaney of the Vitagraph office in Omaha and E. J. MacIvor of the Goldwyn office in Omaha represented the Omaha Film Board of Trade. A. R. Pramer, president of the Nebraska M. P. T. O.; Stuart Gould, executive secretary; J. Erle Kirk, secretary; and H. F. Kennedy, vice-president, represented the M. P. T. O.

The M. P. T. O. association objected to an exhibitor being named on "the blue list" of the film board of trade for a single breach of a contract. Messrs. Delaney and MacIvor upheld the policy of the film board of trade. The discussion concluded with all exhibitors who in the past were "blue listed" being given a clean slate.

French Director, Product Sold, Returns Home

Brimming with enthusiasm over the possibilities which he believes the American market is destined to offer the intelligent foreign producer, generally, and the French ones in particular, provided the tariff is not made prohibitive, Louis Nalpas, the French director and producer of many screen classics, sails for France on the S. S. Paris on Wednesday, October 5.

M. Nalpas, who for five years was managing director of the Film d' Art and who founded the Cine Studios at Nice, France and there supervised or personally directed the production of some of the biggest films made in France since 1916, came to America to study conditions in the film industry here, with a view to producing especially for the American market.

During his stay here, M. Nalpas disposed of three of his most recent productions, "The Sultaness of Love," which he sold to First National, "Mathias Sandorf," a multiple reel production based on Jules Verne's story of the same name and "Tristan and Isolde," an elaborate picturization of the immortal love story made famous by Richard Wagner's opera. The last named were both sold to independent companies and M. Nalpas stated that a later announcement as to their release and method of distribution would be made.

Ince Rebukes Reissue of "The Three Musketeers"

The resurrection of the somewhat "ancient" and original production of "The Three Musketeers" to compete with the modern Douglas Fairbanks masterpiece came in for a scathing rebuke from Thomas H. Ince, the original producer.

Ince warns exhibitors as well as the public that although he produced the original many years ago it is not a "Thomas H. Ince production," nor has he any interest in or control over its distribution.

Mr. Ince also issues a good natured suggestion to the newspaper reviewers who have seriously compared the two productions that the one picture was made with the limited resources of the pioneering days of picture making and cost approximately $15,000, while the Fairbanks production had all the advantages of the most modern cinematographic developments at a cost of about a million dollars.

"It Might Happen to You" Given 3 Weeks' Run

S. and E. Enterprises advises that its animal comedy, "It Might Happen to You," has been booked by the W. H. Bradley Productions of Boston to the Park theatre of that city for three weeks' run, beginning Monday, September 26th. Jack Lourie is the proprietor of the Park, and also controls the Modern and Beacon in the same city.

Censor Seal on Film to Be Enforced in New York

ON and after October 1, no motion pictures are to be shown in New York state without the seal or serial number of the Censorship Commission. George H. Cobb, chairman of the New York State Motion Picture Commission, has sent a two-paged letter to every motion picture theatre in the state, calling attention to the law. While a month's leeway was given by the Commission to those who had failed to supply themselves with the necessary permits, Mr. Cobb now believes that there is no need of any further excuses or delays.

In calling attention to this particular section of the law, Chairman Cobb in his letter to the owners and managers of the motion picture houses, makes it plain that the running of any picture without the seal or serial number, constitutes a violation of the law, and makes the owner or manager of the house liable to a fine of $500, or a year in jail, or both.

Commissioner Cobb also notifies all owners and managers that representatives of the Commission will visit the theatres from time to time and that they are not to be asked to pay any admission charge, provided that they can show a card signed by either the chairman or the secretary of the Commission.

Wage Cut Causes Strike in Springfield, O.

Several Springfield theatres were dark last week as a result of a strike of musicians, motion picture operators and stage hands. It is said that the strike had its inception in a summary demand of the theatres, that the musicians employed in the theatres accept a wage cut of $5 per week, effective immediately. All the theatres were open the two following nights and the owners said that they will remain open. Non-union musicians are employed in some of the theatres, while in others there is no music. The owners of the theatres say that the operators struck in sympathy with the musicians and charge that when they struck they violated an agreement claimed to exist between the owners and the operators that in any event of a disagreement, two weeks' notice was to be given by either side before any action was taken.

Work on "Leather Pushers" Series Progressing

The first two episodes of "The I Pushers" which the Knickerbocker Photoplay Corporation is producing, with Reginald Denny as the star, have been completed in record time, according to H. L. Messmore, president and general manager, and work on the balance of the series is going forward rapidly.

Mr. Messmore organized the Knickerbocker Photoplays Corporation to produce "The Leather Pushers" from the stories by H. C. Witwer, which have had the widest vogue, appearing first in Collier's and later in book form. Announcements as to their releasing arrangements will be made shortly.

Hammons, of Educational, Back from Europe

E. W. Hammons, president of Educational Films Corporation and of Educational Film Exchanges, Inc., is back in New York, having returned a few days ago from Europe, where he went to confer with leaders in the motion picture industry abroad. Mr. Hammons reported that his trip had been most successful, and that good new connections had been made for Educational that were sure to increase business for Educational Pictures overseas.

Recent visits to London by notables in the American motion picture industry have increased interest in American pictures in that center, according to Mr Hammons, and the outlook is brighter than ever before for American films.

Plans for Southern Exposition Maturing

Plans are rapidly maturing for the Southern Motion Picture Exposition which is to be held at Charlotte, N. C., in the City Auditorium from November 29th to December 2nd inclusive.

While the Exposition is promoted primarily by the Exhibitors' League of North and South Carolina it is expected that the industry throughout the entire South will be represented. It is the intention of the committee to make this one of the most comprehensive affairs of its kind ever held.

Aside from the usual Exposition features, consisting of exhibits, grand ball personal appearances of stars, there will be produced a real feature motion picture A professional director will be engaged who will select the cast. The finished product will be available for showing in the home theatres of the players.

Nat'l Ass'n. Committees

(Continued from page 1653)

Earl W. Hammons	Education
Gabriel L. Hess	Goldwy
Arthur James	M. P. Wor
Wm. A. Johnston	M. P. Nev
Ralph A. Kohn	Famo
E. B. Hattrick	Internation
W. E. Lewis	Telegra
Jack Lloyd	Griffi
Sam E. Morris	Selzni
M. J. Quigley	Exhibitors' Hera
Chas. R. Rogers	R-C Pictur
Saul E. Rogers	F
Hugo Reisenfeld	Rivoli-Rialto-Criterion Theatr
Samuel Rothapfel	Capitol Theat
J. S. Woody	Reala

DISTRIBUTION MANAGERS' COMMITTEE
Edward M. Saunders, Metro, Chairman.

H. G. Ballance	Famo
H. M. Berman	Univers
Henry Ginsberg	Education
Earl J. Hudson	Associated First Nation
Sam E. Morris	Selzni
Herman Robbins	F
Chas. R. Rogers	R-C Pictur
Saul E. Rogers	F
J. S. Woody	Reala
Alfred Weiss	Reala

AUDIT COMMITTEE
F. A. Cudger, Goldwyn, Chairman.

D. L. Faralla	Reala
Geo. R. Grant	Associated First Nation
A. C. Keough	Famo
John Kollmar	Triang
J. E. McDermott	Selzni
J. B. Ohrt	Univers
E. Price	F
C. K. Stern	Met

M. P. T. O. Establishes a Public Service Bureau at Washington

Millions of Feet of Educational and Historical Film to Be Issued

[N an announcement issued during the week from the headquarters of the Motion Picture Theatre Owners of America it is declared that the M. P. T. O. A. has established at Washington, D. C., the Department of Public Service with Dr. Francis Holley as the Director-General. It is further announced that through the agency of this Washington office millions of feet of educational, historical, and other forms of films devoted to progressive lines of thought and action are available for the use of the theatre-owners of the country. The M. P. T. O. A. statement follows in full:

"To Motion Picture Theatre Owners of America:

"It is very essential at this time to press forward our public service work in all communities as the true position of the motion picture theatre everywhere should be made more apparent. This communication is sent out now in view of the fact that conventions will soon be held in many states and it is very important that action be taken at these gatherings which will entirely comprehend all phases of our Public Service Work.

"Realizing that the motion picture theatre through its practically unlimited scope in the visualizing of worldly events is a tremendous power for good in all communities, the Motion Picture Theatre Owners of America have established the Department of Public Service at Washington, D. C., with Dr. Francis Holley as the Director General. Millions of feet of educational, historical and other forms of film devoted to progressive lines of thought and action are available in our Washington headquarters for use of the theatre owners of the country.

"We must bring the service up to a high point of efficiency. It represents the best and noblest there is in American life—service for all the people. If a state convention is to be held in your state soon, see that this phase of the activities of the Motion Picture Theatre Owners of America is made a very conspicuous part of the same. If no state convention is scheduled it would be well to arrange for one so that we can carry this work along in your state.

"In this relation we establish lines of association with the schools to teach history and other lessons in the theatres and with the heads of government everywhere to carry on every serviceable public program and make your theatre a part of the educational forces of the community. We have great power for good and we want to exercise and extend its usefulness. Your knowledge of events and those with whom you establish these relations will be best able to determine just what should be done. But you are always at liberty to communicate with the Washington office on any matter effecting this or other phases of our work.

"We desire to take a very positive stand on the question of exhibiting only wholesome pictures and avoiding always any exploitation of indecency on our screens, whether the same be in the lines of the play or the public life of the performer. Our plain duty is to give the people what they want in screened plays and we know they want only decent shows and want to see only reputable performers. We cannot tolerate any element of scandal as the burden always falls heaviest upon the exhibitor.

"We are the dominant element. Let us elevate and dignify our business. We come in contact with the public daily in our theatres. Yet we have nothing to do with the productions of the shows. We must therefore, insist on wholesome and honest pictures and refuse to accept others. Let the present opportunity be ours to make our position clear on all points.

"You will readily see how important this is. It means everything to you as a theatre owner. It affects the life and the future of your business and is of so much consequence to the welfare of your community, that it becomes necessary for you to take a personal interest in this work.

"Motion Picture Theatre Owners of America,
"Sidney S. Cohen, President."

Kineto's First Feature Conspicuous Success

A SUBJECT of extraordinary merit is Kineto's first feature, "The Four Seasons." Conceived and executed by Charles Urban and Raymond L. Ditmars, it is distinctive in the sense that it visualizes Nature's great dramatic scheme—a scheme fashioned by the Divine Playwright and which has gone on unceasingly through infinite time wherever the temperate zones have featured the seasons in natural sequence.

Spring, summer, autumn and winter are expressed through a variety of scene and color with the elements accompanying each season dramatically emphasized. The settings are Nature's own background. And against these eloquent scenes is enacted the drama of life with the birds and beasts composing the cast. Each has its mission to perform; each lives its strange destiny. And the instinct of self-preservation, coupled with the nobler instinct of procreation, provides the dramatic theme of this play.

"The Four Seasons" offers the original unit program—a program harmoniously arranged, surging with life and expression. It is artistic and highly instructive. And exceptionally entertaining. The designers have created a wonder work—one that is certain to be deeply appreciated everywhere.—(THE EDITOR.)

Eight Picture Companies Incorporated in N. Y.

Eight motion picture companies, with an aggregate capitalization of $150,000, filed the necessary papers with the Secretary of State's office, permitting the concerns to enter the business in New York state.

These companies include the Budd Inn, Inc., $5,000; William F. Budd and J. J. Crimmins, Napanoch; Albert E. Jones, Ellenville; Campbell-Hall Corporation, $500; Argyll Campbell, L. J. Hall, George P. Breckenridge, New York; Lillies of the Field, Inc., $30,000; Sylvia Schwartzmann, H. S. Hechheimer, David Schneer, New York; Arista Film Corporation, $6,000; Abe Greenstein, Jack Ellis, S. C. Davidson, New York; Equity Theatres Corporation, $50,000, John Wagner, George J. Byrne, H. S. Hechheimer, New York; Big Five Film Co., $25,000, Isidor Marks, Jacob Javitz, Max Weiner, New York; Community Advertising Company, $10,000, Ernest Stern, Joseph H. Bursch, James J. Thornton, New York; Sunray Pictures Corporation, $25,000, Frank and Vincent DeMaria, August Bertolotto, New York.

Minneapolis to Consider Citizen Censorship

As the result of a majority vote taken at a recent open forum conducted by the Civic and Commerce Association, the question of a citizen's censorship committee as a detail in a new charter for Minneapolis is to be considered by the charter committee. The vote was 33 to 12.

Rev. Roy L. Smith, pastor of a local church, spoke in favor of censorship, saying a volunteer committee should be appointed to safeguard the public against undesirable pictures. The committee would be very carefully chosen, care being taken to avoid "old women" of either sex, according to Smith's plan. According to Theodore L. Hays, general manager for the Finkelstein and Ruben Enterprises, it would be a physical impossibility for the committee to handle the hundreds of films shown each week.

"All's Well That Ends Well"

By Watterson R. Rothacker

OSTENSIBLY, the late unpleasantness which unfortunately existed between the Allied Film Laboratories' Association and the Eastman Kodak Company is to be treated as a lamentable misunderstanding and placed on the closed-book shelf. *That's good!*

Forgetting the broadsides which were fired by the Allies thru the Trade Journals during the controversy, let us dwell upon the significance of Mr. George Eastman's statement written September 14th, and the official announcement of the Allied Film Laboratories Association made immediately afterwards.

Mr. Eastman very definitely states: *"Owing to the statement of the Allied Film Laboratories, Inc., that it is their intention to use only American-made film, the menace from the German-made film has become so lessened that we have decided not to operate our own laboratories."*

Mr. Eastman very frankly remarks: *"It was unwillingly that we entered this field in the photographic industry,"* and then, with delicious candor, continues: *"and we have no intention of re-entering it* SO LONG AS THE BUSINESS OF AMERICAN FILM MANUFACTURERS IS NOT THREATENED WITH EXTINCTION BY THE IMPORTATION OF FOREIGN, AND PARTICULARLY OF GERMAN-MADE FILM."

No fair or fairly intelligent person will question Mr. Eastman's sincerity. Once a tentative understanding was reached, he reduced the price of raw film to a point where it was possible for independent laboratories to cope with the distressing situation brought about during the first skirmish in the now dormant price war.

With splendid judgment, Mr. Eastman concludes his public announcement of the price reduction—by saying: *"In making our reduction it was the ultimate consumer whom we had in mind."*

The catch-phrase of the Allied announcement is: *"the American motion picture industry must be preserved for America and Americans;"* to which patriotic thought every good American instinctively subscribes.

The Allies have agreed to use only American-made film and have sincerely laid down a program evidently intended to make the present truce a permanent peace. We may reasonably expect the Allied Film Laboratories Association to stand fairly and squarely on their published platform and to do everything *within their power* to govern the situation so that Mr. Eastman will not be invited to resume his laboratory activities. All those who have the privilege of knowing Mr. George Eastman believe, without reservation, that he will keep his word as *literally* given.

Mr. Eastman's business, as far as the motion picture industry is concerned, is making and selling raw stock. The laboratory while actually the direct customer, is really but the means through which Eastman raw stock reaches the *ultimate consumer.* The *ultimate consumer* is the customer of the laboratory. So, the Eastman Kodak Company and the laboratory occupy a common ground which, for the good of the industry, should be industriously cultivated along lines of harmony and co-operation rather than distrust and antagonism. And, if the promised harvest of good will and good deeds is threatened, from within or without, the disturbing influence should be corrected or properly dealt with.

Suspicion can be dissipated, doubt removed, and a complete understanding arrived at, when every producer, distributor and exhibitor is convinced of the fact that *it is the height of unwisdom and extravagance to use any film merely because it is cheap.* Quality should always be the first and most important consideration, and, naturally if quality and price are the same with foreign and American raw film, the American manufacturer should have the preference. We can very properly be selfishly American without being selfish Americans.

It is not possible to frankly discuss th current laboratory situation without men tioning the tariff problem — and it is problem. Too many of us know too littl about this momentous subject. All of u should know more about it; and to kno we must listen and learn and study, intelli gently and dispassionately, and, when w have decided, for or against, get busy s that the enlightened voice of our industr is heard at Washington before it is to late. It is our business duty to safeguar our *independence* and encourage our in dustrial prosperity.

In my humble opinion the solution o the difficulty is, after all, more within th power of the producer—distributor—ex hibitor than within the grasp of the labora tory and raw stock manufacturer, for th laboratory is the servant who can *recom mend,* while the ultimate customer is th master who *instructs the laboratory t print what he orders* ON WHAT HE ORDER

You, Mr. Producer—you, Mr. Distrit utor—and you, Mr. Exhibitor, are th *ultimate consumer.* To you I earnestl say: *"Down with the extravagance o cheapness."*

Fairbanks Denies He or Miss Pickford Has Contemplated First National Alliance

DOUGLAS FAIRBANKS brands as "utterly and absolutely untrue" a rumor to the effect that he and Miss Pickford have been contemplating an affiliation with Associated First National Pictures. The signed statement issued during the week from the headquarters of the United Artists Corporation follows:

"I wish to set right, now and for all time, the fact that neither Miss Pickford nor I have ever considered or will consider an affiliation with the First National Exhibitors Circuit. Where these rumors come from I do not know. There has been no thought or intention of this kind in our minds ever or will there be. We have nothing in common with these people for we conduct our business on a different plan altogether.

"The association with the members of our organization is a pleasing one. I doubt very much whether this would obtain elsewhere. It strikes me that whoever the people are who persist in circulating rumors such as are referred to above are either malicious or are seeking an affiliation to strengthen themselves. We will all appreciate it if in the future you will consult with one of our organizations before printing any rumors of this kind.

"United Artists Corporation today is giving the exhibitors a splendid line of pictures. Our business is firmly established and we have earned the good-will of theatres the country over. Together with Miss Pickford, Mr. Chaplin and Mr. Griffith, I am one of the owners of this corporation, and any idea that we could be induced by First National or by any other organization, in order to strengthen their position, to give up the business that we have built is absurd. In this I am speaking for Mr. Chaplin and for Mr. Griffith as well as for Miss Pickford and myself and we assure the exhibitors of the country that any report that the principals who make up United Artists Corporation are considering a departure from their present plans is utterly untrue.

"As a matter of fact, at this very moment, negotiations are practically completed with a number of the foremost artists in the motion picture business who will very shortly release their new productions through United Artists Corporation. We are glad at all times to consider taking over the distribution of the product of individual artists if such product measures up to the standards that we have set, but there isn't a distributing organization in the business that could induce us to give up the independence that we are now enjoying; the liberty we now have to serve exhibitors; our own absolute freedom of action in settling for ourselves every question of production and distribution.

"United Artists Corporation, as was intended from the beginning, has become a safeguard and a meeting place for the independent exhibitor and the independent producer. We intend to keep it that.

(Signed) "Douglas Fairbanks."

Strike Differences Settled in Many Sections of East and Mid-West

Kansas City Strike Still in Force; New Bedford, Mass., Operators Out

REPORTS from many sections of the country received during the past few weeks bring news of the amicable settlement of difficulties between theatre managements and union operators, musicians and stage hands.

Word from Kansas City describes the strike in that city to be still unsettled. The local exhibitors have established open-shop conditions in their theatres and have filled the places of the strikers with non-union help. H. Daeighton, head of Local No. 170 in Kansas City, was arrested on the charge of participating in an attack upon the non-union operator at the Apollo theatre, and was fined fifty dollars by Judge Edward J. Fleming, it is stated in a report from Kansas City.

In New Bedford, Mass., the union operators have quit, following the rejection of a new contract for the coming year, and their positions have been filled by non-union operators. In Waco, Tex., the local operators have declined to accept a ten per cent reduction in wages for the new term.

The Detroit Managers' Association has come to a satisfactory understanding with the local operators, musicians and stage hands. Several of the smaller exhibitors are operating open shop. In Springfield, Mass., the operators and stage hands of the Broadway, after being out a day, conferred with the management and reached a settlement. The Plaza theatre, in the same city, has decided to engage 100 per cent union help during the coming term. A threatening strike has also been averted in Ottawa, Canada, the local managements and the union organizations having reached satisfactory settlements of their differences. In Lansing and Grand Rapids, Mich., the operators and musicians have accepted cuts in wages ranging from ten to sixteen dollars. In Providence and Pawtucket, R. I., the exhibitors and operators have reached a settlement which provides that the operators will retain their present scale of $48 for a 36-hour week, the union agreeing to adjust the wages where the working hours are less than 36.

The controversy between exhibitors of sixteen suburban theatres of Kansas City and motion picture operators is still unsettled. Jack H. Roth, business manager of the suburban theatres, said last Monday that the exhibitors had released the operators because the latter had failed to live up to their present contract.

"According to a contract made last year by the exhibitors with the operators, the union was to submit to the theatre owners a new contract by July 1," said Mr. Roth. "The union failed to do this. The present wage scale was turned down by the exhibitors because they refused to pay for seven hours' work and get a maximum of six hours. The present contract calls for $1.15 an hour. The exhibitors are willing to pay $1 an hour straight time. The union men have at no time offered to arbitrate."

Eight motion picture houses of Wichita, Kan., began last Monday operating under open-shop conditions for operators.

Only recently a motor-car containing eight men drove up in front of the Apollo theatre, the men attacking the non-union operator as he was leaving the theatre, it is alleged. The next day in police court it was discovered that one of the men who had been arrested was H. Daeighton, head of Local No. 170. He was fined $50 by Judge Edward J. Fleming.

The union established pickets about the suburban houses, but received no sympathy from patrons. Lawrence Goldman, counsel for the Motion Picture Theatre Owners of Missouri, made a tour of the sixteen houses, explaining the situation to the patrons, and received the hearty approval of each audience.

The union motion picture operators in eight theatres of New Bedford, Mass., are out as a result of the failure of union and the managers to reach an agreement on the new contracts. Their places have been filled with non-union operators. Six of the houses that are affected are the Allen group, while the other two belong to Edward D. Davenport. At present there are ten motion picture operators out and eleven musicians and two stage hands.

The proposed cut of 25 per cent means $12 to each operator, it is stated. They now receive $42 for six days and $10 for Sundays. It is impossible to take such a cut, declare the union officials.

According to C. Douglas Danford of Dallas, Tex., special representative for the Southern Enterprises, Inc., men employed as movie operators in the three houses controlled by his company at Waco, Tex., have declined to accept a reduction of 10 per cent in the scale. Mr. Danford declared other men will be engaged to fill the places of the operators if they persist in their stand.

The Detroit Managers' Association, after several weeks of negotiations, has settled its difference with the operators, musicians and stage hands and new agreements were signed, effective Sept. 1st. All the theatres in the city combined to treat with the union representatives, but some of them failed to remain because of unusual situations affecting their own houses, with the result that the wages remain the same as last year in all departments. Several small exhibitors, however are operating "open shop."

The strike of the operators, musicians and stage hands in Ottawa, Ontario, was settled when the employes of various local theatres decided to accept a reduction of 10 per cent from the former scale, it has been announced. Theatre managers also secured the right to decide how many musicians should constitute an orchestra of a theatre, it is stated.

Wages of motion picture operators and musicians in Lansing and Grand Rapids, Mich., has been cut, the operators from $56 to $40 and musicians from $50 and $45 to $40 and $35. The operators' pay is based on eight hours and the musicians six. It is understood that the operators and musicians have accepted the cut and will agree upon a new scale at the reduced prices.

Following a conference between members of the Allied Theatre Crafts and the management of the Plaza theatre in Springfield, Mass., it was decided by the theatre management to operate on the union-shop basis, none but members of the Allied Theatre Crafts to be employed in connection with the operation of the theatre. The conference came about following the receipt of a telegram that an agreement had been reached by the international organization and the American Burlesque Association. The Plaza is a combination burlesque and motion picture house.

A. J. Moeller Made General Manager of M.P.T.O.

A. J. MOELLER, until recently general manager of the Michigan Motion Picture Exhibitors' Association, has been promoted to a similar post at national headquarters of the M. P. T. O. A. in New York, but with the entire organization of forty-eight states under his supervision.

Mr. Moeller's nomination as director of the organization and development work of the exhibitor body is not surprising for several reasons. The details of steadily increasing responsibility had practically swamped President Cohen, and long before the Minneapolis convention he cast about for some one capable to relieve him of many of them. Mr. Cohen found the man in Mr. Moeller entirely because of his record in organization matters made him the ideal selection.

In Michigan Mr. Moeller succeeded in enlisting under the banner of the M. P. T. O. A. five hundred and eighty-one of the six hundred and twelve exhibitors in the State. And his study of innumerable problems and their solution played a dominant part in the building of this astounding majority.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Ascher Brothers have announced a revision in the admission prices of their magnificent Roosevelt theatre in the Chicago loop. They state that the reduction will in no way effect the high standard of the Roosevelt entertainment.

The new schedule, which became effective on September 19th, is forty cents, including war tax, mornings, and fifty cents, plus war tax, afternoons and evenings.

The change was made, not only to give the patrons the benefit of a slight reduction in keeping with the policy of giving the best entertainment at the lowest possible figure, but to simplify the schedule which was causing some confusion among regular attendants, and which was forty cents mornings, fifty cents afternoons, sixty cents evenings, and seventy-five cents Saturday nights, Sundays and holidays.

George N. Gollos and Harold M. Gollos, of Gollos & Gollos, Chicago, are greatly pleased over the splendid business done by "The Wandering Jew" during its two weeks' engagement at Barbee's Loop theatre.

A special presentation was given the picture at this loop house, including singing of Jewish folk songs by Della Brunswick, lyric soprano, accompanied by Alexander Kaminsky, the celebrated Russian violinist, and it proved one of the best attractions ever booked at the Barbee.

The Gollos brothers control the picture for almost the entire western territory starting at the Ohio line, and now are ready to book "The Wandering Jew" in the outlying theatres of Chicago, after which they will personally travel with the picture putting it on as a road show in the larger cities of the territory controlled by them.

It is also understood that following the showing of the picture in the principal key centers, it will be released throughout the entire territory.

Marshall Neilan made a brief stop in Chicago last week on his way back to the coast where he will resume production. While in Chicago he visited the Rothacker plant for a conference with Watterson R. Rothacker.

Douglas Fairbanks' version of Dumas' great novel, "The Three Musketeers," has finished the first month of its record-breaking engagement at the Randolph Theatre, and Jones, Linick & Schafer report that there is no sign of falling off in the crowds as the picture goes into its fifth week.

Richard Kipling, of Kipling Enterprises, spent last week in Chicago, stopping off *en route* from Los Angeles to New York. Mr. Kipling, on his way east, stopped in Seattle and other of the large west Coast cities and reports business reviving in that part of the country, and that the outlook for the Winter is very favorable along the coast. While in Chicago he conferred with Sales Manager H. E. Belford, who already has disposed of more than sixty per cent of the United States territory of the two series of westerns Mr. Kipling is putting on the market.

Plans are being perfected for motion picture interests to take an active part in the Mattoon election next month, at which the question of Sunday opening will be an issue. Mattoon theatres have been dark on Sunday for some time, but it is hoped that this will be changed by the voters.

W. J. Newman, of the Newman Manufacturing Company's Chicago office, reports that business is picking up in splendid shape in their line, and that his company has recently made many installations of brass rails in Chicago theatres. According to Mr. Newman, theatre men are now fully awake to the fact that brass in the lobby brightens up the front of the house and adds greatly to its attractiveness. Among the recent installations of brass rails in this district by the Newman Co. are those put into the Tivoli, Ascher's Roosevelt, Schubert's Hippodrome, the Biltmore, Barbee's Loop Theatre, the Brighton, Crown, State-Lake, Stratford, West Englewood and Portage Park.

Watterson R. Rothacker was in New York for the week of September 26th and then planned to run over to Atlantic City for a two days' conference. The middle of October, according to present plans, will find him on his way to the coast. Next back to Chicago, on to New York and over to London for a two weeks' stay in connection with the laboratory he will build there.

In appreciation of the steady support given him by his patrons during the last year, H. A. Arnold, manager and owner of the Colonial theatre, Colfax, Ill., arranged a treat for them last week in the shape of a band concert by the Bloomington Band of twenty-two pieces. Mr. Arnold had a band stand especially erected directly in front of his theatre for the occasion and as he had done some special advertising for Fox Week and the free concert, he did a splendid business.

The first Fall meeting of the directors of the Motion Picture Theatre Owners of Illinois was held at the headquarters of the organization, 910 S. Michigan Avenue, last week. President L. M. Rubens presided and practically every director was present. Business transacted included the election of William H. Cadoret, of Kankakee, as director to fill a vacancy on the board, and the passage of a resolution condemning the showing of pictures showing Roscoe Arbuckle or Virginia Rappe.

Denman Cruttenden, former Chicago newspaper man and recently publicity writer for the Paramount and Fox theatres in Detroit, is now handling publicity for Barbee's Loop Theatre. He recently was on the job for the Adams Theatre when that house opened.

Ben Beadell has made arrangements to distribute the Dempsey-Carpentier fight picture in Illinois and will make his Chicago headquarters at 738 S. Wabash Avenue.

D. M. Vandawalker, who recently has been handling the big special features for Fox Film Company in the central west, has resigned his position with Fox, and is for the present making his headquarters in Chicago.

Al Bernstein, Milwaukee branch manager for Famous Players-Lasky, is recovering from the recent operations on his tonsils, according to reports reaching Chicago's Paramount headquarters.

Country Sales Manager Eichenlaub, of First National, has added A. C. Fox to his staff of salesmen. Mr. Fox is well known around Chicago where he has been associated with the Fox Film Company for the past two years, and has many friends in Texas and Oklahoma, parts of which states he formerly covered for First National.

The two latest salesmen to become associated with Educationals' Chicago Exchange are Richard Salkin, who will travel the south side for Manager I. Maynard Schwartz, and R. S. Simon who will cover country territory.

Frank W. Fisher, of the Majestic Theatre, Madison, whose success since opening the house in April has created wide spread comment, attributes much of good business to the presentations, which have cost more than five thousand dollars since the house was opened. He will spend eight hundred dollars next week in putting on "The Affairs of Anatol," and is extremely liberal in his treatment of important pictures. The results obtained by the Majestic under his management are considered remarkable as the house only seats seven or eight hundred persons and the admission is but twenty-five cents.

Phil Dunas has resigned as manager of Hodkinson's Chicago Exchange. Mr. Dunas was exceptionally popular, both with exhibitor and exchange men during his long service with the Hodkinson organization. He at present is in New York and is expected to announce his new connections upon his return from the east in a few days.

The first of a series of bi-weekly luncheons was given by Ascher Brothers last week at the La Salle Hotel, the guests, who numbered twenty-five, being the department heads and managers of Ascher Brothers various Chicago theatres. It is planned to hold a similar get together meeting every two weeks hereafter, at which the managers of out-of-town theatres also will be present. Among the speakers at the meeting were General Manager Newhafer, Gus Greenebaum, manager of the real estate department E. L. Keller, auditor; Harry Beaumont, head of the booking department, and Publicity Director Bernstein. The meeting was very optimistic as the various managers reported an increase in business in the last few weeks of from forty to fifty percent and statements sent in by out of town theatres showed the same gratifying growth in attendance.

Superior Screen Service, Inc., has purchased the Doll-Van Film Exchange and will do all the distribution and handling of pictures heretofore distributed by Doll-Van. Negotiations are now on whereby the Superior Screen Service will take over two and possible three other independent exchanges at an early date, according to Manager Harry Weiss. Superior has moved its headquarters from Seventh Street to 738 S. Wabash Avenue where it occupies the entire first floor.

S. D. Chapman, formerly connected as a salesman with Famous Players-Lasky Pittsburgh exchange has arrived to take a similar position with that company's local exchange and will cover country territory. Mr. Chapman has made a fine record as a Paramount salesman and will be welcomed to the Chicago field.

Tom Mitchell has been added to the sales force of Superior Screen Service, Inc.

Carl Lesserman, son of Manager Lesserman, of Universal, has returned from a sales trip through northern Illinois with a big batch of contracts and it is the general comment in film row that the young man is a "chip of the old block."

Ralph Kettering has returned from French Lick where he has been enjoying a vacation for the past ten days. He reports that "The Three Musketeers" is going so strong at the Randolph that it probably will be held for at least two more months.

According to officials of Paramount's Chicago exchange, twenty theatres in the territory are playing "The Affairs of Anatol" for a full week, this being National Anatol Week. Following this special week, twenty prints will be working solid for three weeks in the territory.

Charles C. Burr, of Burr's Affiliated Distributors, Inc., of New York, was a Chicago visitor last week and while here screened "Burn 'em up Barnes," which is one of the best, if not the best, thing that Johnny Hines has done.

Edwin J. Mocsary is putting on some splendid presentations at the Stratford which are drawing good business to that house. Mr. Mocsary is living up to the high reputation he gained at the Rivoli in New York, and as manager of the Butterfly in Milwaukee, and is making a splendid record with the Chicago house.

Henry McRae, veteran director, has been making some pictures in Canada, stopped off for a visit to Universal's Chicago Exchange, on his way to California. Mr. McRae never neglects the opportunity of keeping up the friendships with Chicago Universal officials made when he was a director general for Universal at Universal City.

"No Woman Knows," the Universal Jewel production, which has been commented upon as a picture having remarkable heart interest, will open at Barbee's Theatre on October 2nd and from there be put into the Castle where it is expected to run for several weeks.

Richard Fox, Universal salesman, is back on the job after six weeks spent in the hospital as a result of injury sustained in an automobile accident. Mr. Fox was riding in a motor bus near La Salle, Illinois, when the vehicle stalled on a hill and started to run backwards. He succeeded in throwing two women passengers clear of the vehicle but was struck and internally injured when he attempted to jump himself.

Manager Brimmer has arranged for a pre view of Vitagraph's special feature, "The Son of Wallingford," at the Aryan Grotto on Wednesday, October 5th, at 11 A.M. A special musical setting will be rendered by an orchestra and invitations have been sent to Chicago exhibitors to attend.

Permanent officers were elected at the meeting held last week by the recently formed Chicago Film Board of Trade. Those elected are Cecil Maberry, president; Sid Goldman, F. B. Warren Corporation, vice-president; Edward Silverman, Select, treasurer, and I. R. Lesserman, Universal, temporary secretary. The directors include Clyde Eckhart, of Fox; Fred Aiken, of Superior Screen Service; Carl Harthill, of Reelcraft; Harry Willard, Realart, and Joe Friedman, of Celebrated. It was decided to hold a meeting every Friday.

Manager Lesserman, of Universal, has added two salesmen to his staff within the last few days. They are F. O. Neilson and Ben Edelman, both of whom have previously worked for Universal and are widely known to the trade in this territory.

Charles Goetz will continue to represent Associated Producers, whose pictures have been taken over by First National for distribution, and has removed his headquarters to the First National offices at 837 S. Wabash avenue.

The Commodore, a twelve hundred seat theatre, is under construction on the southwest corner of Irving Park Boulevard and Albany avenue, and it is the hope of Architects Henry L. Newhouse and F. N. Bernham to have the house ready for opening soon after the first of the year. It is reported that the Commodore Construction Company, its owners, of which V. C. Seaver is president, will start the erection of another theatre at an early date, plans already having been drawn.

According to Maurice L. Bein, architect, construction will begin on a new one-thousand-seat house at 1731-9 West Roosevelt Road, to be known as the Roosevelt Road Theatre, November 1st. The exterior will be granite and terra cotta and the estimated cost of the house is $175,000. Attorney Samuel Blair is representing the owners, whose names, as yet, have not been made public. It is understood that the men behind this project are forming a company and the Roosevelt Road Theatre will be the first of several which they contemplate erecting.

The International News Weekly was one of the features on the program at the opening of the Apollo theatre, the new Shubert Vaudeville house in the loop this week, and will be run as part of the program each week hereafter. Maurice Hellman, of Universal, is very much pleased over booking the news reel into this important down-town house.

Harry Reichenbach arrived in Chicago Monday to work with Walter Hill, Universal's local publicity expert, in exploiting "No Woman Knows," Universal's super special which is booked to open at Barbee's Loop theatre, Sunday, October 2nd. Watch for the fireworks.

Fred Weisenbach, formerly with Associated Producers, is now covering the south side territory for Superior Screen Service.

A. Teitel, expert film renovator, whose work has made him favorably known to the Chicago film trade for years, is about to open an office in Indianapolis and is in that city this week making final arrangements. Harry Teitel, who has been associated with A. Teitel in business for the past five years, will be in charge of the new office.

George Hopkinson, manager of the Hammond theatre, has the distinction of being the first exhibitor in the United States to book Pioneer's new series of two-reelers, "Peeps Into the Future," according to Manager Clyde Elliott, who states that these pictures are a distinct addition to any program.

Tom Mitchell has joined the sales staff of Progress and will cover Chicago territory for President Frank Zambrino. Mr. Mitchell, until recently, was associated with the Doll-Van Film Corporation, which was recently taken over by the Superior Screen Service.

Sales Manager Peters, of Pioneer, has recovered from his long siege of illness and is back at his desk. He expects to have the old pep and ginger back within a very short time.

A motion picture of Lyric theatre electric sign and its crown, the illuminated head of "Momus," with its six faces, was made last week, at the same time crowds in front of the theatre were photographed. The picture will be screened in each of the 65 Pantages vaudeville theatres in as many cities in the United States and Canada.

Los Angeles Threatened with Censorship; Producers Suggest Abandoning City

ACCORDING to a late wire from Los Angeles, the censorship agitation in that city has stirred up a veritable hornets' nest in the film capital. Suggestions have already been made by three prominent producing executives that the industry abandon Los Angeles as a producing center if a censorship ordinance is eventually adopted by the City Council. Curtailment of production is already in force in certain quarters as result of the agitation for censorship.

The report of the Welfare Committee recommending a censorship board of seven members has been adopted by the City Council. The vote stood two against and four in favor with three members absent. The Council has instructed its attorney to prepare an ordinance. A public hearing will be granted on the ordinance before it is finally introduced to the City Council for adoption.

The final hearing on the matter of a censorship ordinance for Los Angeles before the Welfare Committee's report was adopted was held on Tuesday of this week. The debate waged by both sides took up three hours, during which the business men of the city lined up against the reforming church workers. The Welfare Committee recommended a board of seven people consisting of three members from the film industry, three from the church circles, and one to be chosen by the mayor and the council to receive a salary of $2,100 annually. The other six members would "donate their time." Every possible effort is being made by the film interests to prevent the passage of the ordinance.

Metro has announced the discontinuance of production on the Coast. The Viola Dana company was about to start work on "Seein's Believing," but production has now been indefinitely postponed. George D. Baker, who was scheduled to make three additional pictures on the Coast, is being held in New York pending the outcome of the censorship controversy. On instructions received early this week from New York, plans for the erection of a one hundred thousand dollar enclosed studio and Buster Keaton plant have been delayed indefinitely.

Abraham Lehr of the Goldwyn organization states that the production activities of his company on the Coast will be curtailed if the ordinance is passed. Charles Eyton, general manager of Famous Players-Lasky, Irving Thalberg of Universal, Ben Hampton of Federal Productions, and Frank Garbutt of Realart issued statements during the past week pointing out the advisability of the industry leaving Los Angeles. Officers of the Producers' Association express their confidence that the proposed ordinance will not become a law.

EXHIBITORS' REPORTS ON NEW RELEASE

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATER

GOLDWYN

The Old Nest—

Excellent picture and so stated by all who saw it. But has not been a good box office attraction, due perhaps in a measure, of same following "Over the Hill." Personally believe it is the best picture Goldwyn has ever offered. (West.)

On its second week and still going good. The best drawing card in several months. (Middle West.)

Came direct to my house from week run at the biggest house in town—and cleaned up another week. The biggest and finest audience picture in two years—conservatively. (East.)

Good business on second week of run. (East.)

Good picaure. Good business (Middle West.)

Business still going good on third week of run. Great picture. (West.)

Wonderful, appealing, and a big business picture. Went over big. (West.)

Beating the Game—

Splendid light entertainment. Good cast and good direction. Audiences well pleased. (West.)

Interesting new twist to old story, well acted and well directed. Opened to nice business which held up consistently. (Middle West.)

Fine picture which pleased my patrons and drew well. (West.)

FAMOUS PLAYERS

Affairs of Anatol—

Picture did big business to the end of its two weeks' run. Wallace Reid gives excellent portrayal of hero. (East.)

Played to capacity houses daily thruout first week, and despite fact that an extra show was run each day, hundreds were turned away. Broke all house records. Probably the biggest attraction ever played in this city. Held for second week. (Middle West.)

Great—a real hit. Had to stop selling tickets for almost every performance. (Middle West.)

A wonderful production, one of the best offered this year. Was sure fire attraction at my house. Capacity houses. (West.)

Experience—

A disappointment. Beautifully produced but a good many people thought it was a hokum. Fair business. (Middle West.)

Wonderful production, but not so good as far as box office value is concerned, as we had only average business the first few days and poor box office receipts for the rest of the week. (Middle West.)

Good business on second week of run. (East.)

Passing Thru—

Great. Not much plot or story, but Doug MacLean won 'em all over. Star is supremely popular with my folks. (East.)

Excellent. Well rounded out. Pleased mightily. (East.)

Excellent feature which played to good business. (Middle West.)

The Hell Diggers—

Fairly good picture, with plenty of action. Attracted the usual Wallace Reid fans. (Middle West.)

Typically Wally Reid picture with lots of action and sustained interest. Went over big. (Middle West.)

Cappy Ricks—

Very well liked. Uncommon turns went well. Receipts pleasing. (East.)

Fine business on this picture. Very good entertainment. (West.)

The Mystery Road—

About the poorest Paramount, in point of interest and to the audience, that I have played in a long time. It was a mystery all right—had everybody mystified. (East.)

The Whistle—

Old fashioned, but sincere and humanly interesting. Fair business. (Middle West.)

Beyond—

Did fair business. Fine picture. (East.)

The Great Moment—

Great picture. Did fine business. (West.)

At the End of the World—

Fine picture; did good business. Betty Compson the drawing card. (West.)

Footlights—

Elsie Ferguson's best; did fine business. (West.)

FIRST NATIONAL

The Child Thou Gavest Me—

Very well liked, but not much of a drawing card at the first of the week. Business grew every day, however, as word was passed by those who saw the picture. Women especially were pleased with it. (Middle West.)

Good picture featured by the acting of child player which made a hit with crowd. Good box office attraction. (Middle West.)

Patrons liked this one and it did a good week's business. (Middle West.)

Great feature and little Richard Headrick with his fine acting helped make it a hit. Business was fine during run. (West.)

The Kid—

Wonderful business at two houses simultaneously. Best Chaplin ever made. (Middle West.)

Mama's Affair—

While picture is only fair, the star has plenty of chance to show her ability and charm her audience. Business good. (East.)

Scrap Iron—

Fair amount of business. Shows star in something of a new role. (East.)

The Idle Class—

Not up to some of Chaplin's previous efforts, but the picture contains plenty of laughs, and drew record business. (Middle West.)

Playthings of Destiny—

A splendid picture. Both the plot and the acting far beyond the average, held the attention grippingly, comment favorable and business good. (South.)

Scrambled Wives—

Not as good as star's better work, yet went over nicely. (East.)

Nobody—

Not so good. Audience a little bored. Picture about fair. (East.)

Serenade—

Head and shoulders over other Walsh productions, and pleased. (East.)

Sowing the Wind—

Very good picture which brought more than usual business. (West.)

Stranger Than Fiction—

Fairly good picture with average business. (West.)

METRO

Four Horsemen of the Apocalypse—

Weakened perceptibly in the sixth week of its run. Acclaimed a wonderful picture but much criticism of its gloomy nature is heard. (Middle West.)

Third week to big business and unusually pleased audiences. (West.)

Extra big business with a vanced prices, great picture, one the best offerings of the yea (West.)

Camille—

Much better than Nazimova's la two productions and proved a go box office attraction at this hous (Middle West.)

The Little Fool—

Good picture with business litt above average. (West.)

Trip to Paradise—

Fine picture with more th usual business. (West.)

Hearts Are Trumps—

Fair picture which brought t usual business. (West.)

Fine Feathers—

Ordinary picture; added attra tion put it across. (West.)

REALART

The Land of Hope—

This picture made a fairly go showing with us. Alice Brady h a right good following among lo motion picture fans. Business w fair. (South.)

Don't Call Me Little Girl—

As a play and business propo tion—only mediocre. (East.)

The March Hare—

Very good picture. Miss Dani grows increasingly popular in t city. (Middle West.)

Good entertainment; good au ence picture. Miss Daniels very promising future. (West.)

Little Italy—

Only a poor fair, with similar ceipts. (East.)

SELZNICK

Handcuffs or Kisses—

Splendid business. A good p ture. (Middle West.)

Divorce of Convenience—

Fairly good picture, but nothi above the average; at least, s was the trend of our fans' comme (South.)

Greater Than Love—

Too improbable. Fair busine (Middle West.)

(*Continued on page* 1866)

PROGRAMS FOR THE WEEK OF SEPT. 25TH

With First Run Theatres

EXCLUSIVE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Marche Slav," by Capitol Grand Orchestra.
Educational—"Dinner Time in Frogland"—Fathe Review.
Vocal—Musical Intime—
(a) "La Cinquantaine," by Erik Bye and Capitol Mixed Quartette;
(b) "Gavotte Louis XIII," with Messrs. Bye, Oumansky, Harrower, Bombarger, Coombs, Misses Gambarelli, Niles, Zanou, Ayres, Scheerer, Futrell.
Current Events—Capitol News.
Instrumental—First Movement of the Tchaikovsky Concerto by Jacques Gordon.
Novelty—Behind the Scenes at the Mack Sennett Studios.
Special—Personal appearance of Ben Turpin, comedian.
Feature—The Invisible Power—Goldwyn.

Mark Strand Theatre—
Overture—"Capriccio Italien," by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Vocal—"Tommy Lad!" by Richard Hale, concert baritone.
Instrumental—"Caprice Basque," by Marta de la Torre, violinist.
Novelty—The Ne'er to Return Road—Selig-Rork.
Feature—The Idle Class—Charles Chaplin.
Vocal—"Sometime," by Estelle Carey, soprano.
Educational—"How do you get your exercise? — Grantland Rice.
Cartoon—Dream of a Rarebit Fiend—Windsor McCay.
Next Week—One Arabian Night—Pola Negri.

Rialto Theatre—
Overture—"March Slav," by Rialto Orchestra.
Educational—"The Four Seasons"—Urban Kineto, with introductory dance by Vera Myers, Grace Eastman and Lolita Armand.
Vocal—"Just You," by Carlo Enciso, tenor.
Feature—The Great Impersonation—George Melford Prod.
Next Week—After the Show—Will deMille Prod.

Rivoli Theatre—
Overture—Selection from "Romeo and Juliet," by Rivoli Orchestra, with Lotta Madden, soprano, Fred Jagel, tenor.
Novelty—The Beggar Maid"—Triart Pictures. Prologue spoken by Henry Herbert.
Vocal—"Cowboy Ballads," by Carl Rollins, baritone, assisted by Rivoli Ensemble.
Feature—Three Word Brand—William S. Hart.
Cartoon—Out of the Inkwell—Max Fleischer Comedy.

BUTTERFLY
EVEN GREATER THAN "HUMORESQUE"
NOTE:—If This Picture Doesn't Touch Your Heart, It's Safe to Bet Nothing in This World Ever Will.
"NO WOMAN KNOWS"
FROM
EDNA FERBER'S "FANNY HERSELF"
To Change Them and Twist Them Into Great Souls.
PERFORMANCES CONTINUOUSLY FROM 9 A.M. TO 11 P.M.
This one on "No Woman Knows" by the Butterfly theatre, Milwaukee, is within the reach of every exhibitor who is willing to pay for a couple of cuts.

Next Week — Footlights — Elsie Ferguson.

Criterion Theatre—
"The Golem," continued.

Central Theatre—
Week's run of "The Rage of Faris."

Apollo Theatre—
"Little Lord Fauntleroy," continued.

Lyric Theatre—
"The Three Musketeers," continued.

Park Theatre—
"Footlights," continued.

LOS ANGELES

California Theatre—
Overture — Selections from "The Merry Widow."
Current Events—From Fox and Kinograms.
Novelty—Topics of the Day — Pathe.
Vocal — James Burroughs local song writer rendering "Carolina Soothing Melody Glub-Glub."
Feature—The Invisible Power — Goldwyn.
Next Week — Dangerous Curve Ahead.

Symphony Theatre—
Current Events—Selznick News.
Educational—Netting the Leopard—Pathe.
Comedy—The Toreador—Fox.
Overture—Jazz melody.
Feature—The Night Horsemen — Tom Mix.
Presented with a prologue in which a cowboy whistles "Ten Thousand Cattle Straying."
Next Week—Headin' Home.

Superba Theatre—
Overture—Raymond.
Current Events — International News.
Feature—No Woman Knows—Universal.
Presented with a prologue in which specially written poem is read.

Clunes' Broadway Theatre—
Overture—Orpheus.
Novelty—A Bear, a Boy, a Dog—Warren.
Feature—The Blot—Warren.

Grauman's Theatre—
Overture—Medley.
Educational—Pathe Review.
Organ—Just Like a Rainbow.
Special—Twenty usherettes sing chorus numbers with snappy drill.
Current Events—Pathe News.
Scenic—The Codfish Pedlar—Pathe Color.
Feature—Passin' Thru — Douglas Mac Lean.
Presented with a prologue with stage setting showing interior of a barn with hay mow. Rural character plays harmonica, rendering "In the Good Old Summer Time," another sings "When You and I Were Young Maggie" and by use of a transparency a company of girls are shown who sing "Mary."

Kinema Theatre—
Overture—Songs of Scotland.
Current Events — International News and Kinograms.
Novelty—Topics of the Day — Pathe.
Comedy—The Playhouse — Buster Keaton.
Vocal—Soprano sings selections from "Hitchy Koo."
Feature—Wedding Bells — Constance Talmadge.
Next Week—Way Down East.

Pantages' Theatre—
Feature—See My Lawyer—Robertson Cole.

Tally's Theatre—
Feature—Poppy—Selznick Reissue.

Mission Theatre—
Third Week of Dempsey-Carpentier fight picture.

Auditorium—
Fifth week of "The Queen of Sheba."

SEATTLE

Coliseum Theatre—
Overture—Selections from "Oh Boy."
Current Events—From Pathe and Kinograms.
Scenic—Alexandra, Egypt.
Comedy—The Vagrant.
Special—Oriental dance number introducing scenic picture.
Feature — Cappy Ricks — Thomas Meighan.
Next Week — Dangerous Curve Ahead.

Clemmer Theatre—
Overture—Selections from "Carmen."
Current Events—International News and Clemmer Graphic.
Comedy—His Unlucky Berth—Century.
Feature—No Woman Knows—Universal.

Liberty Theatre—
Overture—Selections from "Carmen."
Current Events — Liberty Local News.
Comedy—Torchy's Promotion—Educational.
Organ—La Paloma.
Feature—The Girl From God's Country—Warren.
Next Week—Passin' Thru.

Blue Mouse Theatre—
Third week of "The Four Horsemen of the Apocalypse."
Next Week—A Virgin Paradise.

Strand Theatre—
Overture—La Boheme.
Current Events—Kinograms.
Cartoon—Krazy Cat release.
Feature—The Affairs of Anatol—Paramount.
Presented with a prologue in which Vivian Stronghart is featured in singing specialty.

Winter Garden Theatre—
Current Events—International News.
Novelty — Topics of the Day — Pathe.
Educational—Ford Weekly.
Comedy—Assault and Flattery.
Special—Native Hawaiians in singing and dancing specialty.
Feature—After Your Own Heart—Fox.
Next Week—Over the Hill.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"Serenade."
Natural colors.
Woodlawn Pictorial Review.
Comedy—"The First Tooth Doctor."
Overture—A musical introduction to "The Old Nest."
Feature—"The Old Nest."
Intermission—"I'd Like To Build A Love Nest For You."

Coming Feature—Mary Miles Minter in "Her Winning Way."

Roosevelt Theatre—
Roosevelt News Revue.
Color Pictures.
Literary Digest Topics.
Specialty—"Scenes from Faust."
(a) Flower song from garden scene.
(b) Trio from prison scene.
Feature—"The Invisible Power."
Specialty—"The Debutantes."
Comedy—Al St. John in "Small Town Stuff."
Coming Feature — "Dangerous Curve Ahead."

Riviera Theatre—
Overture—Popular Musical Comedy Shows.
Specialty—"Gypsy Stunt."
Feature—"The Affairs of Anatol."
Specialty—Violin solo.
Aesops Fables.
Literary Digest.
Pathe Weekly.
Coming Feature—Anita Stewart in "Sowing the Wind."

Randolph Theatre—
Organ Selections.
Feature — Douglas Fairbanks in "The Three Musketeers."
Coming Feature—"Way Down East."

Ziegfeld Theatre—
Pathe News Weekly.
Topics of the Day.
Comedy—Selected.
Feature—Nazimova in "Camille."
Coming Feature—"A Woman's Place."

Barbee's Loop Theatre—
Comedy—Harold Lloyd in "Over the Fence."
Pathe Review.
Pathe Weekly.
Features — "Moral Fibre," and "Heritage."
Coming Feature — "No Woman Knows."

NEW ORLEANS

Strand Theatre—
Feature—"The Child Thou Gavest Me"—All Star.
Mack Sennett Comedy — On A Summer's Day.
Educational Special—A Japanese Judo.
Pathe News.
Next Week — Wedding Bells — Constance Talmadge.

Liberty Theatre—
Feature—The Whistle—William S. Hart.
Educational Comedy—Snoky's Blue Monday.
Pathe Review.
Next Week—Not Announced.

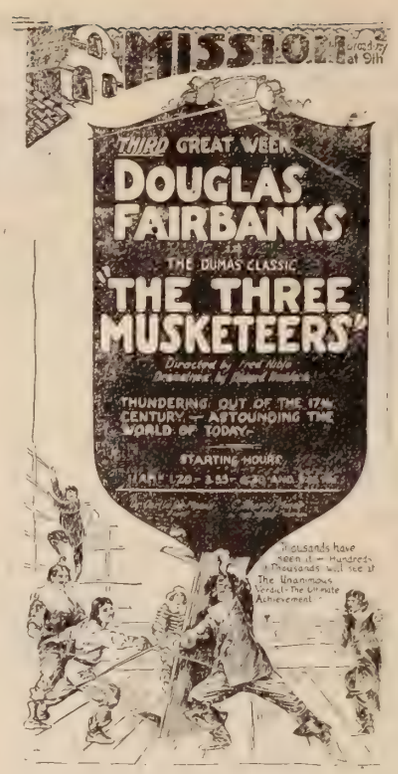
Trianon Theatre—
Feature—The Man Who—Bert Lytell.
Pathe Review.
Comedy.

Globe Theatre—
Feature—The Greater Claim—Alice Lake.
Pathe News.
Harold Lloyd Comedy.

Tudor Theatre—
Feature — Open Shutters — Edith Roberts.
Comedy—Why Get a Divorce?

PITTSBURG

Olympic Theatre—
Current Events—Kinograms.


MISSION
THIRD GREAT WEEK
DOUGLAS FAIRBANKS
THE DUMAS CLASSIC
"THE THREE MUSKETEERS"
THUNDERING OUT OF THE 17th CENTURY—ASTOUNDING THE WORLD OF TODAY!
STARTING HOURS
Thousands have seen it—Hundreds of thousands will see it
The Unanimous Verdict—The Ultimate Achievement

A still from the picture was cleverly used in framing this display on "The Three Musketeers," playing for the third week at the Mission theatre, Los Angeles.

Novelty—Aesops Fables.
Specialty—Pictorial Review.
Feature—Affairs of Anatol.
Next Week—Same.
Overture—The Firefly.

Blackstone Theatre—
Overture—Fortune Teller (Victor Herbert).
Current Events — International News.
Feature—Mother O' Mine.
Comedy—Little Venus.
Next Week—Not Announced.

Minerva Theatre—
Double Bill — The Journeys End and Manhattan Madness.
Comedy—Weigh Down Yeast.

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topical Tips.
Feature—Habit.
Comedy—The Idle Class.
Next Week — The Child Thou Gavest Me.

Liberty Theatre—
Current Events — International News.
Feature—Habit.
Comedy—The Idle Class.
Next Week — The Child Thou Gavest Me.

Regent Theatre—
Current Events—Kinograms.
Feature—Mother O' Mine.
Comedy—Southern Exposure.
Next Week—

Savoy Theatre—
Current Events—Fox News.
Feature—When A Man Sees Red.
Comedy—Snooky's Blue Monday.
Next Week—Over the Hills.

Lyceum Theatre—
Current Events — Loews News Weekly.
Feature—The Greater Profit.
Next Week—Fine Feathers.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Everything for Sale.
Specialty—Fashion Play.
Next Week — Dangerous Curve Ahead.

CINCINNATI

Walnut—
Current Events—Pathe 75.
Topics of the Day—Literary Digest.
Comedy — The Vagrant — Lloyd Hamilton — Mermaid.
Feature—The Child Thou Gavest Me.
Next Week—One Arabian Night.

Gifts—
Current Events—Fox 54.
Mack Sennett Comedy.
Feature—Mother of Mine—Second Week.
Next Week—The Foolish Matrons.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Sheltered Daughters.
Next Week—

Capitol—
Overture—Merry Wives of Windsor—Capitol Symphony Orchestra, Buel B. Risinger, conductor.
Capitol News—Local scenes.
Scenic—The Eternal Miracle—Producer's.
Capitol Mixed Quartette — The Blue Danube — I Love You Truly.
Feature—The Affairs of Anatol—Second Week.
Epilogue—Duet—Because.
Dance specialty by Mary Wonnell and Norbert Sieve, Capitol Orchestra playing "Rose Room."
Next Week — Dangerous Curve Ahead.

WASHINGTON

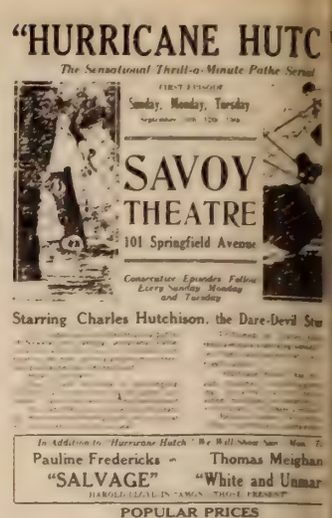
Crandall's Metropolitan—
Vocal Prelude—The Sunshine of Your Smile.
Overture—Two Little Girls in Blue.
Current Events — Pathe News — Topics of the Day.
Comedy — Gone to the Country—Pathe.
Feature—Scrap Iron—First National.
Next Week — Dangerous Curve Ahead—Goldwyn.

Loew's Palace—
Overture—Fra Diavolo.
Current Events — Pathe News — Topics of the Day.
Comedy — Peaceful Alley — Mont Bank.
Feature — Hell Diggers — Paramount.
Next Week—Camille—Metro.

Loew's Columbia—
Feature—Affairs of Anatol—Paramount, third week.
Next Week—The Three Musketeers—United Artists.

Moore's Rialto—
Overture—Sunny South.
Current Events—Fox News.
Comedy—Dog Gone Torchy.
Feature—Experience—Paramount.
Next Week—A Yankee in King Arthur's Court—Fox.

CLEVELAND

State—
Overture—"Beautiful Galatea," by Suppe.
Current Events—Pathe News—Topics of the Day.

Savoy theatre, Newark, vouches "Hurricane Hutch" as the sen of serial in this display, and pla above either of the features.

Travelogue—"Could Columbus cover an American?"
Prizma—"The Royal Family Swaziland."
Vocal—Evan Williams, tenor, ing.
Feature—"The Kid."
Next Week—"Dangerous Busin with Constance Talmadge personal appearance of T Bara.

Allen—
Overture—"Cleopatra," by Mar ello. Special setting of E with lurid coloring, attende chorus of fifty people. Arra and produced by Managing rector S. Barrett McCormi
Vocal—Gerol Gardner, basso, a ted by Allen Chorus of t voices presenting "The Grenadiers," an episode of Franco-Frussian War, special settings arranged Zimmerer.
Current Events—Compendium various news weeklies sel by S. Barrett McCormick.
Violin Solo—David Rosens former soloist of the Ru Symphony Orchestra of York, rendering "Sympl Espagnole."
Comedy—"The Bell Hop."—I Semon.
Feature—"Beating the Game."
Next Week—"Dangerous Ahead"—Goldwyn.

Stillman—
Feature—"The Four Horsem the Apocalypse," sixth we
Vocal—"The Marseillaise" "Lead Kindly Light."
Next Week—Douglas Fairban "The Three Musketeers."

Euclid—
Overture—"Orpheus."
Current Events—Kinograms.
Feature—"The Affairs of An
Next Week—Same continued.

Park—
Overture—"Morning, Noon Night," rendered as a phone solo by Habr with chestral accompaniment.
Current Events—Pathe Ne Topics of the Day.
Travel—"Could Columbus Dis an American."
Prizma—"The Royal Famil Swaziland."

Picture—"The Kid."
Next Week—"The Sting of the Lash"—Pauline Frederick.

Circle—
Overture—"The Dance of the Hours."
Current Events—Pathe Review—International News Weekly.
Comedy—"The Chink," with Eddie Boland.
Extravaganza—Ballet of ten girls, in classical and Russian ballet dances.
Picture—"What Women Will Do."
Next Week—"They Shall Pay" with Lottie Pickford and "I Do" with Harold Lloyd.

Metropolitan—
Overture—"The Rosary," by string quartette and violin solo by Musical Director Maurice Spitalny.
Current Events—Selznick News.
Cartoon—Bray Pictograph.
Comedy—"Meet the Wife"—Hall Room Boys Comedy.
Feature—"The Whistle," with Wm. S. Hart.
Next Week—"Salvation Nell."

Grand—
Overture — Tony Novak, tenor, singing excerpts from operettas, with orchestral accompaniment.
Current Events—Pathe Review.
Comedy—"The Chink."
Western—"The V that Vanished."
Feature—"What Women Will Do."
Next Week — "They Shall Pay," with Lottie Pickford and "I Do," with Harold Lloyd.

Standard—
Current Events — International News.
Comedy—"A Week Off," Century comedy.
Feature—"Moonlight Follies," with Marie Prevost.
Next Week—Do Not Know.

MILWAUKEE

Alhambra Theatre—
Overture—Ill Guarany—25 Piece Orchestra.
Comedy—Doggone Torchy.
Song—Mad Scene from "Lucia"—Amanda Brown Coloratura Soprano.
Novelty—"Mello Cello" — Edgar Roenhald.
Weekly—Pathe News — Literary Topics.
Scenic Wonders.
Special Organ Solo.
Feature—"Wealth"—Ethel Clayton.

Merrill Theatre—
Overture—Souvenir.
Weekly—International.
Comedy—"The Lucky Number" — Gaylord Lloyd.
Special — A Prizma Coloring "Dawning."
Violin Solo—Ignace Gadsky.
Feature—"For Those We Love" — Betty Compson & Lon Chaney.

Butterfly Theatre—
Overture—The Fortune Teller.
Weekly—Fox News.
Soloist—Geneve Cadle—Soprano.
Feature—Maurice Tourneur's "The Foolish Matrons."

Strand Theatre—
Weekly—Kinograms, Topics.
Feature—The Affairs of Anatol.

DETROIT

Adams—
Overture—"Fourth Symphony in F"—Tschaikowsky.

TOM MIX

AND HIS WONDER HORSE "TONY" IN

"THE NIGHT HORSEMEN"

As the wild geese flew, so went Whistling Dan, his horse and his dog, into the wilderness. But his wild nature was tamed in the crucible of love.

Here is the "Big Punch," the thrills, the humor and the virile red-bloodedness of the big outdoors you always expect and always see, in Mix pictures.

PLAYING SUNDAY AND MONDAY

—ALSO—
VERA STEDMAN AND NEAL BURNS
—IN—
"OH! BUDDY"
A Two Part Comedy
—AND—
LATEST CURRENT EVENTS

PROGRAM ENDING TODAY
"THE TEN DOLLAR RAISE"
Peter B. Kyne's Saturday Evening Post Story.
—ALSO—
ANNETTE KELLERMAN
—IN—
"HIGH DIVING"
—Also—
CURRENT EVENTS

AMERICA

Continuous [illegible] A. Bishop Cass Theater Admission 40c

What can be done in the way of good advertising by the small man is illustrated in this quarter page ad "The Night Horsemen" used by the America theatre, Casper, Wyoming.

Topical Review—Free Press Film Edition.
Vocal—Ruth Chase, soprano.
Feature—"One Arabian Night."

Broadway Strand—
Overture — "Orpheus" — Offenbach.
Educational—"The Crater of Mt. Katmai."
Topical—Topics of the Day.
Prelude—Setting painted by Jean De Causin. Vocal number by Inez Costillo. Statue pose by Grace Busto.
Feature—"The Affairs of Anatol."

Madison—
Overture—"Lohengrin," Wagner.
Current Events—Pathe News.
Vocal—Colvin and Audrey.
Comedy—Nothing Like It—Christy.
Feature—"The Blot."

Washington—
Same as last.
Fourth Week—"Over the Hill."

INDIANAPOLIS

Circle Theatre—
Overture—Poet and Peasant.
Current Events — Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Comedy—Edgar's Little Saw.
Feature—"The Child Thou Gavest Me," and Lucille Ricksen in person.
Next Week—

Ohio Theatre—
Current Events — International News.
Novelty—Literary Digest Topics.
Comedy—Harold Lloyd—Re-issue.
Feature—"Greater Than Love."
Next Week — "The Affairs of Anatol."

Colonial Theatre—
Current Events—Selznick News.
Comedy—Late Lodgers—Snub Pollard.
Feature—"Handcuffs or Kisses."
Music—American Harmonists and Liberty Entertainers.
Next Week—"After Midnight."

Loew's State—
Current Events—Pathe News.
Novelty — High Diving — Annette Kellermann Second week.
Feature—"Way Down East"—Second Week.
Next Week—"Over the Hill."

PHILADELPHIA

Stanley Theatre—
Current Events—Topical review including selections of all the weeklies of the world.
Piano Solo—Etude in C Minor. (Steinberg).
Prologue—Fashion Show arranged by Gimbel Bros.
Feature—"Sign On The Door."—Norma Talmadge.
Next Week—"Cappy Ricks." Paramount.

Arcadia Theatre—
Comedy — "Nothing Like It." — Christy.
Current Events—Pathe News.
Scenic—Burton Holmes.
Feature—"The Man Who."—Bert Lytell.
Next Week—"Scrambled Wives." —Peerless.

Victoria Theatre—
Music—Love Will Find A Way. (Noble Sissle and Eubie Blake).
Comedy—"Say It With Flowers." —Mack Sennett.
Current Events—Pathe News.
Feature — "The Primal Law." — Dustin Farnum.
Next Week—"Jim The Penman." —Peerless.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy — "Nothing Like It." — Christy.
Feature—"The Sky Pilot."—David Butler.
Next Week — "Woman In His House."—Peerless.

Regent Theatre—
Comedy—"Turkish Bath"—Fox.
Current Events—Pathe Review.
Feature—"Princess of New York." —David Powell.
Next Week—"Passing Thru." — Paramount.

Capitol Theatre—
Current Events—Pathe Review.
Comedy—"Meet The Wife."—Masterpiece.
Feature—"Mamma's Affair."—Constance Talmadge.
Next Week — "Everything For Sale."—Realart.

OMAHA

Strand Theatre—
Overture — "An Operatic Nightmare."
Current Events—Pathe News.
No comedy.
Feature—"The Affairs of Anatol."
Next Week—"The Affairs of Anatol."

Sun Theatre—
Overture — Orchestral selections with Hugo Nordin directing.
Current Events — International weekly.
Comedy—Buster Keaton in "Hard Luck."
Feature — "For Those Who Love."

Rialto Theatre—
Overture—Orchestral selections.
Current Events—Rialto News.
Comedy—"Oh Buddy."
Feature—"One Wild Week."

Moon Theatre—
Overture—"The Horsemen."
Current Events—Universal Weekly.
Feature—"The Night Horsemen."

MINNEAPOLIS

Auditorium—
Organ Solo—High Jinks Suite, by Priml, played by Helen du Fresne.
Feature — Douglas Fairbanks in "The Three Musketeers." (Second Week.)
Overture—The Jolly Robbers.
Recitation — "The Three Musketeers," by Arthur Bouvier.
Next Week — Mary Pickford in "Little Lord Fauntleroy."

State Theatre—
Overture — Poet and Peasant, by von Suppe.
Weekly—State Digest, comprising Pathe and International News strips.
Organ Specialty—Deighton, R. O. C. in recital.
Scenic—Beauty—A Prizma Color Study.
Musical Novelty—A Little Bit of Jazz Supreme—Sweetheart.
Comedy—Charles Chaplin in "The Idle Class."
Added Novelty—Amedia, dean of accordionists playing "Light Cavalry" by Suppe and "Stolen Kisses."
Feature — Bebe Daniels in "One Wild Week."
Organ Recital — 1, Variations of "The Sweetest Story Ever Told." by Stults; 2, "A Musical Thought," by Titlebaum; 3 "Waves of the Danube," by Ivanovici.

BALTIMORE

Rivoli—
Overture—The Serenade, by Herbert.
Current Events — Rivoli News of the World.
Symphonic Prelude—Specially arranged by F. Inla.
Feature—Serenade—Miriam Cooper and George Walsh.

Comedy—Oh, Buddy—Christie.
Organ Solo—Ernie Cooper, player.

Century—
Overture—Il Guarny, by Carl Gomez.
Current Events—Pathe, Kinograms and Fox as Century News.
Extras—(a) Pianist Kardos, rendering Rhapsody Hongroise No. 8 and "Because You're You"; (b) Soloist Miss Ecton—"Ave Maria"—Bach-Gounod.
Feature—"The Great Impersonation"—James Kirkwood.
Comedy—Hard Luck—Buster Keaton.

Parkway—
Overture—Novelty arrangement of classical excerpts by V. Nossul, allowing short solo number by each musician.
Current Events — Parkway News and Special Review.
Feature—"Is Life Worth Living"—Eugene O'Brien.
Comedy—Hard Luck—Buster Keaton.

New—
Overture—Medley.
Current Events—Pathe News.
Prologue—The Moth in the Flame—Alice Kehoe West, contralto, and Elizabeth Hann, dancer.
Feature—"The Affairs of Anatol."

Strand—
Overture—Popular Airs.
Current Events—Strand News of the World.
Special—Sarg's Almanac.
Feature—"Good Women."
Comedy—Call a Cop—Sennett's.

Wizard—
Overture—Classic.
Current Events—Pathe News and Review.
Feature—"The Old Nest."
Comedy.

KANSAS CITY

Liberty Theatre—
Overture—"The O'Brien Girl."
News—Pathe.
Comedy—"Love's Outcast," with Ben Turpin, and "Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Moonlight and Honeysuckle," with Mary Miles Minter.
Next Week—"Dangerous Curves Ahead."

Doric Theatre—
News—International.
Comedy—Pathe.
Organ Selections—P. E. Stevens, organist.
Special Number — Kansas City Grand Opera quartette, offering special selections during the run of the picture.
Feature—"The Old Nest," third week.
Next Week—"Moonlight Follies."

Newman Theatre—
Overture—Selections by Newman Concert Orchestra.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Number — Mlle. Alys Michot, soloist.
Feature—"The Affairs of Anatol," all star cast.
Next Week—Second week of "The Affairs of Anatol."

Royal Theatre—
Overture—Selections by Royal Orchestra.
News—Royal Screen Magazine.
Comedy—"Oh, Buddy"—Christie Comedy.
Organ Selections—Milo T. Harte, organist.
Feature—"A Midnight Bell," with Charles Ray.
Next Week—"The Three Musketeers," with Douglas Fairbanks.

Twelfth Street—
Popular Selections.
News—Screen Magazine.
Comedy—"Snookey."
Feature—"The Whistle," with William S. Hart.
Next Week—To be selected.

ATLANTA

Howard Theatre—
Overture—"Zampa."
Howard News and Views.
Harp Solo—By Arthur Croccia.
Comedy—Harold Lloyd in "I Do."
Pathe Topics of the Day.
Feature—All Star Cast in "The Affairs of Anatol."

Metropolitan Theatre—
Kinograms.
Kineto Review.
Organ Solo—by George Lee Hamrick.
Comedy—Buster Keaton in "The Playhouse."
Feature—Marshall Neilan's "Bits of Life."

Criterion Theatre—
Kineto Review.
Kinograms.
Comedy—"Wild" a Mirth Comedy.
Feature—Tom Mix in "The Night Horsemen."

Rialto Theatre—
Overture.
Paramount—Burton Holmes Travelogue.
Selznick News.
Comedy—"The Book Agent."
Feature—Lon Chaney in "Ace of Hearts."

BUFFALO

Shea's Hippodrome—
Overture—(a) Andante con Moto from "Fifth Symphony"—Beethoven, (b) Minuet—Boccherini.
Played by Hippodrome symphony orchestra under the direction of Creatore.
Prologue—"A Girl for Each Month of the Year."
Presented by Frank Corbett and company of 14.
Feature—"The Affairs of Anatol"—Paramount All-Star cast.
Current Events—Hippodrome Review.
Next Week—Thomas Meighan in "Cappy Ricks."

Shea's Criterion—
Overture—"The Chocolate Soldier."
Vocal—Selections by Mary Mitchell, mezzo soprano.
Feature—"The Affairs of Anatole."
It is interesting to note that for the first time in Buffalo film history a production is shown in four houses at the same time. "The Affairs of Anatole," shown at Hippodrome, Criterion, North Park and Court street day and date. Court street, Sunday only.
Current Events — Criterion Pictorial.
Next Week—A Connecticut Yankee at King Arthur's Court.

Mark-Strand—
Overture—"The O'Brien Girl."
Current Events — Latest Pathe News.
Feature—"Carnival."
Comedy—Monte Banks's latest.
Next Week — "Dangerous Curve Ahead."

Palace—
Feature — "Moonlight Follies" — Marie Prevost.

ST. LOUIS

Missouri Theatre—
Overture—Cohen's Medlies.
Pathe Magazine.
Scenic.
Current Events—Pathe and Universal.
Organ Solo—Flint at Organ with settings.
Topics—Digest.
Presentation—By Charles Dahl and Grant Kimball under direction of William Goldman.
Feature — "At the End of the World."
Comedy—Chaplin.

New Grand Central—
Overture — Rodemich's Arrangements.
Prizma Scenic.
Topics of the Day.
Vocal Selections — Grand Central Vocalists.
Current Happenings—From leading strips.
Organ Solo—Yost.
Special Presentation—By Director Nichols.
Feature—"Disraeli."
Comedy—

West End Lyric—
Overture — Silverman's Selections.
Educational—Scenic.
Lyric Review—Topics and leading weeklies.
Feature—"Disraeli."
Comedy.

William Fox Liberty—
Popular Selections.
Current Events—Fox.
Feature—Tom Mix in "The Night Horseman."

Kings Theatre—
Popular Selections.
Kings Review—Leading strips.
St. Louis Review — Local filmed events.
Topics—Digest.
Feature—"Beating the Game"—Tom Moore.
Comedy—Chaplin in "Behind the Scenes."

Central Theatre—
Official War Picture—Released by War Department.

BROOKLYN

Mark Strand Theatre—
Overture—Les Preludes, by Liszt.
Presented with interpretative art effects including mountain valley pastorial set.
Sextette from "Lucia di Lammermoor" (Donizetti).
Operatic stars: Mary Fabian, soprano; Florence Mulholland, contralto; George Dale, tenor; Charles Schyler, tenor; Walter Smith, basso; Jackson Kinsey, baritone, in evening dress on concert stage.
Grecian Nymph Dance—"Rondo" (Staub).
Mark Strand Art dancers, Hel Dolores, Mildred and Gr. wearing Grecian robes at p with illuminated gilded balls a wonderful setting at night.
Mark Strand Topical Review.
Prologue to Feature:
Spanish hacienda courtyard sc with set house with balcony right. Mark Strand m quartette in Spanish fancy g sing Yradier's "La Palom Girl appears in balcony a Jackson Kinsey, baritone, role of ardent wooer, sin Tschaikowsky's "Don J u Serenade." Finale is series Spanish dances by Mlle. Serc and Mark Strand ballet gro numbers being "Habaner (Filipucci and "Dance Esp nola" (Gounod).
Feature—George Walsh and M iam Cooper in "Serenade."
Solo—"The Count of Luxember (Lehar), "Say Love is No Dream," sung on concert st by Mary Fabian, soprano.
Comedy—Harold Lloyd in "I D
Organ Solo — March from " Prophet" (Meyerbeer), I ward Napier and John Ha mond, organists.
Next Week—Anniversary Week.

Big Houses Say—

(*Continued from page* 1862)

ASSOCIATED PRODUCEI

I Am Guilty—
Fairly good picture. Miss L ise Glaum has very good reputat among our fans, anyway. Cc ment almost uniformly favora and business was pretty good the week run. (South.)

Mother O' Mine—
Not much of a picture, but it c tainly drew the crowds and been held for a second week. (M dle West.)

Small Town Idol—
Good picture and good busin (West.)

UNIVERSAL

Moonlight Follies—
Very good. Picture pleas thruout. (Middle West.)

Nice business on this pict Entertainment fairly good. (We

The Rowdy—
Fair feature. Had the usual b ness on it. (West.)

No Woman Knows—
Big opening and satisfied a ences. (West.)

UNITED ARTISTS

The Three Musketeers—
Great production. Consider one a dandy. Had fine business it. (West.)

Way Down East—
Nothing like it. (Middle We

F. B. WARREN PRODU TIONS

The Blot—
Average box office returns for week. Warmer weather slig handicapped business. (Mi West.)

...rating the story appearing on this page concerning the prologue number for "The Old Nest" staged by the California theatre, Los Angeles

"...ld Nest" Prologue Wins Los Angeles Praise

...he California Theatre, Los Angeles, ...a introduced what might be termed an ...rvation prologue for the recent presen... ...n of "The Old Nest." While the pro... ...ge, as far as stage setting was con... ...ed, was neutral, it was particularly ...rtaining in that it served to induct the ...ence into the atmosphere of the pic... ...n.

...art one was an introduction to the ...logue and included special musical se... ...cons, by the California Theatre Or... ...h tra, incident to motherhood and child... ...ol and blended into the stage number, ...ch included a lullaby cycle in three ...s. As the plush curtains were drawn ...California Theatre Quartette rendered ...tle Alabama Coon" which was fol... ...ed by the lullaby from "Erminie," dur... ...n which rendition a vision appeared on ...e left showing a mother rocking her ... to sleep.

...t the finish of the song, mother and ... faded out, with a vision of a grey... ...ed mother appearing on the stage ...t, illustrating the song, "Little Mother ...Mine." Just before the conclusion of ...h solo the opening titles of the picture ...e flashed on the screen, the song blend... ...n into the introduction of "The Old ...t."

...uring the presentation of the stage ...ber, artistic lighting effects were em... ...ed which enhanced the entertainment ...e of the double prologue, the whole ...ing a harmonious blending from or... ...tra number to stage number to pic... ...

Ballyhoo Used to Put Over "Married Life"

Publicity Director, R. A. Boone, of the Bijou and Victory theatres, Greensboro, N. C., is strong for ballyhoos, particularly in featuring comedies. The accompanying picture shows the one he used on "Married Life." He exploited the latter as a "war picture," and having been on the stage himself, made a big hit on the streets as Ben Turpin, crossed eyes and all, while his girl usher and the banner-covered baby-buggy filled out the idea. Two buggies were used in the lobby also.

Illustrating the ballyhoo which P. A. Boone, manager of the Bijou and Victory theatres, Greensboro, N. C., recently used to exploit, "Married Life"

Schade Theatre Stunt Startles Sandusky Residents

The red imprint of a hand on a ragged piece of badly soiled white paper excited a lot of talk in Sandusky, O., not long since.

The "Sign"—for that's what the authorities, the newspapers and the public generally termed it—was discovered one morning bright and early, by a watchman in making his rounds, on the main door of the entrance to the Schade Theatre, almost opposite the Sandusky city hall.

The women's organizations of Sandusky just about that time, were "demanding" pictures that were "more elevating."

George J. Schade, owner and manager of the Schade Theatre, had just been put forth as a candidate for the Sandusky City Commission—governing under a recently enacted charter—by a following that for some time had been demanding a "clean-up."

Certain motion picture interests which, he charged, "tried to hold me up," had been exposed by Schade in a statement over his signature.

There was any number of possible—if not probable—reasons why the "sign" had been placed and press and public made much of them. Then, one day, there appeared in front of The Schade, the announcement.

"Coming: 'The Sign on the Door'—A First National Attraction."

The newspapers had to explain and their explanations kept the public busy explaining.

...alph Ruffner, Strand theatre, Seattle, Wash.
...homas D. Soriero, Strand theatres, Lowell.
...arold B. Franklin, Shea's Hippodrome, Buffalo.
...eorge J. Schade, Schade theatre, Sandusky.
...C. Horater, Alhambra theatre, Toledo.
...ark Gates, Dayton theatre, Datyon, O.
...dward L. Hyman, Strand theatre, Brooklyn.
...heo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
...id Laurence, Alhambra theatre, Detroit.
...eo A. Landau, Alhambra theatre, Milwaukee.
...ack Kuhn, Loew theatres, Cleveland
...aul Gusdanovic, Strand, Cleveland, O.
...Edgar Nomand, Strand theatre, Flint, Mich.
...Barret McCormick, Managing Director, Allen theatre, Cleveland.

Advisory Board
Exhibitors' Service Bureau

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

This lobby front for "The Golden Snare" is the work of the Queen theatre, Hillsboro, Texas

"Old Nest" Plays Omaha Theatres, Day and Date

Presenting the same photoplay simultaneously in two theatres in a city is rare, even in theatrical circles in Omaha.

The Sun and Moon theatres played similar programs last week in that city. "The Old Nest" is being featured. The musical program at both theatres is the same, as also are the lobbies of both theatre decorated along similar lines. Four truck loads of oak leaves and branches were used in the display. Entering either the Sun or the Moon theatres, one virtually left the downtown district and stepped into "the woods." The ceiling and walls of both theatres were a mass of foliage. The lights were a dark blue, giving one the impression of moonlight in a forest. In front of the entrance to the theatres were miniature sets of an old home. Above the doors was inscribed the words: "East, West, Home's Best." The atmosphere of the lobbies of the Sun and Moon theatres corresponded in every detail with the scenes that a person sees in "The Old Nest."

R. S. Ballantyne, manager of the Moon theatre, had charge of the musical settings and presentations. N. N. Frudenfeld, publicity director of the Sun, Moon and Muse theatres, had charge of the lobby decorations in both theatres.

Animated Cut-out Used for "Foolish Matrons"

When "The Foolish Matrons" played the Olympic theatre, Wichita Falls, Tex., Robert Sparks, publicity director, devised an exploitation stunt in the form of three beaverboard cut-outs of ladies with chiffon wings, that got the attention of the public and brought excellent results.

The chiffon wings danced merrily in a breeze furnished by the theatre's typhoon fan system.

Mackenzie Holds "Tin Can" Show

J. Greene Mackenzie managing the Picture House at Atlanta, Mo., is one of the latest additions to the number who have tried out the "tin can" show with satisfactory results.

In a town so small that only one picture house is needed to corral all the picture business, a dozen or so youngsters collected 4,792 tin cans of various sizes and shapes and the total made a lobby display that got the attention of everybody in the village.

Mr. Mackenzie advises that cans that had been on the back yard scrap heap were dug up and carted to the theatre for the event.

Mr. Mackenzie made a contest out of the can collecting stunt and the boys had the time of their lives winning the prizes.

Kane Sells "Highest Law Through Schools

When Manager Robert Kane of the F Art theatre, Lockport, N. Y., put on "T Highest Law," in which Ralph Ince a pears as Lincoln, he aroused much inter in his town through an excellent exploit tion campaign, in which he was assist by "Andy" Sharick of the Buffalo Sel office staff.

Bulletins and announcements were se to the second grade schools and two hi schools. Four hundred letters were se to the Boy Scouts of the town, informi them that the picture was based on t Scout laws and the sayings of the Gr Emancipator. In order to heighten t interest among the scouts Mr. Kane al booked a Bob and Bill picture. The were several window displays in book a drug stores. A tie-up with the Kodak w put over in one window, cards telling th the black and white photos in the wind from "The Highest Law," were taken w a Kodak. A hundred feet of film was a placed in the window, informing the pu lic that the celluloid was cut from the p ture and explaining the use of the sprocl holes and other technicalities of proj tion. Mr. Kane put the picture on duri an unusually hot spell, but announced th record business resulted from his ca paign.

Amateur Poets Compe at Niagara Falls

D. H. Finke aroused a lot of interest Niagara Falls, N. Y., recently when conducted a Limerick test among school children there. Mr. Finke, wh manager of the new Bellevue theatre the Cataract City, offered money pri of ten, five and ten one dollar bills tickets of admission to the winners. Al Watson, a high school student, won $10. The stunt also brought a lot of f publicity in the Niagara Falls newspap

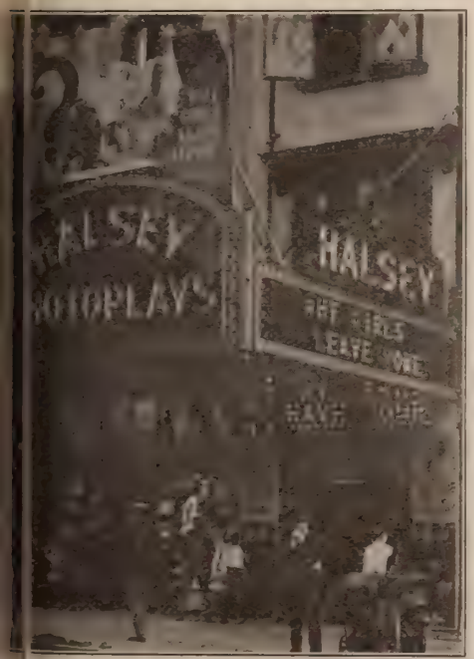
Showing how Noble Hearne exploited his engagement of "A Daughter of the Law" whe this picture played the Frolic theatre, San Francisco

This is the way Frank Lacey, manager of the Majestic theatre, Portland, Ore., decorated his lobby for the engagement of "I Do"

Rosenthal Admits Half Century Mothers Free

Manager Rosenthal of Allen's Capitol theatre, Cleveland, enlisted the interest of every woman in the vicinity of his theatre last week by a box inserted in the Cleveland Plain Dealer which explained that a coupon attached to the notice would entitle any mother over forty-seven years of age, to see his current attraction "Mother O' Mine" free.

The notice in the newspaper cost Rosenthal very little, in comparison to the word of mouth advertising it created. He had over a hundred mothers acknowledge their forty-seven years and take advantage of the offer of free admission. Also the daughters and granddaughters, all of whom hope to be in the mother-class some day, were interested in seeing what it was all about, and the result was a most satisfactory engagement of the feature during one of the hot spells.



Lobby display for "Why Girls Leave Home" at the Sid Ascher, manager of the Halsey theatre, Newark, used for the showing of this picture

Horse in Lobby Advertises Mix Pictures

Manager George Schmidt, of the Strand theatre, Atlanta, went the "life-sized cut-out" stunt one better last week, when he stabled a real live horse in his lobby, for certain hours of the day, as exploitation "After Your Own Heart."

The lobby of the Strand is small for this purpose, but a sort of stall was built of railings, and covered with hay, to a depth of about six or seven inches. The horse stood in this enclosure, saddled and bridled—and a great deal of space was given, both in the advertising and in the free "reader" to the fact that this was really and truly one of Tom Mix's own saddles and that it cost more than six hundred dollars—also that it had been used in several of Mix's pictures.

The horse came in for a large amount of attention from admirers of the star, but the saddle received even more. A "cowboy," in plain leather chaps, a khaki shirt and Stetson hat, who could roll a cigarette with one hand, and strike a match with his thumbnail, was also in the lobby, answering the questions of the swarm of small boys who filled the lobby all day. Though it was an excellent stunt, it was a relatively inexpensive one, and brought in good business.

Garbs Ushers as Ghosts for "Midnight Bell"

When Herb Johnson, of the Luna Theatre, Lafayette, Ind., summoned the throngs to his playhouse with the sonorous and unheralded tolling of a bell, only half of a very weird exploitation innovation is detailed. The solemn ding-dong, ding-dong was sufficient in itself to sound a hint of what might be expected to follow but the real surprise awaited the crowds after their entrance in the theatre, where they were met by a ghostlike figure serving as usher.

The stunts were used with the run of Charles Ray in "A Midnight Bell."

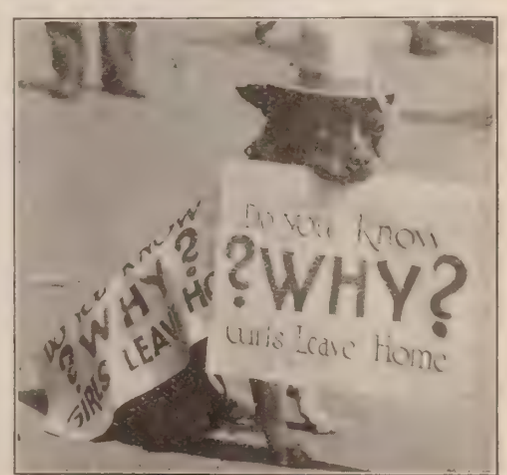
Irish Castle Front Attracts Atlanta Fans

Manager Chrysline, of the Rialto Theatre, Augusta, recently built up the front of a moth-eaten Irish castle, for a showing of "Room and Board" that was most effective.

Only the back door and back walls of the castle were shown, as the star plays a "maid" in the picture and the back door was in keeping with this character.

The walls were somewhat moldy looking, as if stained with time; ivy grew over one side of it, and the wide low windows sported thriving window-boxes full of growing plants. One entered the theatre through the narrow little back-door. No attempt was made on the inside to carry out the spirit of the front.

Across the top of the back door was a plainly lettered sign, black letters on a narrow white background which read "Room and Board." Inside the window on the left could be seen a cut-out of the star defending herself from the heavy; on the right, through the window she could be seen, in her maid's uniform flirting with the hero. Other than these, there were no posters out front. But through the doorway there were ones, and threes and the usual lobby-frames of stills.



One of the "Why Girl's Leave Home" stunts pulled for the recent showing at the Halsey theatre, Newark, N. J.

Showing how E. R. Rogers, managing director of the Rialto theatre, Chattanoga, Tenn., exploited his engagement of "The Man of the Forest"

Cut-outs Basis of Novel Exploitation Stunt

For the showing of "A Divorce of Convenience," at the Forsyth Theatre, recently, Manager Irwin had a large cut-out made and mounted, from a twenty-four sheet. The cut-out showed Owen Moore being laced into an excessively tight feminine corset.

The pictured corset was cut away from the cut-out, and a real corset was inserted in the space. Real strings were placed in the hands of the girl who was "lacing" the star, and the little oddity attracted considerable attention and amusement throughout the three days' run.

Dixon Uses "Cinderella Slipper" Idea on "Gypsy Blood"

Harry Dixon of the Star theatre, Buffalo, put over some good stunts recently when he presented "Gypsy Blood." Mr. Dixon arranged with a neighborhood shoe store to place a pair of slippers in the window, with a card in front of them conveying the information that to every young lady finding the slippers fitting her exactly ten tickets would be given free. Four young women won ten tickets each.

Harry also gave out small bottles of red perfume, labeled "Gypsy Blood. At Star Theatre."

Telegrams Sent from Lo by During "Old Nest" Showing

A unique and effective lobby stunt the showing of the "Old Nest" at Palace theatre, Fort Worth, Texas, w the installation in the lobby of a desk w a telegraph instrument by one of the te graph companies.

An operator was assigned to duty at new office while the showing of the pict was in progress.

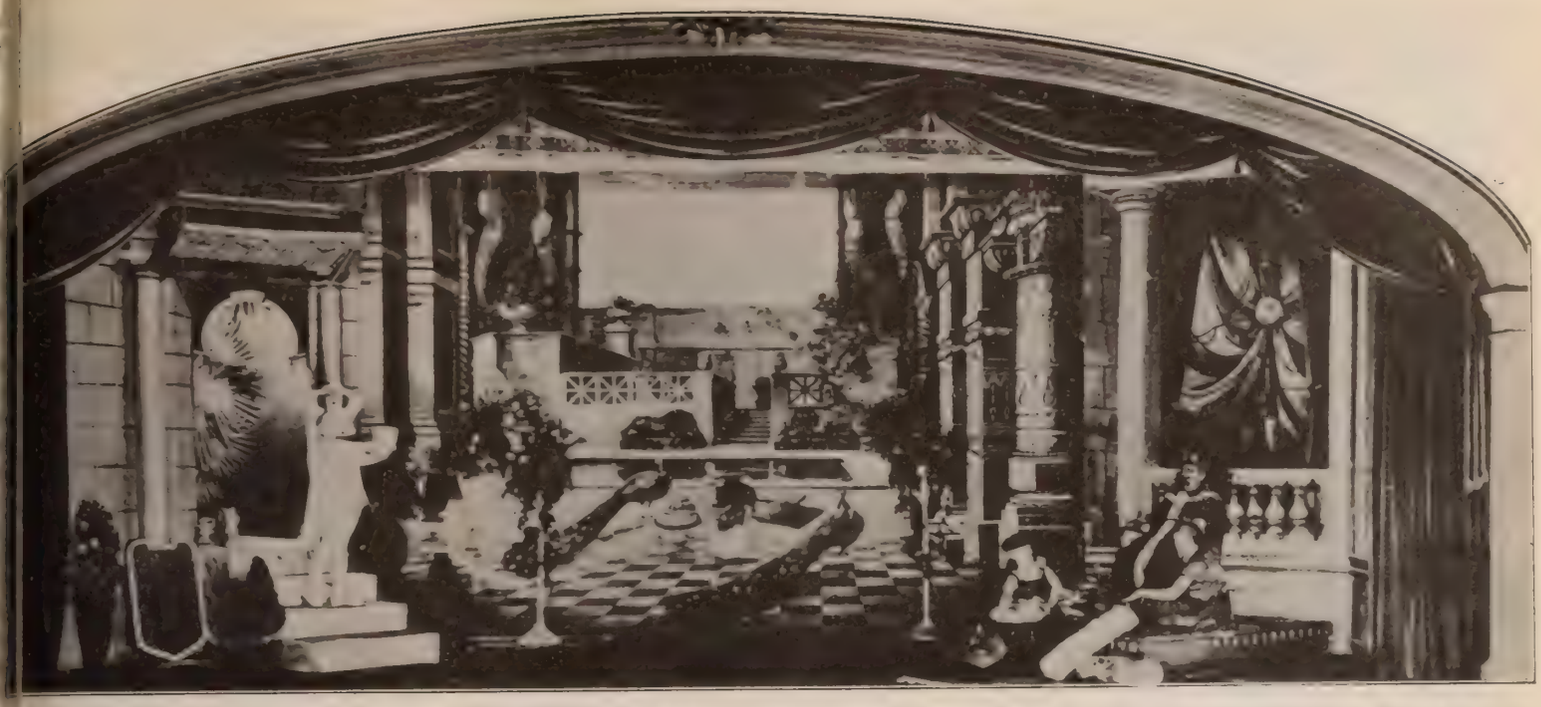
The stunt proved one of the most eff tive lobby displays ever pulled in F Worth. Hundreds of messages to mot were telegraphed by men and women i mediately after seeing the picture screen in the theatre. And crowds of pers were attracted into the lobby by the usual sight of a telegraph instrum clicking in a theatre. Not only was "T Old Nest" exploited in a novel and m effective way by the stunt but the te graph company which assigned an ope tor and instrument to the theatre profi greatly through its co-operation.

Ottawa Theatre Gets R sults with Window Display

For the presentation of "Salvag Manager Brooker of the Loew theat Ottawa, Canada, secured a special w dow display from a local firm that brou the engagement of the picture to the tention of thousands of Ottawa reside

Mr. Brooker used the window fo "before and after" setting which depic the star of the picture in squalid surrou ings on the one side and also reposing ultra-luxury in the other half of the w dow, the comparison being most striki This was intended to depict the dual r played by Miss Fredericks in the featu Wax models were used to represent picture characters.

Some of the exploitation for "Carnival" put over by W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn. Left—lobby disp originated. Right—prologue number staged by Mr. Drumbar



Stage setting showing characters appearing in a prologue for "A Small Town Idol" originated by H. J. Thatcher, manager of the Strand theatre, Salina, Kansas

Illinois State Register Aids "Reputation"

Engel and Roper Sell Springfield, Ill., Newspaper Cooperative Exploitation Idea

MANAGER LOPER of the Lyric theatre, Springfield, Ill., with the assistance of Exploitation Director Maurice Engel, working out of the St. Louis office of Universal, executed a publicity campaign which netted several pages of newspaper advertising on consecutive days and resulted in recording breaking popular attendance. The stunt was in connection with "Reputation" and the success was remarkable not only in view of the strengthened box office receipts but also in view of the fact that the Lyric ordinarily runs a change of program three times a week and was compelled to hold "Reputation" for an entire week.

With the assistance of Engel, Loper induced the Illinois State Register, the leading evening daily, to carry an advertising solicitation among the merchants of Springfield offering to sell small space ads with full-page space advantage. It was done in this way. The Lyric guaranteed to take an eighth-page display in the center of the page for "Reputation"; the other merchants were to buy the remaining space but as the ads were to be tied together with the trend of the word "Reputation," it afforded better display. When the newspaper finally agreed to this procedure, they found it necessary to first popularize the word "reputation" which also is the name of the film feature.

Then Engel stepped in and offered to concoct a fan test for the readers of the newspaper.

The test offered the Register was as follows. A story written concerning Priscilla Dean (by Engel, incidentally) was to feature her rapid rise in filmdom. Every now and then in the newspaper story a letter was omitted from a word in such a sequence as to make the words "Priscilla Dean in Reputation at the Lyric Theatre." The Register offered two tickets to the first fifty persons who sent into the offices of the Register the correct answer; to the next 150 one ticket was offered. More than 5000 answers were the result. This was good advertising talk to the prospective advertiser and the whole thing was actually benefiting the Lyric most of all.

The success of the newspaper's end of the agreement was so great and the merchants were so satisfied that the page of Reputation advertisements were repeated for seven days prior to the picture's showing.

After the first two days of the campaign on the part of the Register, the Illinois State Journal, the morning newspaper, followed suit that it might cash in on the success of the scheme. The test which Engel constructed for the Journal *upon request* was just a trifle different from the other. Three dollars in merchandise was offered by the advertising merchants to readers who wrote the best essay on what reputation meant to the selling of commodities.

The heading over the advertisement pages read in both newspapers: "What is your Reputation worth?"

"You can get all the newspaper publicity free if you go about it in the manner which will benefit the newspaper as much as yourself," declared Loper. "It's not so hard."

Self explanatory ballyhoo for "If Women Only Knew" used by the America theatre, Casper Wyoming

This "Luring Lips" lobby display is by the Dominion theatre, Vancouver, B. C.

Audiences Invited to Review Picture

Inviting its audience to provide criticisms to be published in a local newspaper proved a great drawing attraction for the Rialto theatre in El Paso, Texas, during the week's engagement of "Mother o' Mine."

James E. Quinn, manager of the theatre took a scrap book of the very favorable reviews which the picture has received in various parts of the country and went to the office of the El Paso Herald and there sold the paper a proposition based upon written reviews, with prizes to be awarded by the theatre.

The first prize decided upon was a round trip ticket to Los Angeles with a letter of introduction to Thomas H. Ince, assuring the winner of a trip to the studio. The second prize was a thirty days' pass to the theatre. Nine other prizes or passes, good for two weeks each were also given.

The two weeks prior to the opening of the picture, the Herald ran a two column box on the front page giving the details of the contest and in other ways boosting its popularity.

Local Fur Dealer Aids in Advertising "Blue Fox" Serial

For the opening of the new serial, "The Blue Fox," at the Vaudette theatre, Atlanta, Manager Walsh arranged a tie-up with a local fur dealer, whereby the lobby was decorated with some really magnificent furs.

The center of the lobby was held by a startlingly lifelike stuffed group of animals—a "blue fox" beset by two or three other wild beasts, and making a most spectacular fight for their lives.

"Action" Exploitation Effective at Atlanta

Manager James F. Jackson, of the Tudor Theatre, Atlanta, recently used a simple but excellent bit of exploitation on "Action," which carried out the title of the picture, as well as called attention to the star.

On a huge circle of pale blue cardboard, the star's face, cut from a three-sheet, was mounted. All around this circle was a large circle on which the galloping figures of horsemen could be seen. This second circle which surrounded the smaller circle, revolved swiftly, giving the impression of great speed—"Action."

Since managers figure that a display which moves attracts twice as much attention as one that stands still, and remains inert, such simple things as Manager Jackson has tried out, have proven quite effective and this was no exception.

Rosenbaum Gets Resu with Washington Tim Tie-up

Edward Rosenbaum who has been dling the exploitation and publicity "The Four Horsemen of the Apocal engagement at Washington, D. C., over a co-operative song writers test the Washington Times that brought the picture and the paper a lot of business.

Through the Times ten prizes offered for the best verses submitted could be used to accompany the " Horsemen Fox Trot" previously wr expressly for the paper.

The verses selected for the first were printed in the Sunday edition w half column story about the test an result. The winner of the first prize government employee.

The test was the means of getting Four Horsemen" columns of free pub in the Times in addition to the public of the fox trot number and the song

Olver Pulls His Strai Jacket Stunt at Elizabe

Co-operating with Charles Stine, ager of Proctor's theatre, Elizabeth, recently, Hal Olver, Robertson Col ploitation man pulled a stunt for "W Lights Are Low," that found its way the front pages of the papers and attr the direct attention of a throng of pe

Olver, who has been providing thr for motion picture and theatrical ex tation for a number of years, donn white suit and mask and then had hi fastened head downward in a stra jacket and pulled, like a piano, up t fifth story of a seven floor building.

Suspended in mid air Olver writhe wriggled and finally released himself the jacket, all this, of course, whil hung head downward by his feet.

Lobby display for "Snow Blind" which Manager I. McDonald of Fox's Nelson thea Springfield, Mass., used for his recent showing of this picture

Circle Theatre Celebrates Anniversary

Exploitation Campaign for "The Sign on the Door" Sets New Indianapolis Standard

"THE Sign on the Door" played the Circle theatre, Indianapolis for the week in which the fifth anniversary of the theatre was celebrated, and for which one of the most extensive exploitation campaigns ever carried out in Indianapolis, was planned and executed.

The campaign was started a week in advance with a series of small notices in the Indianapolis newspapers. Then hundred special window cards were distributed through the downtown dis-

Following this a huge sign was made which measured more than six feet in length and six feet in height, which was placed along the top of a main street building. The building above the sign was decorated with toy balloons and other things which attracted considerable attention. One of the largest electric signs in the city is just opposite this sign across the street, and it could be read at night as well as in the daytime.

The lobby and the inside of the theatre was dressed in gala fashion.

The Indianapolis *News*, which always has refused to run a co-operative advertisement, agreed on this particular occasion to co-operate in every possible way. A full page was reserved, with the Circle's advertisement running entirely across the page and dropping down in the center page, thereby really giving them the benefit of the entire page.

Other concerns, which had helped in the building of the theatre, placed advertisements to fill out the page.

In addition to this the Circle distributed more than three hundred special one-sheets, which were done in beautiful colors, in windows along all the street car lines leading into the downtown district. This has proved to be one of the best mediums of advertising the Circle has ever adopted.

The Circle News Extra, an enlarged edition of the regular Circle house organ, was made up for the Anniversary week. It was made in the form of a miniature newspaper, five columns in width and proportionately deep. It carried all the details of the Anniversary week program as well as full page advertisements for coming attractions. These were placed in the stores and other places where people congregate, and in a container in front of the theatre.

Although 20,000 of these were made up 6,000 of them were gone before Monday for the opening. Of course the regular Circle News was gotten out also.

The Circle has found a convenient way of distributing their regular house organs, which should prove profitable to other exhibitors. Twenty-five small mahogany containers were placed in neighborhood stores throughout the city, with about two hundred copies of the house organ in each

The new house organs are distributed among the stores each week, and very few ever are left from the week before. The Circle distributes 10,000 of these for each change of program and they are proving exceedingly valuable as an exploitation medium.

A souvenir of Anniversary week also was distributed to all the patrons of the theatre.

The Anniversary week pageant was a colorful presentation, with Oriental dancing featuring the entertainment. A three-year-old dancer, "broke up the show," when she appeared as a dancing girl of the Moroccan harems. The dancing arrangements were made by Miss Gertrude Hacker, the pageant was staged and directed by W. Hurley Ashby, art director of the Circle and Rudolf Kafka, director of the Circle orchestra, arranged the musical setting.

Donn McElwaine, exploiteer for Associated First National Pictures of Indiana, and advertising manager of the Circle, handled the advertising and exploitation.

Showing two views of the stage setting and prologue cast appearing recently at the Circle theatre, Indianapolis, in connection with "The Sign on the Door"

Showing the stage setting and characters appearing in the prologue number for "Serenade" by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre

Spanish Atmosphere "Serenade" Prologu

For the prologue number on "Sere presented at the Brooklyn Mark S theatre, Managing Director Edwa Hyman secured the advice of two Spaniards, Spain being the locale picture and a correct Spanish atmo being what Mr. Hyman wanted f presentation number. As a result Granada's most famous scenic loc was painted, the drop being elab with cut-out sets.

The scene pictured was that hacienda courtyard with a typical Gr home of the better class in set cut- right stage. The high Spanish pa effect made a background with rud colorings on the top border.

Four rollicking Spanish merryn gay youth in velveteen and sombrer clinking sabres, who were really the Strand male quartette, sang Yradier Paloma." As they went off stag evening shadows deepened, via lights, and the love-stricken senc peared to woo his sweetheart, wh peared in the shadows of a balcony the cottage's courtyard. The male was Jackson Kinsey, who sang Tscha sky's "Don Juan Serenade" to the r in the rose trellised balcony abov Following the serenade song Mlle. S and the Mark Strand ballet prese modified series of Spanish folklo castanet dances, the numbers bein pucci's "Habanera," and Go "Dance Espagnola."

That the climax might be enliven Mark Strand Quartette came in finale ensemble singing a few sr from a Spanish song while the d completed the more furious Spanish

Meyer's "Old Nest" Advertising Is Unique

Among the exhibitors who are giving "The Old Nest" extra efforts in the way of exploitation is Fred S. Meyer, manager of the Palace theatre, Hamilton, O.

Mr. Meyer's campaign was novel and unique. It was a "personal message" stunt conducted in the newspapers in which boxed ads directed to various well known Hamiltonians were printed. To a prominent preacher this was the "message" used: "By means of preaching the message of Kingdom Come via Wireless you've done wonders. But even your most powerful sermon must take a back seat when compared to 'The Old Nest.'" Another "message" directed to a Hamilton resident evidently well known but not a theatre goer, read as follows: "If truth were known, we doubt if you have seen a dozen motion pictures in your whole life. This is all the more reason why you simply *must see* 'The Old Nest.'"

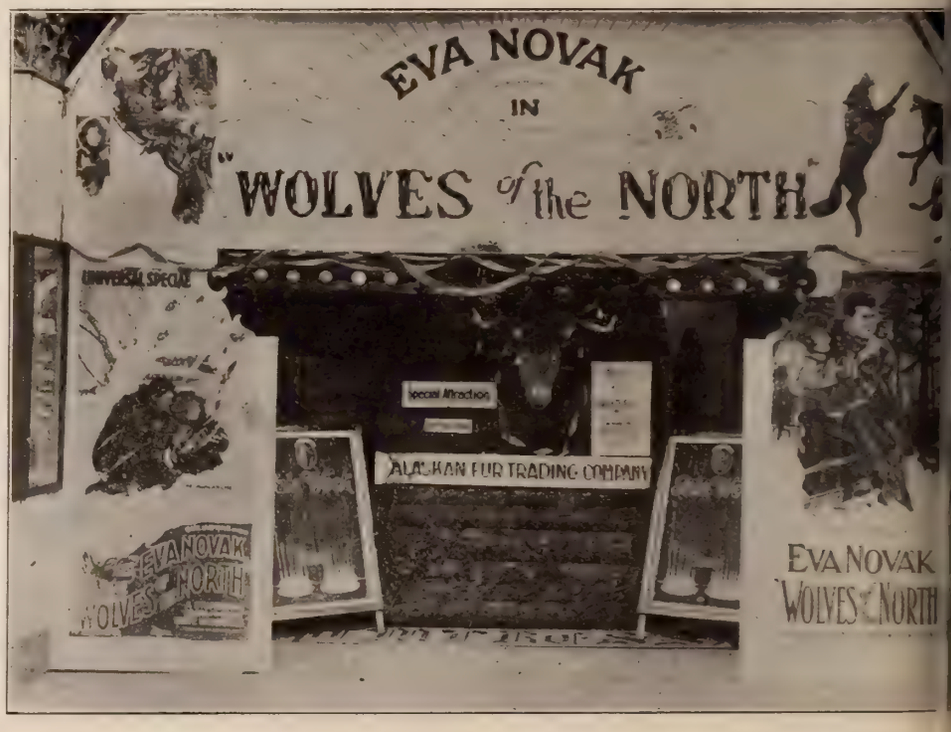
Other ads equally unique; ten in all were used. The mayor of the city, the head of the public school system, the president of the Chamber of Commerce, the county judge, and other important people of Hamilton were addressed. The campaign was extended over a ten day period, a different ad appearing each day. The displays were all one column wide, varied in depth from five to six inches and were uniform in style of set up.

A double column ad in type extolling the merits of the picture was carried for three days.

The result of the campaign was fine business and especially from a class of people that is not often attracted to the theatre by the ordinary picture advertised in an ordinary way.

Elaborate Lobby Front Built at Ottawa

For the presentation of "Without Benefit of Clergy" at the Regent Theatre, Ottawa, Manager J. T. Moxley presented an unusual decorative stunt that attracted much attention. The whole of the entrance marquee was used for the construction of a Hindu city in miniature, mosques, domes, towers and dwellings being shown in cutout form. These were painted in bright and varied colors, the whole layout proving to be very attractive.



Here is a lobby display on "Wolves of the North" designed by William T. Willis, man of the Empress theatre, Calgary, Alberta, Canada

Crosse Exhibitor's Campaign for "Peck's Bad Boy"

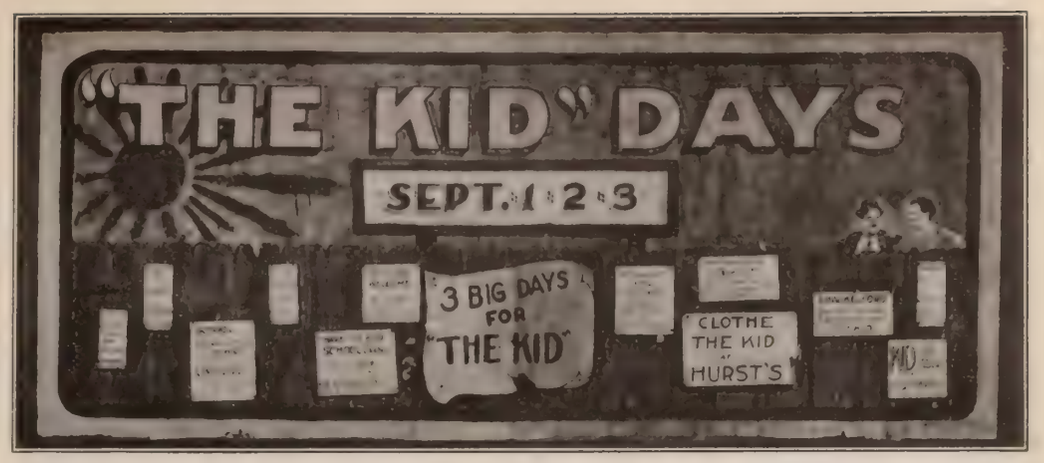
management of the Rivoli Theater, Crosse, Wis., took advantage of the hat George W. Peck, author of Bad Boy, was at one time a La man to put over a bit of exploita- hat packed the house during the ay run of the picture.

onnection with the newspapers, the management put on a Peck contest ldren, who were required to answer of questions regarding George W. and his activities in La Crosse. Coogan dolls and tickets to the were the prizes, and hundreds of 's were received.

ge W. Peck lived in La Crosse for years and was editor of a paper as "Peck's Sun." He served sev- ars as chief of police in this city, on his removal to Milwaukee was mayor of that city. He served as or of Wisconsin for two terms, 891 to 1895. A reminder of his ice in La Crosse is a quaint old ig fountain at the corner of Fifth ain streets, in the heart of the busi- ection, which he presented to the The fountain bears the inscription, this drink is on me" and the signa- George W. Peck.

one perfect set of answers was ted in the contest, that of Kenneth The girls' champion was Dorothy who made an average of 92 per Over forty prizes were given.

ng the run of the picture a prologue t on, depicting some of the antics ck's Bad Boy," and an original



Special billboard sign which Earle S. Nesbitt, manager of the Linwood theatre, Tarkio, Mo. used for his engagement of "The Kid"

Koplar Gets Out Elaborate Exploitation Booklet

Harry Koplar executed a bit of unique exploitation in connection with "Fine Feathers" at the Pershing Theatre, the largest of his string of twelve St. Louis houses.

Koplar printed 5000 eight-page pamphlets on the cover of which appeared the title, "What I Know About Women." The next six pages were blank and on the back cover appeared "A Secret??" The booklets were distributed among the residents in the Pershing district and attracted an unusually large attendance.

Large canvas banners were placed in conspicuous places on the lobby front and about the streets for several blocks leading to the theatre. The result of this very inexpensive advertising campaign brought many paid admissions which otherwise would not have been spent due to the exceedingly warm weather.

Nesbitt Puts Over Big Campaign for "The Kid"

Earle S. Nesbitt, manager of the Linwood theatre, Tarkio, Mo., whose exploitation deeds have been frequently recorded in the NEWS, has recently successfully completed a campaign for "The Kid."

Mr. Nesbitt selected the first three days of September for his engagement, and started his exploitation campaign with a teaser 24-sheet ad, reading "Kid Days Are Coming."

To this was added from time to time the date lines, information about the picture and local merchants ads as shown by the accompanying cut.

Mr. Nesbitt's next step was to sell a co-operative double-page spread in the local paper to Tarkio merchants in such a manner that the picture advertising dominated the display, but the merchants paid the bill. In addition to the space in the double-truck the merchants were also given a place on "The Kid" 24-sheet stand. A co-operative window display was arranged and the Linwood advertised the merchants' wares by slides. "It was a complete tie-up all around," writes Mr. Nesbitt, "and created talk that brought business in spite of competition in the shape of heat and a carnival playing that week.

t ballyhoo for "The Big Town Roundup" used by G. E. Stewart, manager of the American theatre, Casper, Wyoming

"Horseshoe Show" Pulled with Usual Results

The "horse shoe" show described so many times in these columns that the stunt is familiar was used by Joseph M. Shverha, manager of the Rialto theatre, Lewistown, Pa., as exploitation for his showing of "Seven Years Bad Luck."

Mr. Shverha inserted an advertisement in the local newspapers offering free admission to any person who presented a horse shoe at the door. No sooner had the offer been published than the hunt for horse shoes began.

On one evening 214 men, women and children presented horse shoes and were admitted free. This number was considered remarkable in view of the fact that the total population of Lewistown is 9,849.

Showing the use of cut-outs as a part of a lobby display on "Girls Don't Gamble" playing recently at the Alamo No. 2 theatre, Atlanta

Schmidt Stirs 'Em U Again

Manager George Schmidt, of Alamo No. 2, Atlanta, is strong lobbies.

Recently, on "Girls Don't Gam he stirred 'em up considerably. A the front of the theatre was a b reading "Girls Don't Gamble, fro famous Saturday Evening Post starring David Butler." Coming this sign, leading downward, w jagged red line, ending in a hand. line spelled the words, "Girls Gamble," and the hand was pointed d ly at a card table, placed in the Seated on either side of this table life-sized cut-outs of girls, fashio dressed, each holding a poker "han cards.

On the table were just a few blue chips. But the feature was about t or fifteen cut-outs, about five or six i high, of men, mounted like paste soldiers, so that they stood up sm There were men in evening clothes, in overalls, men in uniforms—hanc men, ugly ones—in fact, about fiftee ferent sorts of men. And these we "chips" with which the two girls gambling. The cut-outs were sple made, and mounted, and they ha amazingly life-like appearance, so th first galnce, everybody thought they real, and stopped to stare. It was stuff, and it wasn't expensive—but the money, which is the acid-te exploitation.

Jackie Coogan Imitators Help Browne

Harry E. Browne, the manager of the T. & D. theatre, San Jose, California, i utilizing the Jackie Coogan Kid doll i exploitation work for "Peck's Bad Boy." He explains here how he tied the picture to the doll:

"I had a large window display v these dolls prominently displayed with pictures taken from the 11 x 14 photos 'Peck's Bad Boy' the window display being in a store on a prominent corner i San Jose. I persuaded this store to donate one of the dolls to me, giving it as a prize for the best impersonation of Jackie Coogan as he appears in this picture, the children to appear at the theatre Saturday morning and from these children, the winner would be picked.

"This aroused a great deal of interes among the children and also among the parents. We got the benefit of all the children on the street in costume and also the mouth-to-mouth advertising concerning the dolls.

"I also persuaded a shoe store to put in a window display of 'Kid' shoes, called the Jackie Coogan play shoe. This window display also signed up with photographs of 'Peck's Bad Boy' and this shoeman also donated a pair of shoes as an additional prize for the best child i personator of Jackie Coogan."

Hannon Tries Out the "Can Show"

Manager J. R. Hannon, of the Liberty theatre, Greenwood, S. C., is being canned every day. Free admittance to children bringing ten tin cans is attracting much attention among the youngsters of the city. Special prizes are offered the children bringing in the largest numbers of cans. Manager Hannon is assisting the city fathers in ridding the city of all tin cans.

Orowitz Finds Mailing List Exploitation Successful

Now that the postal service has gone back to normalcy, Eli M. Orowitz, the Paramount exploiter, has revived the postal card solicitation. He started it with "Deception," playing at the Liberty theatre, Cape May, N. J. The wording is in the form of a teaser.

Here is the lobby display for "Dinty" which J. B. Amis, manager of the Strand the Memphis, Tenn., originated for his recent showing. The use of the newspapers is new far as we have been able to relate

wles Capitalizes "The March Hare" Title

enty rabbits, a big cutout, and some ic touches enabled Manager A. C. es, of the Rex Theater, Spartanburg, to fill his house for two days at an expense of only $8. This exploita- f "The March Hare" drew the larg- owds the Rex has harbored since ss depression gripped the South.

bits of various sizes and colors were in coops in the lobby. These coops, without floors, were placed upon six feet long. Tops of pine trees laced on top of the coops, affording for the rabbits and at the same time the display the proper atmosphere. m mesh wire was used on the coops. ay between the two coops and not cting the entrance to the theater laced a large rabbit, or hare, which t from heavy cardboard and painted per color.

lobby display attracted more atten- an any other ever put out by Spar- g theatres. "The March Hare" at the Rex on Friday and Satur- nd the latter day being the farmers' visit town, the display brought to the Rex's lobby. Naturally, the possessed infinite attraction for the n.

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liers' Home Children Get Movie Treat

Behrens, manager of the Family , Davenport, Iowa, recently planned aged a little folks' party which was at the Soldiers' Orphans Home lo- at Davenport.

picture selected was "The Little ." In addition to the photoplay, a l program including a concert by ties band was given.

ction of teaser ads which A. C. Raleigh his "Big Four" idea as explained in the accompanying story

Lobby display for "The March Hare" used by Manager A. C. Cowles of the Rex theatre, Spartansburg, S. C.

Raleigh Tries the Series Idea

A. C. Raleigh, manager of the Columbia theatre, Portland, Ore., has grabbed a page from the producers' experiences in selling pictures in series and especially from First National's campaign on the "Big Five," in an exploitation scheme to sell, "The Great Moment," "The Old Nest," "The Affairs of Annatol" and "The Child Thou Gavest Me."

Raleigh's plan was to label the pictures "Big Four" and to sell them to his patrons as a series. The city was plastered with three sheets on which was a huge figure 4 as shown by the accompanying cut.

On the cross piece of the figure was the word "big." No inkling of what the "Big Four" pertained to, or its reason for being was given. During a week the unexplained "Big Four" remained posted in 750 places about the city.

Towards the end of that time, an energetic automobile man decided to capitalize the teaser ad and presented to the four Portland newspapers display advertising in which a comparitively new four cylinder car was exploited. The newspapers were in on the secret and refused to accept the copy.

A series of slides were prepared. Each Jensen and Von Herberg theatre in Portland, cooperated with the Columbia campaign during the preliminary week by running a slide of the "Big Four." Then during the second week when direct newspaper advertising connected the name of the four productions stressing "The Great Moment" as the first and as the current picture, the Columbia ran other slides. During the time taken for exhibition of the four photoplays these slides will be kept on the Columbia screen so that the public will continue to think of the pictures as a group or series.

Cuts of every size, one, two and three columns, were made of the "Big Four" sign.

Isis Theatre, Milwaukee, Does Things for "Scrap Iron"

Ads in the Grand Rapids, Mich. papers announcing that "Scrap Iron Johnny Steele" and "Battling Burke" would stage a fight bout at a local gymnasium got the Grand Rapids public, fight fans and anti's alike, all excited recently and as teaser ads for the forthcoming engagement of "Scrap Iron" booked for J. W. Goodspeed's Isis theatre, worked wonders in exciting curiosity to see the picture.

For a nominal sum, publicity director of the Isis, Harold Heffernan and Manager Goodspeed obtained the services of a welter weight boxer of state repute, put a mask over his eyes and paraded him about the city as "Scrap Iron Johnny Steele."

Large banners called attention to the coming fight with "Battling Burke," while the local fighter was driven about the main streets in a closed car, bearing similar banners.

"Scrap Iron" Johnny kept up his workouts all week, meeting various local boxers and keeping his secret well under cover. The fact that few were bound to get under the secret only caused more word of mouth advertising.

One of the features of the newspaper campaign was a series of personal ads, challenging Ed. Dickerson, sporting editor of The Herald to pick the winner of the "Scrap Iron" Steele vs. Battling Burke bout and offering him a prize of $100 if he succeeded. This was made all the more impressive because the sporting editor addressed has a reputation for picking the winners and the winning round of big fights. Grand Rapids sport fans swear by him, so the direct communications in the form of challenges to him were all the more effective.

The "Scrap Iron" Johnny Steele impostor was obtained for a matter of $55.00, while the car that drove him around the city cost only $15.00.

ADVANCE VIEWS OF COMING ATTRACTION

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURE

Randolph Lewis Is Back with Kipling Script

RUDYARD KIPLING has prepared another script for the screen. It is titled, "The Gate of the Hundred Sorrows." Randolph Lewis of the Pathe organization arrived in New York with the new Kipling script on Sunday, September 18th. As in the case of the first Kipling story for the screen, "Without Benefit of Clergy," Mr. Lewis went to England some time ago to assist Mr. Kipling in preparing the new script.

Mr. Lewis declares that Rudyard Kipling's entry into the field of screen writers has created quite a stir in the highest literary circles of Great Britain and has broken down the last vestige of prejudice against the screen among the foremost writers of the day and their followers.

Marvelous Dog Feature of "The Silent Call"

"The Silent Call," which is an H. O. Davis production, has been completed and prints will shortly be in the hands of Associated First National Pictures for distribution. A feature of this picture is said to be the wonderful work of "Strongheart," the prize German police dog. The picture is based on the *Saturday Evening Post* story, "The Cross Pull," by Hal G. Evarts. The story also has had a wide circulation in novel form.

The picture was directed by Laurence Trimble and Jane Murfin. Miss Murfin adapted the story for the screen. The cast includes such well-known players as John Bowers, Katherine McGuire, William Dyer, Robert Bolder, Nelson McDowell, and James Mason.

Goldwyn Sport Film Is Named Sport Review

Goldwyn announces that its short sport film, to be released every other week alternately with Goldwyn Graphic, will be called The Sport Review instead of The Sportlight.

The Sport Review is edited by Grantland Rice and produced by Town & Country Films, Inc. There will be twenty-six of them a year. The first one released is devoted to "Speed" and shows the development of speed in sport circles from the trotting horse to the speedboat, the racing automobile and the airplane.

New Hodkinson Sales Plan

Offers 21 Features in Interchangeable Groups of 6 Each

WHAT is claimed to be an innovation in selling pictures has just gone out to the Exhibitors of the country from the Hodkinson offices.

It consists of a broadside labeled "Five Sure Cures for the Box-Office Blues!" and offers twenty-one Hodkinson-Tested pictures arranged in five interchangeable groups of six pictures each. According to the statement made in the folder, these pictures are offered in groups at a special introductory price as a preliminary to the opening of the Hodkinson Branch Exchanges on November 1st.

Hodkinson calls this group offer his "Club-Breakfast Plan," in that selection is made easy and service immediate. In explaining the plan to the Exhibitors, he says:

"As a result of the Independence Month message which we sent to the exhibitors of America a few weeks ago, hundreds of requests have reached our offices for selected groups of Hodkinson Merit-Tested Pictures, which could be offered exhibitors at a group price.

"It is obvious that we can make the Exhibitor a better price on six pictures than we can quote on one picture. It is the best and most economical way for the Exhibitor to buy his product, especially where the groups are so arranged as to be interchangeable.

"To meet this demand, we have assembled twenty-one of the best pictures we have ever distributed, and these features are offered in five groups of six pictures each, at the lowest price ever quoted on films of equal quality.

"These groups are interchangeable. So long as your order calls for six pictures, you can make substitutions from other groups, to eliminate pictures you have played. We have grouped them only for your convenience, and because of the exhibition value represented in the individual groups."

Revivals in Big Houses

Selznick Reports Talmadge Pictures Booked by Large Circuits

THAT good pictures do not lose their vitality or cease to draw as box-office magnets when revived has been conclusively proven, according to Sam E. Morris, General Manager of Select Exchanges, who has compiled definite data from the records of the various branches. It will be recalled that four Talmadge revivals were released by Select this Spring and Summer and it was upon the record established by these four productions that Lewis J. Selznick based his decision to release six Norma and six Constance Talmadge subjects during the ensuing year as units in the "Forty From Selznick" that have been announced.

Sam Morris has caused to be compiled the record of first-run houses in the cities throughout the country where "Panthea," "Ghosts of Yesterday," "Up the Road with Sallie" and "The Moth" have been played since "Panthea," the first of the Talmadge revivals, was released about six months ago. Select's contract department has gone over the lists and rendered a report that names hundreds of the best theatres in the largest communities where revivals have been played full-time and handled exactly similar to the advertising and promotion procedure with new offerings.

Some of the larger circuits that have played Talmadge revivals include Loews, Pantages and Polis where Norma and Constance have appeared in the pictures they made two or three years ago and have been an adjunct to vaudeville in the same measure that the newer releases are programmed. The presence of revivals among offerings in the largest of straight motion picture theatres is declared by Mr. Morris to justify the claim that really good pictures never grow old but always have appeal to the ever-growing clientele the screen is attracting.

Picture showmen in smaller communities, who are in a measure guided by the booking in first-run houses of the larger centers, will be interested, it is believed, in this announcement.

Pearl White Completes "Without Fear"

Pearl White has finished her first William Fox picture since returning from Europe. Her latest picture is "Without Fear." The story is by Paul H. Sloane. Kenneth Webb directed.

Big Circuits Bookin "No Woman Knows

FOLLOWING the Central theatre showing of "N Woman Knows," the pictur has been booked to the bi circuits and theatres. Th United Booking Offices, in cluding the Keith and Proc tor Circuit and the Mos Circuit, with one hundre days, will start with thre full week runs. Moss' Broad way starts the picture Oc tober 3rd for a week. then moves to the Eighty first Street theatre, and the to the Flatbush theatre. Bot these are Keith houses. Th S. R. S. Exhibitors of Brook lyn will show the pictur mostly a full week at a tim and the Edelhertz Circu twenty days has just signed

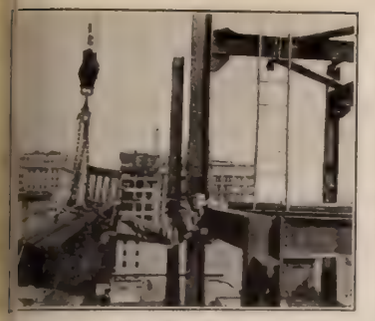
Outside of New York, D troit Exchange booked "N Woman Knows" at the A hambra theatre, Toledo, week ago, and since th time there has been no er of booking activity throug out the territory. The Bu terfly theatre of Milwauk and the Palace in Buffalo a playing the picture this wee

"No Woman Knows" h also been accorded the hon of opening the New Amba sador theatre in Philadelphi This newest of playhouses not yet finished, but "N Woman Knows" will not released in the City of Brot erly Love until it is shov at the Ambassador.

Palmore and Homm Close Arrow Deal

Announcement made by W Shallenberger, president of Arrow Film Corporation, give interesting information that more & Hommond of Balti Md., have closed a contract the Arrow Film Corporation the "Arow Comedy Franchis

Dr. Shallenberger feels that contract is a wonderful illu tion of the remarkable value franchise plan which Arrow h stituted for the distributio four special brands of com which under this plan will b leased as a unit, thus enablin exchange to contract at one for a series of 52 two-reel dies which they can release t exhibitor either in a block, or in a series of four se units, two of which consist two-reel comedies each and t maining two of 14 two-reel dies each.



thrill from Harold Lloyd's latest omedy for Associated Exhibitors' release, " Never Weaken "

apable Cast Seen in 'Two Minutes to Go"

The cast for Charles Ray's forthming production "Two Mins to Go" which is made public s week, gives promise of good m-work in the football story ich Arthur S. Kane presents r a First National release on tober 17th.

Playing opposite the star is "Sune" Mary Anderson, who takes part of a radiant young colge girl. Lionel Belmore brings the role of the girl's father a soned portrayal. Lincoln Steadn is seen as the college chum of star.

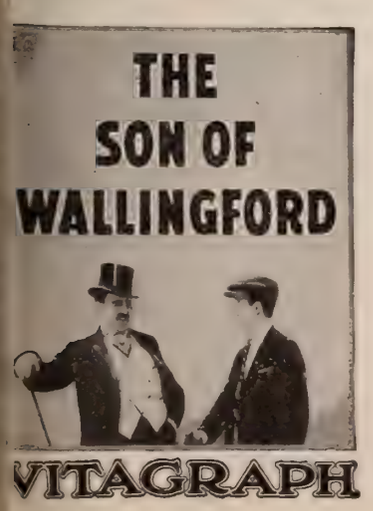
Other principals in "Two Mines to Go" are Trueman Van vke, Tom Wilson, Bert Woodruff, rancois Dumas and Dunham.

ecord B'way Run for Short Subject

Rialto Productions, Inc., anunces that when the "Golem" rminates its engagement at the riterion, Saturday, October 15th, ey will have established a record r a short-run subject on Broaday of seventeen consecutive weeks r Tony Sarg's latest release, Why They Love Cavemen," sharg honors with the feature producon.

orinne Griffith Completes New Subject

Corinne Griffith is completing anher Vitagraph production, "Reived Payment," a society play sed on the story by John Lynch. is her first picture made under e direction of Charles Maigne and ain gives the star excellent opportunities to wear beautiful gowns. The cast includes Kenneth Harn, David Torrence, Henry Sedley, an Duffy and Dorothy Walters.



Need Scenario Team-Work

Elmer Harris Says Co-operation of Scenarists Makes for Sure Success

"SCENARIO co-operation!" That's what Elmer Harris, Realart's supervising director, holds to be responsible for the success of the West Coast Realart pictures in the last six months. Mr. Harris is now in the East on a belated vacation. Mr. Harris explained his scheme of scenario co-operation as follows:

"Twice each day every writer on the staff is called into consultation. And one by one the various stories are taken up.

"There was a time when writers were timid about discussing their plots with other writers. But we have developed beyond that here; grown to a place where each one welcomes intelligent, constructive criticism, and is prepared to give it in kind.

"The finished scenario bears the name of the writer who did the actual, complete labor. But it bears in it something of at least eight or ten different people—all of whom have done something to polish it off.

"Here was my idea in establishing the idea of Co-operative Photoplays. Every one you may add to a writing staff has some distinctive ability. It may be, in one, a 'flair' for comedy; in others pathos, drama, charm, color, etc.

"While one man may top the whole staff for drama, for tense, gripping situations, he may be only average in his conception of comedy or the other elements of a photoplay.

"In our conference his 'average' spots are levelled by the suggestions of those who excel in things that are perhaps not so marked in his case.

"And our conferences are not 'Star Chamber' sessions. You don't have to be a scenario writer to gain admission to them. Directors, cameramen, professional singers, stars, character players, stenographers beginners in scenario writing, even commercial salesmen visiting the studios for other purposes, all are subject to invitation and invariably, all have something to offer in the way of that fresh viewpoint that is our goal in pictures."

Goldwyn Studio Active

Four Productions Now Under Way With Fifth Unit to Start Shortly

FOUR productions are now under way at the Goldwyn studios here with a fifth soon to sart.

Gouverneur Morris' Chinese fantasy, "What Ho—the Cook!" was started on Wednesday last under the direction of Rowland V. Lee. The complete cast is: Jack Abbe, Winter Blossom, Joe Murphy, Fred Becker, Snitz Edwards, Jackson Reade, J. Junnus Davis and James Marcus. The Chinese bandits who appear in the picture give a colorful and picturesque appearance to the studios.

The cast has been completed for "The Octave of Claudius," adapted from Barry Pain's story of the same title. It is headed by Lon Chaney, Jacqueline Logan, Raymond McKee, Virginia True Boardman, Virginia Madison, Fontaine Larue and Aggie Herring. Wallace Worsley is directing the picture.

The ship scenes for Gouverneur Morris' melodrama, "Yellow Men and Gold" are being filmed at San Pedro and Balboa. Richard Dix, Rosemary Theby, William Carroll, Joe King and Goro Kino are in the cast. Irvin V. Willat is directing.

Cullen Landis, playing the lead in Julien Josephson's story, "The City Feller," wrecked his high power racing car when returning from location. The machine plunged over a six-foot embankment and was completely demolished. Neither Landis nor William Orlamond, a fellow player in "The City Feller," who was in the auto with him were injured. Director William Beaudine is making good progress on this production.

Anzia Yeziera's "Hungry Hearts" is about ready to go into production and Rupert Hughes' new play, "The Wall Flower," is receiving the finishing touches in the laboratory.

Final "Twin Six" Picture Is Completed

According to an announcement by the American Film Company of Chicago, the final production in the Twin Six series will be "The Loggers of Hell-Roarin' Mountain." It is scheduled for release in October.

"The Loggers of Hell-Roarin' Mountain" is adapted from "Lass of the Lumberlands," by E. Alexander Powell. It is a western drama and is said to be full of action and thrills.

J. P. MacGowan directed the production and he and Helen Holmes are cast in feature roles. An exceptionally capable supporting cast, includes Thomas Lingham, Paul Hurst, Leo Maloney, Florence Holmes, William Brunton and C. U. Wells.

Schoedsack Represents Selznick News

E. D. Schoedsack has been appointed London representative of Selznick News, replacing Harold Jones, who has served in that capacity for some time. Mr. Schoedsack was connected with George Loane Tucker up to the death of that distinguished director.

Max Linder and members of his supporting cast as they appear in Linder's latest starring vehicle, "Be My Wife," to be released by Goldwyn

Producers Security Plan Poster Campaign

A fleet of expert billposters will shortly be turned loose with a varied assortment of lithographs specially designed to herald the coming to Broadway of two big productions, "The Right Way," Thomas Mott Osborne's prison film, and "The Soul of Man," Lee Francis Lybarger's big story of modern day phases, both released through the Producers' Security Corporation.

Especially attractive are the designs for the 24-sheets, drawn from original conceptions for both films, while the 6-sheets and the "threes" and "ones" are of unusual pattern and in a striking layout of colors.

"Moonlight Follies" Has Broadway Premiere

"Moonlight Follies," starring Marie Prevost, opened at the Central theatre, Broadway, New York City, last week and played to big business, according to word from the Universal home-office. This production is a Universal Special Attraction directed by King Baggot. The picture is based on a romantic fantasy written by Percival Wilde.

"Our Mutual Friend" to Be Issued by Warren

The F. B. Warren offices announce the film version of Charles Dickens's "Our Mutual Friend," which the Warren organization will release, is attracting a great deal of interest in trade circles. The reproductions of Dickens's famous characterizations in this novel are said to be unusually well-done, and the distributors expect that the picture when shown to the trade and the public will prove a sensation.

Wm. Fox Buys Western Stories for Jones

Fox Film Corporation has acquired the picture rights to three novels by William Patterson White, popular writer of western stories. Buck Jones, it is expected, will be starred in the productions. The stories are, "Buster," "Lynch Lawyers" and "Heart of the Range."

Lois Weber to Produce Abroad

To Cast Each Picture With Best Available Material

LOIS WEBER, who sailed for Europe last week, will produce some big pictures abroad, according to word received from the headquarters of the F. B. Warren Corporation. In describing the purpose of Lois Weber's trip abroad, the F. B. Warren statement has the following to say:

"It is Miss Weber's intention in going abroad to investigate conditions with the thought of producing abroad in the same manner that she has always worked here, which means that she would cast each production with the best people available, selecting, however, those who fit the part rather than choosing some one because of a supposed prestige. She feels that it will be possible to work abroad in homes just as she has in this country, and if she is able to carry this out we will have some truly remarkable productions from America's wonder woman within the next few months.

"For some years Miss Weber has been trying to arrange a trip abroad, but never at any time was it possible for her to satisfy her mind that she was entitled to a trip, because she had never been able to get far enough ahead with production to take a trip which might, if conditions are entirely wrong on the other side, become only a six weeks' vacation.

"When Miss Weber departed for the other side there was considerable comment regarding the fact that, while she made it very plain that her intention was to produce in Europe and possibly continue producing on a trip around the world if conditions justified it, she was not taking with her a staff of players or technical people.

"Miss Weber has been a star maker for years, and has always been willing to start over with new material at very frequent intervals, feeling that the so-called stars soon lose their value in real film productions for the reason that they try to register personal mannerisms rather than enter whole-heartedly into a character to be portrayed. Miss Weber has stated that she will have no difficulty in finding plenty of capable players for anything she may decide to do while abroad.

"There was only one question in Miss Weber's mind when she departed. She stated that if she found conditions on the other side indicated a desire to antagonize or hold up, financially, American producers desirous of working abroad she would return immediately to her studios in Hollywood and proceed with her work there.

"During the past year Miss Weber managed to conclude the production of two exceptionally powerful special films, which are to be distributed by the F. B. Warren Corporation, the first of these being "The Blot," which has created such a stir throughout the country. Having these two completed productions on hand, Miss Weber decided that finally she would be able to venture into foreign lands and attempt to fulfill her long cherished ambition to make stories from an American viewpoint with American ideas in an atmosphere that would be distinctive and new to the American eye.

"Miss Weber's activities abroad will certainly be watched with exceptional interest in this country, because if she should decide to produce on the other side she would certainly, by her methods, be able to give the screen some of the most remarkable films that have ever been shown."

Internat'l News in Shubert Chain

ONE of the largest news reel contracts ever recorded has just been closed by International News, distributed through Universal, it is announced by R. V. Anderson, News Sales Manager of the International News reel, is placed exclusively in all of the Shubert vaudeville theatres. About a dozen of the theatres which will comprise this new vaudeville circuit have recently been opened, and within a short space of time it is expected there will be a chain of fifty Shubert vaudeville houses, each running the International News reel, exclusively.

"This contract," says Mr. Anderson, "closed with Mr. Lee Shubert by George D. Uffner of the Universal's New York exchange, is the sincerest tribute ever paid to the excellnce of the International News reel. It is of special note, when taking into account Mr. Shubert's announced policy—the cleanest, the most enterprising and the best will be the Shubert motto.

"International has built up a reputation for covering the news field thoroughly for its news reel. It has done much more than that. It constantly offers its exhibitor patrons 'news beats' not to be found in other news reels.

"The following Shubert vaudeville theatres now are using the International News reel exclusively:

"The Forty-fourth street theatre and the Winter Garden, New York City; the Majestic Theatre, Boston; the Academy of Music, Baltimore; the Euclid Opera House, Cleveland; the Crescent, Brooklyn; the Chestnut Street Opera House, Philadelphia; the Sam S. Shubert Theatre, Pittsburgh; the Shubert-Belasco, Washington; the Detroit Opera House, Detroit; Wood's Apollo, Chicago; the Rialto, Newark; and the Liberty, Dayton. The Capitol Theatre, Springfield, Mass., and the Strand, Louisville, Ky., soon will be added to this list, and rapidly followed by a Shubert Theatre in every leading city in the United States.

Christie Closes Releasing Deal for Britain

Christie Film Sales, Ltd., of London, England, announces the renewal of Christie contracts with the Gaumont Film Company for the release of Christie two-reel comedies in Great Britain. Gaumont is already using the first series of 24 Christie two-reel comedies distributed by Educational in America, and this current series is now booking, with first runs at six leading downtown theatres in London.

C. H. Christie, on his return to America, stated that the Christie company has released more comedies in England and the United Kingdom than any other company, no matter from what source including America and the foreign countries.

"Foolish Age" to Open in Boston Oct. 10th

A pre-release showing of "The Foolish Age" in which Doris May will make her debut as a full-fledged star for R-C Pictures Corporation will take place at the Park theatre, Boston, on October 10. On that date it will begin an engagement of three weeks.

William A. Seiter, who directed "The Foolish Age" under the supervision of Hunt Stromberg, is said to have brought out a number of delightfully human touches and the story is reported to be liberally sprinkled with laughs.

In the cast are Otis Harlan, Bull Montana, Hallam Cooley, Lillian Worth, Arthur Hoyt, Billy Elmer, "Spike" Robinson, and others.

Ricca Allen, of Films, in Vaudeville

Among the best known of the early screen personalities is Ricca Allen, who became a picture actress of importance, after earning distinction as a dramatic actress of marked ability. Until recently she has continued to play before the camera, but for the coming season has been engaged for vaudeville in support of Arthur Donaldson, in a sketch under the direction and sponsored by Eugene Sanger.

Elaine Hammerstein Begins New Picture

The production of "Why Announce Your Marriage," a photoplay story and continuity by Lewis Allen Browne, begins Monday, Sept. 26th at Selznick's studios, in Fort Lee, N. J. Elaine Hammerstein will be the star, and the direction will be under supervision of Alan Crosland. With this picture Niles Welch begins his engagement as Miss Hammerstein's leading man, starting a contract that keeps him in the Selznick employ for a term of years.

Frothingham Picture Nears Completion

"The Daughter of Brahma," L. Frothingham's next productio for release by Associated First N tional and following his success with "The Ten Dollar Raise" an "Pilgrims of the Night," is rapidl approaching the conclusion of i filming. Much of the actual cam era work on this story of India an the English officialdom there done. Prominent in the story the action which occurs in a ruine Hindu temple; this was reproduce especially for this production Producer Frothingham, Directo Edward Sloman and Technical D rector, Colonel Magee, an expert o Indian architecture and customs.

The cast comprises Marguerit De La Motte, who was the femal lead in Douglas Fairbanks' "Th Three Musketeers" and who wa recently signed up on a long ter managerial contract by Frothing ham, Ethel Grey Terry, Jame Morrison, William V. Mong Frankie Lee, Alfred Allen, Josep ine Crowell, Jean Calhoun an Mary Jane Irving. Tony Gaudi is the man at the camera.

First of Ollie Sellers Series Due Oct. 15th

The Ollie Sellers Productions a scheduled to produce a series of si five-reel features for release by th Pacific Film Company. The first this series entitled "Double Stakes is announced for release on Octob 15th by the Pacific Film Compan This subject features Gladys Broc well, surrounded by a capable su porting cast, which includes Jac Curtis, Earl Schwenck, Al Har George Hernandez and Hazel Du ning. The story which is laid i the "great out-of-doors" of Wyon ing, is by William R. Leighton, wh also prepared the scenario. Oll Sellers directed.

The members of the cast for th second picture of the series are no being selected. Production on th new subject will begin about Oct ber 1st. Ollie Sellers will dire each picture of the group. Prese plans are to release one every si weeks, in connection with a singl reel "Folly Comedy" weekly, d clares Pacific Film.

"The Family Closet" I Doing Big Business

Based upon a popular *Saturd Evening Post* story by Will Payne, the Ore-Col Film Corpor tion's mystery drama, "The Fami Closet," released September 18, h done splendidly for the first wee and advance bookings indicate th very wide distribution of the pr duction during the coming week declares Associated Exhibito which handles the release of Pla goers Pictures.

The cast includes Holmes Herbe Alice Mann, Kempton Greene, B ron Russell, Josephine Frost, Wa ter Ware, John Dillon, Verne La ton, Walter Lewis and May Ki son.

In a statement from the offices Associated Exhibitors, the opini is expressed that the picture's po ularity is due largely to the fas nating qaulity of the surprise en ing.

Whether you have read the enthralling story of CAMILLE or seen it presented on the stage or in opera you'll admit when you see it that this intensely dramatic masterpiece of youth and love has had its most thrilling portrayal by the great emotional actress - - - -

A PICTURE WHICH YOU CANNOT AFFORD TO MISS BOOKING

NAZIMOVA

in

CAMILLE

Her Supreme Triumph

Adapted by JUNE MATHIS *from the* DUMAS *masterpiece - -*

Directed by Ray C. SMALLWOOD

METRO

PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Managing Dir.

Société Anonyme Française de Films Internationaux, — Exclusive Distributors throughout Europe.

May McAvoy in "A Virginia Courtship"

"A Virginia Courtship," the famous old play by Eugene Presbrey, has been chosen by Realart as the third starring vehicle for May McAvoy.

Another exceptional cast has been chosen for this picture. Playing the leading male role is Casson Ferguson. Alex B. Francis, one of the best-known character men in the profession, has the role of lovable old Colonel Fairfax. Kathlyn Williams needs no introduction to those who have seen her in "A Private Scandal" and "Everything For Sale." Other players include Richard Tucker, L. M. Wells, Guy Oliver and Jane Keckley. Seen in a clever "kiddie" role is Vern Winters.

"A Virginia Courtship" was directed by Frank O'Connor with the supervision of the Thompson Buchanan. Edfrid A. Bingham wrote the scenario while Hal Rosson presided at the camera.

Educational Pictures Shown to Premier

Two pictures released by Educational Film Exchanges were screened at a private showing with two Charlie Chaplin pictures for the benefit of Premier Lloyd George at his summer vacation home at Gairlochs, in Scotland, last Saturday night. According to cable advices, the premier laughed heartily all through the programme, and afterward showed great improvement in his condition.

The programme included Chaplin's "Shoulder Arms," for which the premier had made a special request, another Chaplin picture and two recent Educational releases, "The Crater of Mt. Katmai" and "Lyman H. Howe's Famous Ride on a Runaway Train."

Bryant Washburn Signed for Goldwyn Role

Goldwyn has signed Bryant Washburn, one of the foremost male stars of the screen world, to play the leading man's role in its photoplay made from Anzia Yezierska's stories of New York East Side life, "Hungry Hearts," which has just gone into production at its Culver City studios. The role is said to fit Mr. Washburn's individuality and talents perfectly.

The leading woman in this production is Ethel Kay, a Russian-American actress of pronounced ability. Sonia Marcelle has been engaged to play the mother role in "Hungry Hearts." E. Mason Hopper is directing it.

Charles Ray's Next Is Titled "Smudge"

Charles Ray's next picture for First National release will be "Smudge," a story by Rob Wagner who wrote R. S. V. P." for Mr. Ray. The casting of "Smudge" already has been begun while work on the continuity of the picture is also progressing. Ora Carewe will play the principal role opposite Mr. Ray in "Smudge."

Changes in Century Plans

Baby Peggy to Be Featured; Alf Goulding Chosen as a Director

Baby Peggy, Universal's youngest star, who appears in the Century comedy, "The Muddy Bride"

JULIUS STERN, President of Century Comedies, is changing some of his production plans.

The success of Baby Peggy and Brownine, the Wonder Dog, as co-stars is shown by their recent contracts through the Paramount circuit among others, and the repeated demands of exhibitors for the pair. While it is planned to make pictures of them both together, the baby has proved herself such a success as a star in her own right supported by grown-ups, that she will be featured in a series of comedies of home life.

Mr. Stern has chosen Alf Goulding, former director for Harold Lloyd, to direct Harry Sweet. Sweet's next release will be "Mamma's Cow Puncher," the adventures of a mother's boy who is thrown on his own resources and goes to the wild and woolly West to make his fortune. Bartine Burkett plays the part of the girl.

Louise Lorraine, leading woman of "The Adventures of Tarzan," is another Century beauty who will be featured with Dorety and Sweet.

Charles Dorety will be directed alternately by Alf Goulding and Tom Buckingham, who is back on the lot after being very ill with an attack of influenza. His first release is "A Nervy Dentist," which will be shown at the Central Theatre the week of September 25th. His next picture will be a sea comedy with Miss Lorraine.

Buckingham is planning a series of burlesques on well known films and plays which will start production early in October.

Booking Entire R-C Output

Big Circuits Among Those Signing Up for R-C's 26 Special Features

THE R-C PICTURES CORPORATION contract for its entire output of twenty-six special productions is considered by the R-C executives to be proving a proposition of great attractiveness to exhibitors in all parts of the country, judging from the unusual volume of contracts reported to have been received at the home office of that company.

Among the most important of the big circuits which have contracted for the full program of twenty-six pictures are the Southern Enterprises, the Wells Circuit of the South, the Stanley Company of Philadelphia, Ruben and Finklestein of Minneapolis, and the Harry Gramp circuit.

Included in the group of twenty-six pictures will be the Pauline Frederick series, the first of which is "The Sting of the Lash," written by Harvey Gates and directed by Henry King. Her second starring production will be "The Lure of Jade," which has just been completed under the direction of Colin Campbell. The story is by Marion Orth. "Judith of Blue Lake Ranch," by Jackson Gregory will be the third.

The first of the series of Doris May pictures is scheduled for release October 16, on which day the National Doris May Joy Week will be observed throughout the country. Miss May's initial starring vehicle will be "The Foolish Age," written for her by Hunt Stromberg. Other May productions will follow.

The first of the Sessue Hayakawa productions is "Where Lights Are Low," already being played on the big circuits throughout the country. It was written by Lloyd Osborne and directed by Colin Campbell. It will be followed by "The Swamp" and "The Street of the Flying Dragon."

L. J. Gasnier's first, which has just been completed, will be "Mam'selle Jo," from the novel of the same title by Harriet Comstock. Another production by Gasnier will be "Drifting Souls" from the novel "Home," by George Agnew Chamberlain.

Mr. Cabanne's first production is "The Barricade," which has just been completed. It is based upon an original story by Dr. Daniel Carson Goodman.

New Representative for Universal in Mexico

Following the announcement last week of the appointment of Monroe Isen to manage the Universal releasing system in the Argentine, Geo. E. Kann, manager of the Foreign Department of the Universal, makes public the appointment of Jay W. MacFarland to manage the Mexico branch. Since the war, and the gradual tranquilizing of the outlying districts of the Mexican republic, the Mexico office has become of greater and greater importance. It is the intention to open four or five branch offices in addition to those already operative so that the territory may be more economically covered.

"Quo Vadis" Cleaning Up on Coast, is Report

Word from the offices of the F. B. Warren Corporation advises that "Quo Vadis" recently did "a clean-up business" in San Francisco during a two-week engagement at the Savoy theatre. Following the Savoy run, the picture was shown at the Garrick for a week. Six other large neighborhood houses in San Francisco have booked "Quo Vadis" for week runs. The Turner and Dankin circuit on the Coast have also booked the picture "for week stands and extra days," says the report from the Warren headquarters, and in Sacramento, the Turner and Dankin interests have leased a theatre to put "Quo Vadis" in that town for a run.

Christie Finishes Three for Educational

Three more Christie comedies have been completed for Educational release. They are "Pure and Simple," "Saving Sister Susie" and "Fresh from the Farm."

"Pure and Simple" explained by the phrase "she was pure and he was simple" presented Bobby Vernon in the role of the "simpleton." Josephine Hill plays opposite Vernon.

In "Saving Sister Susie" Dorothy Devore, Katherine Lewis and Earl Rodney appear in principal roles.

"Fresh from the Farm" features Bobby Vernon in a rustic role of many laughs. Josephine Hill is again the leading lady. William Beaudine directed "Pure and Simple" and "Fresh from the Farm," while "Saving Sister Susie" was made under the direction of Scott Sidney.

"Rip Van Winkle" is Liked by Philadelphians

"Rip Van Winkle," the Warren Lascelle production released by Hodkinson, which is playing an indefinite engagement at the Academy of Music is winning for itself an infinitely desirable place in the hearts of the good people of Philadelphia, states the distributor.

According to the house management "Rip," if it continues to show a proportionate increase in attendance will far outstrip any other attraction which ever played the Academy of Music before and will set up new attendance records that will long endure.

Prominent Writers Set Sail for England

On the Olympic, when she sailed Saturday for England, were Elinor Glyn and Sir Gilbert Parker, the noted novelists, who are returning to England after spending a year in the Paramount studio at Hollywood.

Buck Jones to Star in "The Fast Mail"

Picture rights for "The Fast Mail" have been purchased by Fox Film Corporation as a starring vehicle for Buck Jones. As a stage play "The Fast Mail" laid the foundation of a fortune for Lincoln J. Carter, its producer.

Elaborate Campaign for "The Sheik" Planned

PARAMOUNT announces that a publicity campaign of unusual proportions is to be launched for George H. Melford's production, "The Sheik," presenting Agnes Ayres and Rudolph Valentino in the leading roles. This campaign will include both national and local newspaper advertising and an exploitation tie-up with the publishers of the book, Small, Maynard & Co., Boston. A special jacket for present and future editions of the book will make special mention of the film version of the story.

The week of November 27 has been designated as "The Sheik" Week by the Paramount sales organization. During that week "The Sheik" will be shown simultaneously in as many leading theatres throughout the United States as it is found feasible to provide prints for. In its issue of Saturday, November 26, the Saturday Evening Post will carry a double-page announcement of the picture and its country-wide showing during the following week.

Stanley Expedition to Be Historical Serial

Universal is bringing history to the screen with another elaborately produced serial. This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingstone is to be told in eighteen episodes.

Irving G. Thalberg, general manager at Universal City, has just approved the screen adaptation of the famous event, written by George Plympton. William Lord Wright, chief of the Universal serial and short reel feature departments, now is completing production plans. The serial will feature Eileen Sedgwick under the direction of Edward Kull.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the New York Herald, assigned Henry M. Stanley, his Paris correspondent, to find Dr. David Livingstone, who had then been lost in the depths of the Black Continent for ten years.

Baker, S-L Director, Confers with Lubin

George D. Baker, who recently completed direction of three comedy-dramas starring Gareth Hughes, for S-L Pictures (Arthur Sawyer and Herbert Lubin), is in New York this week for the purpose of conference with Mr. Lubin.

The director expects to return to the Metro studios in Hollywood, where the first series of Hughes photoplays was made, within a few days and to begin, immediately upon his arrival, the production of the initial of a second trio of screen plays. This will be "Stay Home," in All Story Magazine story by Edgar Franklin.

Exploitation for "Man's Home"

Selznick Feature Will Appeal to Public in Many Ways

THE showman who plays Selznick's "A Man's Home" is promised more than the average chance to attract patronage to the box-office through the many advertising angles that the photoplay possesses. An uncommon number of "slants" are cited as productive "pegs" on which to hang appeals to the theatre going public in behalf of a picture Selznick declares is the best product they ever have screened.

The story and its authorship, the presenting cast and director, the elaborateness of its settings and the basic appeal of the plot to the American's proverbial love of home are general headings under which direct advertising may be classified. The home of the average American means so much to him that, after all, it is the direct play upon the domestic side of "A Man's Home" that is depended upon to reap the greatest reward.

That Ralph Ince directed the production of this Selznick special is an incident of first importance. Mr. Ince has a record of more than 300 photoplays to his credit during the years he has been supervising pictures, his comparatively recent stellar appearances in "The Highest Law" and "The Land of Opportunity" being a well defined part of his contribution to the Selznick product with which exhibitors and public are familiar.

When Anna Steese Richardson and Edmund Breese's story was entrusted to Mr. Ince for preparation, Myron Selznick, Vice President in charge of production, gave instructions that in the matter of cast, sets and production detail Ince was to be unhampered by expense and was to exercise his best instincts in creating a special that should be measured as this season's standard of Selznick production. Mr. Ince went ahead with his commission on this understanding—the screened product to render the verdict.

Thus does "A Man's Home" come to the exhibitor and his public as a Ralph Ince production containing all that is best in Myron Selznick's methods of creating pictures ,plus Mr. Ince's vision, skill and experience in directing players. The work of building sets, assembling "props" and lighting equipment proceeded for weeks at Selznick's studios in Fort Lee without interfering with the work of other directors who were creating attractions for this season's program of Selznick releases.

The cast of "A Man's Home" fairly bristles with "names" that are familiar to theatregoers in every locality—names that have been "up in lights" that told of attractions on both stage and screen. The advertising value of a cast of favorites means money to the box office and when each one of these favorites is provided with a part that keeps the individual prominent throughout the action of the photodrama there is an attendant satisfaction to the playgoer that means, in the instance of "A Man's Home," additional satisfaction and advertising.

Harry Morey, Kathlyn Williams, Faire Binney, Matt Moore, Grace Valentine, Rowland Bottomley and Margaret Sedden are names that have been associated with scores of screen offerings and stage attractions. So often has "all star cast" been used when there was little or no cast of importance to advertise that the expression has become trite—but in the case of "A Man's Home" a glance at the names of its players proves that they are all really stars within the knowledge of everybody.

Thus the foundation has been prepared for "A Man's Home" advertising campaign, both by the producer and for the picture showman who plays this Selznick special. In getting behind the exhibitor the Selznick publicity department has been as sincere and helpful as the production department. Every conceivable aid to exhibitor helpfulness has been developed by men of experience and inventiveness.

Pioneer Seeks New Productions

Issues Call to Independents for Worth-While Features

A CALL to independent producers of worth-while features to submit their product to the Pioneer Film Corporation, which enterprise is in the market for meritorious product, was sounded yesterday in a statement issued from the home office of Pioneer, at 130 West 46th Street, New York. Pioneer invites those who have quality photoplays completed or in the making and who are desirous of national distribution of their product to communicate with Donald I. Buchanan at the home office.

Mr. Buchanan recently joined the executive staff of Pioneer's home office and is one of the best known men in the technical and business end of the industry. He has to his credit quite a few successful scenarios and the production of features and enjoys the confidence of producers who have come in contact with him through his successful work in the past ten years. Mr. Buchanan will be pleased to interview personally those who are seeking to market product of the calibre which will stand the acid test and which can be released with the Pioneer seal of quality, guaranteeing to the exhibitor satisfaction from every viewpoint.

Pioneer Film Corporation, ever since it became a factor of the motion picture field, states that it has done everything in its power to improve conditions and further the interests of the independent producers. It is not a producing company; it purchases pictures when they are completed.

President A. E. Lefcourt of Pioneer said yesterday that his enterprise stands ready to purchase several big feature film productions provided that they have inherent quality. He points out in his statement that the distributing facilities of Pioneer are tremendous, not in theory but in reality.

"Our growth has been rapid, perhaps amazing—not on paper but in physical tangibility," said Mr. Lefcourt. "The film productions we are in the market for must have genuine merit and be of real quality. We have no use for photoplays that are relics of the just past era, when anything with 5,000 feet of film would suffice. Pioneer and quality—think of them as one. You, the independent producer, can count upon Pioneer to co-operate with you to the fullest extent. If this message is not an incentive to you it must at least be an invitation—an invitation to success. The gateway is swung open; there is room for all of you to enter. You will find Mr. Buchanan pleased to discuss with you any and all propositions for the acquisition of features on any basis suitable to you."

If it's advertised at all, you'll find it in The News

Left—Ethel Gray Terry, appearing in the Selig-Rork drama, "The White Mouse." Right—Willard Louis, playing an important male role in the above named feature. Centre—Bobby Vernon, in a scene from the Christie comedy, "Fresh from the Farm." Both pictures are released by Educational

Canadian Critics Praise Rudyard Kipling Film

The Pathe home-office reports that "Wtihout Benefit of Clergy" is being received in Canada with marked approval by the photoplay critics of the Dominion. The verdict of the Montreal *Star* is quoted as typical of the other press opinions:

"Now this story (speaking of 'Without Benefit of Clergy') has been translated into a motion picture. And such a motion picture! You cannot believe it until you see it, but this is an achievement in which the genius of the author, interpreted by the intelligence of skilled artists, has transcended all screen limitations. The result is that you have visualized, in a manner at once unforgettable and impressive, an idyl of rare loveliness.

"Nobody can watch this film unmoved. It stirs the elemental emotions in the human heart . . . for Kipling's supreme touch is here."

Will Rogers Is Engaged for Paramount Role

Will Rogers, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Paramount studio in Hollywood by James Cruze. The title of the production has not yet been selected, but, according to advices from Hollywood, the picture is to be one of the most unusual made this season.

Will Rogers in this picture will be seen in the role of a professor.

Others in the cast will be Emily Rait, Clarence Burton and John Fox.

Fourth Selig-Rork Drama

"The White Mouse," Unusual Curwood Story, Has All-Star Cast

"THE White Mouse," the fourth of the Selig-Rork photoplays made for Educational release, has been adapted by the director, Bertram Bracken, from the story by James Oliver Curwood. Although the picture opens with exquisite scenes in the heart of the "big snow country," there is very little of the usual Northwest story in this short feature. Instead, there is an odd and intensely dramatic plot of Chinese smuggling, mystery and revenge, interwoven with the clean life of the great otudoors.

Only occasionally can a feature production of "standard" length boast an all-star cast such as that which played "The White Mouse," Under the direction of Mr. Bracken, the man who has made all of the Educational-Selig-Rork potoplays, such actors as Lewis Stone, Wallace Beery, Ethel Grey Eerry, Willard Louis, Bessie Wong and Margaret McWade have made a picture that is on the very highest plane of photodramas.

Lewis Stone, who heads the cast, is seen in one of his famous Royal Northwest Mounted Policeman roles. Wallace Beery's part is perhaps the most vivid character portrayal of his career as a screen villain. Willard Louis, gifted comedian and character actor, has the part of the Chinese avenger who, in the guise of an humble cook, follows relentlessly on the trail of the half-caste murderer.

A terrific battle between a man and a wolf forms the climax of the picture, when Stone is forced to fight a giant mad wolf for his own life and that of the girl (Miss Terry) whom he has come to love while recovering from the wound inflicted by a smuggler's bullet.

To Present "His Nibs" Oct. 6

Elaborate Premiere is Planned for Chic Sale Film; Star Plays 7 Parts

EXCEPTIONAL PICTURES CORPORATION announces that the premiere presentation of its second production, "His Nibs," starring Charles (Chic) Sale, will be given in the Grand Ballroom of the Hotel Astor, New York, on Thursday evening, October 6th. According to word from the offices of Exceptional Pictures, invitations for this showing have already been accepted by many of the prominent motion picture executives, practically the entire body of the Theatre Owner's Chamber of Commerce, representative exhibitors from many of the country's key cities, state right executives and exchangemen from all parts of the United States and numerous friends of Mr. Sale and of the Exceptional Pictures Corporation.

Chic Sale, conceded to be the foremost delineator of rural characters, on the American stage today, portrays seven distinct roles in "His Nibs." These seven characters are: Theo Bender, proprietor, manager and operator of "The Slippery Elm Picture Palace," better known as "His Nibs," this being the principal role of the story; Elmer Bender, his son, crack marble player and general assistant to his father; Mr. Percifer, editor of "The Weekly Bee" who has appointed himself censor of all motion pictures, much to the annoyance of "His Nibs"; Wally Craw, local weather prophet; Miss Dessie Teed, village organist, a young lad of several Summers, who furnishe the music at "The Slippery El Picture Palace"; Peelee Gear, Jr boy tenor, the wit of community The Boy, who plays the hero i "He Fooled 'em All," a thrillin drama of the fight for fortune an a girl which is interpolated wit "His Nibs."

E. H. DuCASSE

sole proprietor, "Indian Film Gazette" the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

MANUFACTURERS AND EXPORT AGENTS

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.—Communications addressed to

E. H. DuCASSE, 2, Marquis Street, Calcutta, India,

will be treated confidentially.

RARE OPPORTUNITY FOR BUYERS AND SELLERS

Stage Must Take Second Place, Says Critic

Heywood Broun, the noted dramatic critic, after viewing Douglas Fairbanks' "The Three Musketeers," declared that the motion picture as represented in this supreme product of the film studio has clearly proved its supremacy over the stage at least in one particular. Speaking of the stage producer, he declares in the New York *World* of September 21st:

"No producer can hope any longer to interest playgoers in tornadoes, free fights, forest fires, or galloping guns. The best which a theatrical producer can do along these lines is child's play compared to the achievements of the motion pictures. The scene in which Fairbanks meets the Cardinal's best swordsman and chases him first out of the shop and then through the streets of Paris until, with a triumphant twist of the wrist, he sends his blade flying high in the air, is the most stirring piece of sheer action we have seen in a show.

"Again, there is an undreamed-of gusto and scope in the mixed brawl between the rival groups of musketeers back of the Luxembourg. In all such things the theatre must resign itself to second place. It may well adopt the technique which Shakespeare enjoyed in 'Henry V' and frankly admit that battles are beyond it."

"The Cup of Life" Winning Heavy Bookings

The combination of Thomas H. Ince as producer and Hobart Bosworth as the leading player in a story of the sea and the Orient has struck a popular chord, and "The Cup of Life," the current Ince release through First National Exchanges is winning high praise from critics. Madge Bellamy and Tully Marshall also appear in the cast.

It went over so big in a recent test conducted by an exhibitor in Cleveland before a selected audience against one of the season's biggest specials that it won bookings at the Circle and the Strand where it won the unanimous approval of the local press.

Big bookings reported to date on "The Cup of Life" include the Scolly Square of Boston, the Fenway, the Empire, Quebec, the Isis Houston, Colonial Reading, Criterion, Oklahoma City; Crown Mobile, and the entire Loew circuit of New York. It was the first picture to get 100 days booking on Loew's Metropolitan time.

The story is from the pen of Carey Wilson. It was directed by Rowland V. Lee.

Artists who are responsible for "A Man's Home," a forthcoming Selznick special, and a scene from the feature itself. Identity caption—top row—Katherine Williams, Ralph Ince director, Harry Morey. Bottom row—Faire Binney, Roland Bottomley, Grace Valentine

Thomas Meighan. as he appears in the leading role of "Cappy Ricks," a current Paramount picture

"Lucky Carson" Complete

Earle Williams Star of New Vitagraph Production; Has Fine Support

EARLE WILLIAMS has completed "Lucky Carson," a new Vitagraph production based on the novel by Aquila Kempster. Mr. Williams has had some strenuous roles in his most recent pictures, and "Lucky Carson" is no exception. It is a happy blend of underworld and society life with the latter predominating, with the action laid in both London and New York and their environs.

Mr. Williams has a capable supporting company for "Lucky Carson." Betty Ross Clarke plays opposite the star and Gertrude Astor has a role of almost equal importance. Others of the principals include Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed the production.

Mr. Williams appears to have gotten away from the strictly society roles in his recent Vitagraph productions, and while the role of Niel (Lucky) Carson does not present him in any such rugged role as he portrayed in Eugene Walter's "The Wolf," or in his most recent picture, "Bring Him In," a story of the Royal Canadian Mounted Police, it is described to be red-blooded and full of action. Mr. Williams is first seen in London as a down-and-outer, on the verge of becoming a member of the underworld, or worse, and then, through a questionable act, a wealthy New Yorker, but pursued by the spectre of his one evil act.

The plays offers a wealth of opportunity for beautiful costumes for the women and splendid scenic backgrounds. Wilfrid North, one of the ablest directors in the country, is said to have done a splendid piece of work in "Lucky Carson."

"Never Weaken" Due Soon

Harold Lloyd's Latest for Ass'd Exhibitors Called Riot of Fun

"NEVER WEAKEN" is the title of Harold Lloyd's next comedy, scheduled for release on October 16th. It marks the beginning of the second series of Associated Harold Lloyd Comedies, which will consist of three releases, presented by Hal Roach through Associated Exhibitors and distributed by Pathe. "Never Weaken" is described to be a riot of fun.

In a statement issued from the office of Associated, it is declared that the tremendous popularity of Harold Lloyd and the marked success of the first series of Associated Lloyds has established Harold Lloyd as unquestionably one of the best box office comedians appearing in short reel productions. Therefore, it is the intention to make the second series surpass in quality and entertainment value anything which Lloyd has yet accomplished, even more profitable to exhibitors than "Now or Never," "Among Those Present," and "I Do."

Mildred Davis continues as Harold Lloyd's leading lady, the popu-

The story of "Never Weaken" depicts Harold Lloyd as madly in love with a girl in the office next to his own. She works for a doctor and business is rotten—so much so that she is about to lose her job. So it is up to Harold Lloyd to stir up some patients for her boss. With a comedy acrobat he starts out. The fun is uproarous. The stunts are unique—and business immediately picks up.

"Jungle Adventures" Scores

Trade and Daily Press Welcome Pictures During Capitol Run

FOLLOWING closely upon the most enthusiastic praise that was probably ever given to a motion picture by the daily press of New York City, when they lauded Exceptional Pictures Corporation's first production, Martin Johnson's "Jungle Adventures," at its pre-release showing at the Capitol theatre, New York City, comes the statement from Alexander Beyfuss, vice-president and general manager for Exceptional Pictures, that the trade press, New York weekly papers and all independent reviewers, as well as the National Board of Review, have issued glowing criticisms on this unusual tale of romance and fascination.

In all, twenty-three critics, that is every one in the metropolitan center, unanimously agreed that "Jungle Adventures" is one of the most unusual offerings presented in some time, from an artistic, entertainment and educational viewpoint.

This remarkable reception indicates most clearly the success which is destined to attend Martin Johnson's "Jungle Adventures" when it is released to the public, which is scheduled for the latter part of October.

Although no definite statement has as yet been made by Alexander Beyfuss, regarding the distribution arrangements for Martin Johnson's "Jungle Adventures," according to a report an announcement will be forthcoming within a very short time, inasmuch as it is known that several of the big national distributors are negotiating for this exceptional release.

Despite the fact that this film will not be booked into any other theatre, except as already shown at the Capitol theatre, the offices of the Exceptional Pictures Corporation report an unusual number of inquiries from motion picture exhibitors, and from the public for information as to the theatres it may be expected to play.

Fox's Releases for October

The Super-Specials, "Thunderclap," "Shame," and "Perjury" Included

OCTOBER releases scheduled by Fox Film Corporation include three of the twelve super-feature specials promised by William Fox for initial runs on Broadway, New York City, before going to exhibitors throughout the country; five feature productions starring Tom Mix, Buck Jones, Dustin Farnum, William Russell and Shirley Mason; two pictures starring Barbara Bedford and Maurice Flynn; and one Al St. John comedy.

The super-specials scheduled for October are "Thunderclap," a sensational race-track melodrama; "Shame," a surprise thriller, and "Perjury," an intense human interest photodrama dealing with miscarriage of justice.

"Trailin'" is the Tom Mix release for October. In the earlier sequences Mix appears as a gentleman hunter. Later, however, he appears in Western environment and stages some spectacular riding. Story is by Max Brand. Lynn Reynolds directed.

"Bar Nothin'" is the title of Buck Jones's vehicle. Jones is represented in the role of a daredevil cattle ranch manager. Edward Sedgwick directed from a story by Jack Strumwasser and Clyde C. Westover.

Dustin Farnum appears in the role of a rough ship captain. The picture bears the working title "Cursed," and is based on a story by George Allen England. Bernard Durning directed.

William Russell in "The Lady From Longacre" appears in the role of a young English nobleman who becomes involved in the political intrigues of a small European kingdom. Victor Bridges is the author. George E. Marshall directed.

Shirley Mason is presented in the titular role of "Queenie." Wilbur Finley Fauley supplied the story. Howard M. Mitchell directed.

Barbara Bedford, recently promoted to stardom, will be presented in her first star picture, "Cinderella of the Hills," a romantic mystery story by John Breckenridge Ellis. Howard M. Mitchell directed.

The other new Fox star, Maurice Flynn, world famous as a football player at Yale, has his first stellar role in a picturization of a story by Francis Lynde, "The Real Man," which may be renamed for the screen.

Al St. John is to be seen in "The Happy Pest," and is said to be funnier than ever.

B'way House Features Selig-Rork Subject

Again an Educational-Selig-Rork Photoplay has been selected as the dramatic subject in a short subject programme at a big first run Broadway picture house. A short time ago "The Northern Trail," the first of the Educational-Selig-Rork series, was shown at the Capitol Theatre. Beginning last Sunday, "The Ne'er to Return Road," the third of the series, was on the programme of the Strand Theatre, run as the serious feature with Charlie Chaplin's "The Idle Class."

As in the case of the showing of "The Northern Trail" the newspaper critics have spoken very highly of this short feature.

SANTSCHI SERIES

CYRUS J. WILLIAMS
PRESENTS

TOM SANTSCHI
IN
THE HONOR OF RAMERIZ

WITH BESSIE LOVE AND
RUTH STONEHOUSE

DIRECTED BY
ROBERT NORTH BRADBURY

This two reel Western is actually better than 90% of the features that are released.

It is better in cast; better in direction; better in story; better in its splendid locations.

Santschi; Bessie Love; Ruth Stonehouse; all in one picture so strong and beautiful that your patrons will talk of it for weeks.

It is the type of the remarkable pictures you will find right along in the Santschi Series, Box Office Value and Entertainment Value together.

Did you play "Lorraine of the Timberlands" and "Mother o'Dreams!"

Pathé
Distributors

Holman Day Productions

Wings Of The Border

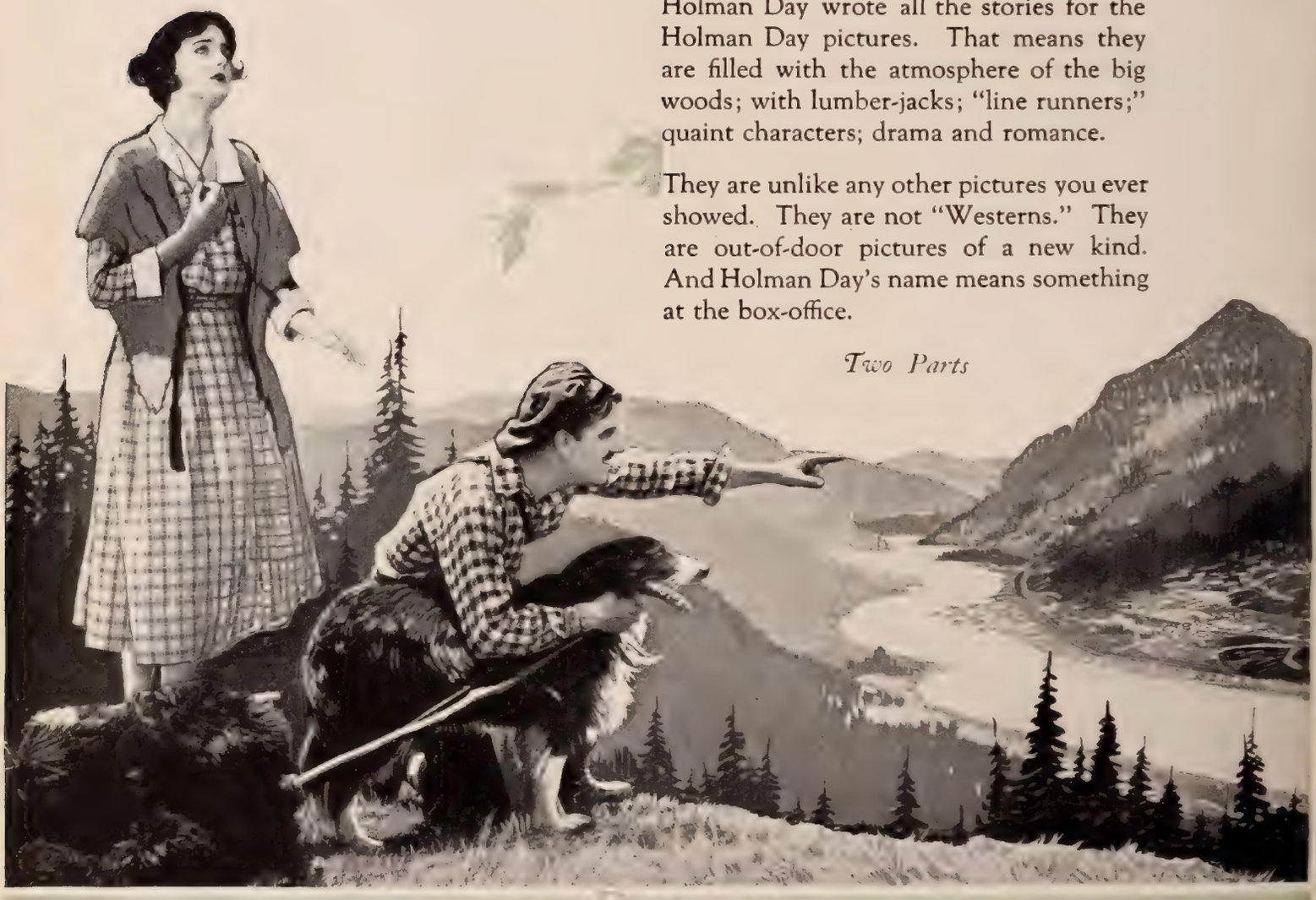
Every magazine reader reads Holman Day, and the magazines that publish his stories have a combined circulation of over 12,000,000.

One of his books, "King Spruce," was a "best seller."

Holman Day wrote all the stories for the Holman Day pictures. That means they are filled with the atmosphere of the big woods; with lumber-jacks; "line runners;" quaint characters; drama and romance.

They are unlike any other pictures you ever showed. They are not "Westerns." They are out-of-door pictures of a new kind. And Holman Day's name means something at the box-office.

Two Parts



Pathe

Hodkinson Announces New Affiliations

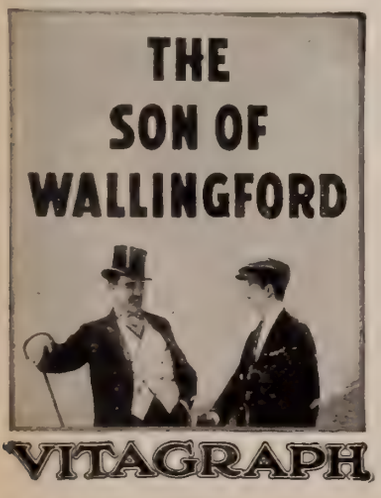
AN announcement which emanated from the home office of the W. W. Hodkinson Corporation this week, bears the news that a recently signed contract disposes of the Canadian rights for all Hodkinson releases to the Famous Players Film Service, Ltd., of Canada which is controlled by the Allen Bros. The fact that Famous Players Film Service, Ltd., has a very great number of branches scattered through the Dominion insures a very wide distribution for all Hodkinson subjects. Famous Players Film Service, Ltd. maintain exchanges in Toronto, Montreal, St. Johns, Winnipeg, Calgary and Vancouver,—in fact in every important center.

The contract made by Hodkinson with Famous Players Film Service, Ltd., disposes of the Canadian rights of all releases including the productions of Hugo Ballin, Irene Castle Productions, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle and the various other independent producers whose output reaches the screen via Hodkinson.

Author Lauds Pickford's Film Version of Story

Here is what Frances Hodgson Burnett, author of "Little Lord Fauntleroy," wrote Mary Pickford after viewing Miss Pickford's film version of her story:

"In the role of 'Dearest' you are never for a moment anything but a little mother, and as 'Fauntleroy' you are never for a moment anything but a beautiful, sturdy, lovable boy, like Kipling's 'Kim,' is the little friend of all the world. The original model of 'Fauntleroy' was my own child, and that was merely what he was, 'the friend of all the world,' and that is why this tired world is never tired of him. Unless I have recently written a new book, 'Little Lord Fauntleroy' stands at the head of my publishers' lists. I foresee for your American 'Fauntleroy' outstretched, greeting hands everywhere, a long life and a great success."



May McAvoy, whose latest Realart picture is "A Doll's House"

"Penrod" Hailed by Trade

Exhibitors Endorse Plan of Neilan to Film Story With Wesley Barry

MARSHALL NEILAN'S announcement concerning the production of "Penrod" with Wesley Barry in the title role has met with an enthusiastic reception from exhibitors in all parts of the country who predict that this film will be the greatest box-office attraction yet offered to the trade by Neilan.

Telegrams and letters welcoming the producer's newest undertaking have been pouring in on Mr. Neilan during the past few weeks from exhibitors both in the big and the smaller cities.

Booth Tarkington, author of "Penrod," considered one of the best pieces of theatrical properties today recently sent Mr. Neilan the following telegram: "I am sure that your production of 'Penrod' will have the success your long and careful preparation for it deserves. Please accept for yourself and the fine actor, Wesley Barry, my heartiest good wishes."

From Frank Costello, general manager of the Turner and Dahnken theatres in the Northwest, the producer received the following wire: "Congratulations your decision to make 'Penrod' with Wesley Barry. The trade in this territory agree with me in believing it will be the biggest achievement of your brilliant career. What names to conjure with Booth Tarkington, 'Penrod,' Wesley Barry and Marshall Neilan. It is an entertainment that every showman will want to offer. Regards."

Saul S. Harris, President of the Kempner chain of theatres, in the South, following Mr. Neilan's recent announcement concerning the production of "Penrod," telegraphed the producer that this attraction could not help but prove a big clean-up for exhibitors. "Your announcement that you are going to produce 'Penrod' with Wesley Barry is welcome news," said Mr. Harris in his telegram.

The enthusiastic welcome accorded Neilan's announcement in the above messages is voiced in hundreds of letters and telegrams received by the producer to date concerning the picturization of Tarkington's famous story and play.

Pathe Releases for Oct. 9

Well Balanced List Includes New Episode of "Hurricane Hutch"

IT is difficult to select the outstanding feature of the Pathe short subject releases for the week of October 9th. Included in the list for the week named are:

The third episode of the thrilling and extraordinarily successful Charles Hutchison serial, "Hurricane Hutch." This episode is entitled, "The Millionth Chance," in which the celebrated "stunt" star indeed encounters hair-raising perils.

"Wings of the Border" is a Holman Day two-reel drama dealing with a conspiracy to defraud the young heroine of her rights of valuable timber interests in the Maine woods. In the one-reel comedy entitled "Sweet By and By," Eddie Boland is featured in a comically extravagant action aboard a dirigible in the year 1943.

Gaylord Lloyd is featured in a one-reel comedy called "A Zero Hero," in which he robs his employer's bank to get a reward for beating up a mysterious burglar and returning the money. "Venus and the Cat" is the title of the Aesop Film Fable released on the date named.

Pathe News Nos. 82 and 83, with their pictures of world events, and the always timely and amusing Topics of the Day, bring all screens up-to-date about what is happening that is important and interesting

Two New R-C Subjects Finished on Coast

LOUIS J. GASNIER has completed the filming of "Mam'selle Jo" at the Holly wood studios of R-C Pictures Corporation. It is based upon the popular novel of the same title from the pen of Miss Harriet Comstock. Among those who appear in "Mam'selle Jo" are Pauline Starke, Rose Dione, Tully Marshall, George M'Daniel, George Seigman, Will Jim Hatton, Jack Mower, James O'Barrows, Jack Livingston, Ruth King, Kate Toncray, Lillian Rambeau, John O'Rourke and Barbara La Marr.

L. J. Gasnier will start work September 26 on "Home," George Agnew Chamberlain's novel that attracted wide attention as an anonymous serial in The Century Magazine.

Pauline Frederick and her company, of which Colin Campbell will be in charge, will start work September 26 on "Judith of Blue Lake Ranch," a strongly dramatic story of romance and adventure in a Western setting. Prior to appearing in "Judith of Blue Lake Ranch," Miss Frederick will be seen in "The Lure of Jade," based upon a story by Marion Orth. This has just been finished under the direction of Colin Campbell.

Select Title for New Lytell Picture

"Keep Off the Grass" is the screen title selected by the Metro director Bayard Veiller for Bert Lytell's forthcoming photoplay of the prize ring, based upon a short story in the Saturday Evening Post, by J. P. Marquand. The original title was "The Right That Failed."

Virginia Valli, leading woman for Mr. Lytell in his previous productions of "The Man Who," "A Trip to Paradise" and "The Idle Rich"—this soon to be released—plays opposite the star in the cast of "Keep Off the Grass."

Big Circuits Book Nell Shipman Picture

The F. B. Warren Corporation reports heavy bookings for "The Girl from God's Country," starring Nell Shipman. The picture has already played four weeks at Clune's Broadway Theatre, Los Angeles, according to word from the Warren offices. Some of the circuits which have booked this picture are: the S. A. Lynch Southern Enterprise; Swanson's American in Salt Lake City; the Nolan Colorado circuit; Entire Poli Circuit in New England; Jensen and Von Herberg, Seattle; Lubliner and Trinz Circuit, Chicago; Gore Brothers, Ramish and Lesser, Los Angeles; Rialto Theatre, San Francisco; Turner and Dahnken Circuit, San Francisco; Bernard Depkin, Baltimore; and Bingham and Cohen, Indianapolis.

VITAGRAPH STARS
ALICE JOYCE
CORINNE GRIFFITH
JEAN PAIGE
CARMEL MYERS
JIMMY AUBREY

Pathe Gets Series Featuring Colored Casts

IN an announcement this week, Pathe tells of the acquisition of the first two comedies produced by the Harris Dickson Film Corporation, in which all colored players are featured.

These decidedly novel mirth-producers were made from stories written by Mr. Dickson, a Vicksburg police magistrate and one of America's foremost humorists, and which appeared in the Saturday Evening Post.

The first of the duo is "The Custard Nine," and the other will be released under the title of "The Beauty Contest." It was produced from "The Dark Horse," original title of the Saturday Evening Post story. Release dates and other distributing arrangements will be announced later.

Sees "Hurricane Hutch" and Lifts Serial Ban

Some time ago the Mayor of Eau Claire, Wis., pronounced a ban on all serial productions for screen showing in the city. He was recently invited to attend a showing of Pathe's latest chapter picture, starring Charles Hutchison, "Hurricane Hutch." Here's the letter just received at the Pathe home office:

"The Mayor of Eau Claire, after viewing 'Hurricane Hutch,' lifted his ban on serials. We have secured an excellent booking on this serial with the Eau Claire Amusement Company, which controls all theatres in this city."

Stahl's Next Will Be "The Fur Bringers"

Work on the scenario of Hulbert Footner's, "The Fur Bringers," is being pushed forward rapidly at the Mayer Studio in order that John M. Stahl may begin the actual work of shooting the picture as soon as he finishes the cutting of his latest film, "The Song of Life." The first of Louis B. Mayer's series of John M. Stahl Productions, "The Child Thou Gavest Me," is being released by First National.

"The Fox" Set for Oct. 15th

Stars Harry Carey in Second Jewel Release of Year; Thornby Directed

UNIVERSAL announces that the second of the twelve Jewel productions to be made during the current year will be released on October 15th. The title is "The Fox," and the star is Harry Carey. The first Jewel release was "No Woman Knows." "The Fox" is described as a thrilling piece of work, "absolutely complete and superb in every particular." Harry Carey plays the role of a government agent gathering evidence against a gang of holdup men and counterfeiters. Carey wrote the story. Robert Thornby directed. The supporting cast includes Betty Ross (opposite the star), Breezy Eason (in a child role), George Nichols, Gertrude Olmstead, Johnny Harron, Gertrude Claire, Alan Hale, George Cooper, Charles Lemoyne, C. E. Anderson, and Harley Chambers. Two troops of U. S. Cavalry also took part in some of the scenes.

Universal has been preparing for months for Harry Carey's debut as a Jewel star and feels that in "The Fox" it has something entirely out of the ordinary and quite of the quality and drawing power of the big money-making Jewels like "Outside The Law," "No Woman Knows" and "The Devil's Passkey." For two years, Carey was the big drawing card on the Special Attraction schedule and his pictures were uniformly popular East and West. So widespread had the demand for Carey pictures become that Mr. Laemmle determined to make him a Jewel star and give his productions all the latitude and opportunity for elaboration and completeness of detail, as well as massiveness, which characterize Jewel productions.

Following this decision, Carey was taken out of Special Attractions, Hoot Gibson was elevated to his place on the program and Carey, himself, set to work to insure his first Jewel being a knockout. After several productions had been discussed and discarded, Carey set to work on a picture which had been shaping itself in his mind for the last four or five years. In its original form, he called it "Partners," but, after it had been elaborated and put into scenario form by Lucien Hubbard, Scenario Editor of Universal City, it was thought that "The Fox" was the most appropriate name for the story.

2 New Rex Beach Subjects

Bennett to Film "Rainbow's End" and "The Net" for United Artists

WORD from the headquarters of United Artists advises that Rex Beach has selected two more of his popular stories to follow "The Iron Trail" into production for the screen. These stories will be produced by the recently organized Bennett Pictures Corporation for release by United Artists. The statement from United Artists further advises that Mr. Beach had some time ago set aside a number of his best works of fiction to await a time when he would be assured that these subjects would be handled in a big way for the screen and when he would locate a man possessing the triple qualifications of a producer, a showman, and distributor.

All of these conditions being met, the producing rights were assigned to the Bennett Picture Corporation, and during the coming season the greatest of the Rex Beach subjects will be issued through the United Artists.

The first of these will be "The Iron Trail," a sensational railroad drama set in Alaska. This production, scenarioized by Dorothy Farnum, has already been completed at the Bennett Studios in Yonkers, N. Y., and is now in the process of cutting and titling. It will be released as a seven-reel subject and will give to the screen the most advanced ideas in modern melodrama, it is declared.

Among the other stories on the special list, are "The Net," a powerful work dealing with social problems of the moment. This story though written by Mr. Beach before the "Red" situation reached its present stage, is described as timely in its theme and as powerful an exposé of the criminal working of secret organizations as could be written today.

Another story on the list is "The Rainbow's End," a novel that has attained popularity because of its delightfully fascinating account of buried treasures, of romantic adventure and its element of mystery.

Fox Completes "In Calvert's Valley"

"In Calvert's Valley," from the novel by Margaret Prescott Montague and picturized under the direction of Jack Dillon, starring John Gilbert, was finished last week at the William Fox studios in Hollywood.

400 Houses Booked for "Goldwyn Week"

THEATRES signing up to exhibit Goldwyn pictures for an entire week designated "Goldwyn Week," beginning Sunday, October 23, are rapidly increasing in number as the opening day approaches. Eleven of Goldwyn's twenty-two branch exchanges which had reported on Saturday, September 17 on the number of theatres signed up for the week gave a total in excess of 400

The Boston exchange led the ten in the number of theatres signed up, with St. Louis and Cleveland exchanges high up in the list and the others making good showings.

Exhibitor Runs Week of Selznick Pictures

Manager W. G. Atkinson, of the Star Theatre, Rockingham, N. C., tried an unusual experiment for a showman in a town under 5,000 population when he gave a full week of one-brand pictures, dividing the time among four attractions. He chose Selznick pictures and devoted week ending September 17 to their showings.

Conway Tearle, in "The Road of Ambition"; Zena Keefe, in "Red Foam," Vera Gordon, in "The Greatest Love"; and Norma Talmadge in "Ghosts of Yesterday" were the pictures shown. The local papers benefitted through half-page advertisements of the experiment, and Manager Atkinson otherwise "went after" the business like a big-town showman.

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TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Lillian Lashman and Charles E. Delaney starring "Fools Rush Out," the initial Sport comedy produced by H. C. Witmer Productions, Inc., for release by Fidelity

C. C. Burr Optimistic on Middle West Trip

Indicative of the rapid and general improvement in the industry, recently manifest throughout the Middle-west, is reflected in the correspondence Affiliated Distributors Home Office staff has had with President Charles C. Burr. Mr. Burr who is now on a combination sales and survey tour, strikes an optimistic note and in addition presages an early and complete return to normalcy.

His grip, originally made in the interests of Johnny Hines whirlwind romantic comedy, "Burn 'em up Barnes," which is now being independently distributed, has demonstrated the eagerness of the State Right buyers everywhere for really worthy product. In accordance with Mr. Burr's telegraphic instructions, all possible haste is being made by Affiliated Distributors Home Office staff in the preparation of the Edward Hemmer Production, "Sunshine Harbor," featuring Margaret Beecher, which attraction will constitute the next Affiliated release.

Record Bookings on the "Tarzan" Serial

Sam Zierler, president of Commonwealth Film Corporation, of New York which organization is distributing "Adventures of Tarzan" in Greater New York and Northern New Jersey, reports all booking records for his exchange shattered in connection with this serial.

Zierler has ten salesmen in the field mentioned selling "Adventures of Tarzan" and up-to-date contracts with one hundred and eighty houses which will present the latest Elmo Lincoln starring vehicle starting October first. In several instances circuits of six or more houses have contracted to play "Adventures of Tarzan" in each house.

Sarg's Many Activities

Book Illustrations and Toys Add to Fame of "Almanac" Creator

TONY SARG, creator of Tony Sarg's Almanac, the series of short subjects which has caused such a sensation in the picture industry, is a busy man these days. In addition to his weekly illustrations in the Saturday Evening Post of the famous Irvin Cobb stories, he has also completed the drawings for Mr. Cobb's latest book, "One-Third Off." The famous columnist, Don Marquis, has also selected Mr. Sarg to illustrate his new book.

The Tony Sarg Marionette book, which is announced for early publication by B. W. Huebsch, Inc., publishers, has also taken up a share of his time.

Now comes the announcement from Houghton Mifflin Company, famous publishers of Boston, that they have contracted with over 400 newspapers for the Tony Sarg's Almanac in syndicate form. They also announce the publication of Tony Sarg's Almanac book, both of which are to follow closely the screen version of Mr. Sarg's famous stories. This would seem sufficent unto the day for most people, but not so for Tony, who in addition to the above mentioned activities, is directing the final rehearsals of his wonderful marionettes, which open for the fall season at the Academy of Music in Brooklyn on September 29, preparatory to a two years' transcontinental tour.

And there is still more to the story, for only this week Messrs. George Borgfeldt & Co., the largest toy house in the world, have announced the acquisition of a collection of Tony Sarg toys for kids from 6 to 60.

And in addition the Famous Players announce the engagement of Mr. Sarg to create their comedy posters.

Jane Novak in New Series

Chester Bennett to Direct Star for Associated Photo-Plays, Inc.

WITH the signing of Jane Novak by the Associated Photo-Plays, Inc., for a series of five productions, it has just become known that Chester Bennett, the well-known Vitagraph director, has entered the ranks of producers.

The Jane Novak series will be released under the label of the Chester Bennett productions, distributed by the Associated Photo-Plays, Inc., through their franchise holders.

The news of the signing of the series has been enthusiastically received by all franchise holders and an increased interest in the product of the Associated Photo-Plays, Inc., has been reported at the New York office, states that company.

"Chester Bennett's long association with Vitagraph," said Victor B. Fisher, General Manager of the Associated Photo-Plays, Inc., "where he directed most of their best known productions, and such stars as Earle Williams and Antonio Moreno, fully justifies the confidence placed in him to produce a series that will stand out as the best of his career.

"As for Jane Novak, the very mention of her name brings visions of productions of the great outdoors that are immensely popular with motion picture fans all over the country. It is the intention of Mr. Bennett to produce for the Associated only stories of merit, breathing the spirit of the great outdoors, peopled with types of real men and women, taking part in tales that will afford the kind of censor-proof amusement that the public clamors for."

Mr. Fisher reports the following contracts signed almost immediately on announcing the series: Geo. M. A. Fecke, Motion Picture Corporation, for the New England States; Gene Marcus, 20th Century Film Co., Inc., for Eastern Pennsylvania and Southern New Jersey; H. Charnas, Standard Film Service Co., Inc., for Ohio, Michigan and Kentucky; W. G. Underwood, Specialty Film Co., for Texas, Oklahoma and Arkansas; Al Kahn, Federated Film Exchange, Inc., for Iowa and Nebraska; Al Kahn, Federated Film Exchange, Inc., for Kansas and West Missouri; L. Hyman, All-Star Feature, distributing for California, Arizona, Nevada and Hawaiian Islands.

Graphic Film Offers New Feature

After months of hard work and careful preparation Ivan Abramson is about to launch for the screen an allegorical production entitled, "The Fountain of Youth."

"The Fountain of Youth" will be ready for the state right market in November.

Dr. Frederick Burlingham, whose pictures of travel are being handled as State right attractions by Truart

Louis Weis on Tour to Sell "Tarzan" Serial

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, left New York this week for a tour of the exchanges in Cleveland, Detroit, Chicago, Minneapolis, Milwaukee, Kansas City, Boston, Washington, Omaha, Seattle, and Toronto. He carries with him a set of prints of the "Adventures of Tarzan," starring Elmo Iincoln, and it is his plan to screen this production for those buyers who have not already purchased the serial. He will also carry photographic reproductions of the exploitation aids prepared for buyers and exhibitors and copies of the elaborate press-book.

The home-office reports that the serial has already been closed in more than fifty per cent of the territories.

"Sleepy Hollow" Finds Way to Screen

The Rare Entertainment Company has now completed arrangements for filming Washington Irving's famous "Legend of Sleepy Hollow" in its original settings near Tarrytown, New York, and will begin to cast for the production next week.

Negotiations are now under way to secure the services of one of the best male stars for the portrayal of Ichabod Crane, the Yankee schoolmaster.

Box Office Reports Appear in This Week's Issue

Arrow Film to Have Four Specials

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces the release of a new series of four special motion pictures. Ben Wilson, who has sponsored so many successes in recent years, will make this series of pictures from the works of the author, Peter B. Kyne, and he has secured as co-stars for this series Marjorie Daw and Roy Stewart, both of whom are stars in their own right with a large following among motion picture fans. Arrow feels that in offering this product to the state right buyers they are offering a sure fire combination which should prove one of the big money-makers of the year.

The first picture, "A Motion to Adjourn," is completed and ready for screening. This picture is from a story which appeared in the Saturday Evening Post which Dr. Shallenberger points out offers an additional exploitation and advertising angle that is of great value to exhibitors.

Leading Exchanges Close for Guinan Series

Among the prominent exchanges which have recently closed contracts on the first Guinan series of two-reel Westerns are the Quality Film Corporation of Pittsburgh, covering Western Pennsylvania and West Virginia, and the Lande Film Distributing Company, of Cleveland and Cincinnati, covering Ohio and Kentucky, both of these territories being closed for by H. V. Lande, President of these companies. Robert Lynch, acting on behalf of the Metro Film Exchange of Philadelphia, has acquired Southern New Jersey and Eastern Pennsylvania, while the state of Michigan has been sold to Merit Films, Inc., of Detroit. Northern Illinois, Indiana and Southern Wisconsin have gone to the Favorite Players Film Corporation of Chicago, and Northern Wisconsin, Minnesota, North Dakota and South Dakota have been taken by the Merit Film Corporation of Minneapolis.

Aywon Acquires "Fidelity" for Release

Among the productions which Hirsh, president of Aywon Film Corporation, has acquired for the state right market is a super-feature entitled "Fidelity," which is now being given the finishing touches in preparation for its forthcoming release.

"Fidelity" is an adaptation of the widely read novel, "Donna Maria," being a romance of political intrigue. The story is forceful and unique and is developed along very unusual lines. The principal roles are enacted by players of international repute.

New Selig Animal-Jungle Serial

Export and Import to Handle Picture; Production Starts

L. AUERBACH, vice-president and general manager of the Export and Import Film Company, Inc., has announced the closing of a contract between his company and Colonel W. H. Selig, whereby this pioneer in wild animal picture production will make pictures exclusively for the Export & Import Film Company for a period of three years.

Col. Selig's recent features include the two animal serial successes, "The Lost City" and "Miracles of the Jungle." The Selig Zoo in Los Angeles covers over thirty-five acres of ground and is one of the two greatest zoos in the world, its only rival being the Hagenbach Zoo in Germany.

Colonel Selig will immediately start production of a new animal-jungle serial which, he claims, will far outshine anything ever done in the chapter picture field. The story has already been selected and Sets are in readiness for the filming of the first episode, which will start at once. The serial will be of fifteen episode length.

The Export and Import Film Company will control the world rights to the new Selig serial. No statement has been made as to how the feature would be distributed in the United States.

Mr. Auerbach in commenting on his company's contract with Col. Selig was very enthusiastic over the new production arrangement. "The mere fact that Col. Selig will personally supervise this new serial and back it with the resources of his wonderful zoo would be enough to guarantee its immediate success.

"Col. Selig will not, however, rest on his past laurels. This serial is going to be radically different from anything heretofore produced. The wise exhibitor knows that the public is saturated with the ordinary picture and is now demanding the adventure type of films.

"The wise exhibitor also is aware of the fact that the serial picture, as a rule, was chock-full of unrealities. The concensus of opinion amongst the better class of exhibitors is that the serial picture would be more widely welcomed everywhere were the producers to recognize this fact.

"The new Selig serial will offer a surprise to the whole industry. There will, as I mentioned, be many radical departures from the usual, in its making. We will use no 'skins' in the picture. Every animal in the picture will be the real thing and not a man dressed up in a make-shift costume. This, aside from the unusual plot of the story, will give us more reality.

"Most important of all, the villain will not be the same throughout the serial. As each of the series of adventures which lead the hero and heroine across China, India and Africa is terminated, the particular villain of that episode will pass out of the story. This is one of the big facts which will make the new Selig animal-jungle film a pleasing attraction for the best photoplay houses."

Ince-Bosworth Combine a Hit

"The Cup of Life" is Getting High Praise from Critics

THE combination of Thomas H. Ince as producer, and Hobart Bosworth as the leading player in a story of the sea and the Orient has struck a popular chord, and "The Cup of Life," the current release through First National exchanges is winning high praise from critics.

"The Cup of Life" is a colorful tense drama laid in Singapore with enough thrills to satisfy the lovers of melodrama and enough beauty to please the most fastidious audiences.

It went over so big in a recent test conducted by an exhibitor in Cleveland before a selected audience against one of the season's biggest specials, that it won bookings at the Circle and the Strand where it won the unanimous approval of the local press.

Big bookings reported to date on "The Cup of Life" include the Scollay Square of Boston, the Fenway, Boston; the Empire, Quebec; the Isis, Houston; Colonial, Reading; Criterion, Oklahoma City; Crown, Mobile, and the entire Loew circuit of New York. It was the first picture to get 100 days' booking on Loew's Metropolitan time.

Critics have been extravagant in their praise not only of Hobart Bosworth's work but of the clever performance of Madge Bellamy, the Ince "find," and the character portrayal of Tully Marshall who has been given the biggest role of the season in the production.

The story is from the pen of Carey Wilson, well-known short-story writer, who has a wide acquaintance in the distribution branch of the motion picture industry. It was directed by Rowland V. Lee.

George Larkin and Helen Holmes, co-starring in Russell Productions

Title Hallroom Comedy "Two Musketeers"

"Two Musketeers" is the title around which a brand new Hallroom Boys Comedy is being built, is the latest news from the production centre of these two-reel gloom-chasers featuring Sid Smith. Harry Cohn, the producer of these comedies has wired from the Coast that a new production under that title is already well under way and that Two Musketeers are all that are needed to make a comedy that is hilariously funny.

The comedy will be shipped East shortly for release through Federated Film Exchanges of America, Inc.

"Burn 'em Up Barnes" Sales Reported

Confirmation was obtained this week from Charles C. Burr, President of the Affiliated Distributors, Inc., and the producer of "Burn 'em up Barnes," featuring Johnny Hines, of the sale of the territorial rights of that production for the states of Colorado, New Mexico, Wyoming, Utah and Southern Idaho to the Mountain States Film Co., of Denver, Colo.

Affiliated Distributors, Inc., also announce the sale of the territorial rights, State of Texas, for "Lonely Heart," Edgar Selwyn's stirring drama of the oil fields, starring Kay Laurell, to the First National Exchange, Dallas, Texts.

Several Featured Players in "Dry Water"

The latest release in the Aladdin single reel comedy series being produced for the Reelcraft Pictures Corporation by the Shiller Productions is to be titled "Dry Water," and will have the combined services of several of the stars from the Shiller Production ranks.

Bobby Burns, lately featured in the Sun-Lite series, appears in one of the principal roles, as does Billy Gilbert who has also been featured in the series; Billy Moran is also featured as usual, supported by a large cast.

County Fair races and numerous shots from an aeroplane are among the features of the production.

Beier Is N. Y. Manager for Reelcraft

Murry Beier has been selected by President R. C. Cropper of the Reelcraft Pictures Corporation as manager of the New York exchange.

The installation of Beier as manager means the entire and complete reorganization of the New York Exchange, it is stated. The sales force under Beier will consist of Charles Stammerman, Arthur Gerschin and Raymond M. Flacks, all of whom are well known throughout the Greater New York Territory. The first effort of the new Sales force will be a special Independent Month drive in the interests of the Reelcraft Mirth, Aladdin and Sun Lite comedies.

Dixon on Auto Tour to Find "Scenic Poems"

Final preparations for a transcontinental motor trip, approximating 11,000 miles, were made this week by Rollin Lester Dixon, internationally known as a painter and photographer of landscapes and the former Chief Cinematographer of the Wanamaker Indian Commission expedition which recorded in film, the tribal customs and usages of the American Indian and who is now engaged in contributing his "Scenic Poems" to "Burr's Novel Review," a reel of widely diversified novelties, sponsored and independently distributed by Charles C. Burr.

On October 8th, Mr. Dixon will leave Portsmouth, N. H. and will proceed to Tucson, Arizona, where he will make his headquarters for at least six months.

"Heart of North" Sold for Michigan

A new sale was added to the already lengthy list of territory sold on "The Heart of the North," the George H. Davis-Joe Brandt special feature, with the disposal this week of the entire Michigan territory.

The rights to this territory were secured by Strand Features of Detroit, in record time, following a personal arrangement made by Mr. Brandt with Strand Features, during a single day's stay in Detroit made by Mr. Brandt this week.

Champions Small Producer

M. H. Hoffman, of Tiffany Productions, Sees Their Bright Future

M. H. HOFFMAN, general manager of the Tiffany Productions, under whose banner Mae Murray is appearing in a series of big pictures beginning with "Peacock Alley," stands amongst the champions of independent activity in the field of motion pictures.

Recently at the Mae Murray studios in New York, Mr. Hoffman gave a luncheon to a small gathering of men prominent in the mercantile fields. In the course of his remarks Mr. Hoffman stressed several points which are of vital interest to every man and woman engaged in motion picture work.

"There are," said Mr. Hoffman, "two extremes in the motion picture industry. We have the impractical dreamer whose ideals and unwarranted extravagance are his chief weaknesses. Then we have the too practical business man. His strength is also his weakness, for he is under the delusion that motion picture dramas can be turned out by the mile and sold by the foot like office partitions.

"It is true that program productions must be made upon a standardized cost basis, but this practice, however necessary, leaves its mark upon every picture produced under this system.

"And then again, the expenditure of a vast sum of money in itself does not make a great picture. Big productions which aspire to higher standards, pictures based upon authentic dramatic principles must have life breathed into them like any other creations of art. To produce such, inspiration must have sway.

"The artist, whether actor, author or director, must put part of himself, his life, his spiritual being into the fabric of his picture.

"This is the principle which Robert Z. Leonard is working upon, in his task of directing the Mae Murray series of super productions."

H. C. Witwer to Produce

Author and W. G. Smith to Release Series of 12 Two-Reel Comedies

OUT of the new fall activity comes the announcement of the formation of the H. C. Witwer Productions, Inc., launched by the well known author of the same name together with W. G. Smith of Fidelity Pictures Corp. the latter to act as distributor. The company is to have a series of twelve two-reel situation comedies starring Charles E. Delaney.

"Fools Rush Out," a Witwer story known to the readers of the American magazine, has been selected as the first of the series to be transferred to the screen and is ready for release this week. The production has been personally supervised by the author and starts in the title role Delaney who is the original character that has inspired the Witwer stories in Popular, Cosmopolitan, the American, Collier's and other national magazines. Opposite to Delaney is Lillian Tashman, former Ziegfeld Follies beauty.

"Work on the second of the series has been started this week, it is announced by Mr. Smith. Referring to the new productions he said, "H. C. Witwer is known to the many thousands of Americans throughout the length and breadth of the Continent who have read and are reading his short story masterpieces of breezy American life and incident. Without a doubt Witwer has no rival in his special field and in the characterization he has woven around the person of Charles Delaney whom he has put in his stories and in his pictures. Delaney is the breeziest of breezy Americans and the sort of character already known to over a million current readers of the American magazine."

Russell Signs Two Stars

George Larkin and Helen Holmes to Make Series of Two Reelers

GEORGE LARKIN and Helen Holmes have just been engaged by W. D. Russell to make a series of two-reel Westerns for Russell Productions. Both stars are particularly well known for their skill as stunt-artists. Helen Holmes, whose achievements under the American banner, such as "Lass of the Lumberlands" and "Railroad Raiders," are well known has been accepted as one of the most fearless screen actresses of today and has been selected with a view toward exploiting this very quality of hers in the Westerns. Her talents are not limited to mere acrobatic skill, her most recent picture, "Ghost City," a five-reel feature, being a fine example of her dramatic ability, as well.

George Larkin is similarly versatile. His popularity has been established by his connections with a number of the foremost producers.

This is the first time these two stars played together, and fine results can be expected from their combined strength. Work on the new series has already commenced at the Russell studio under the direction of Nobert Myles. The Larkin-Holmes series will be released on the state rights market and most of the territory already has been signed up.

M. H. Hoffman

Texas Guinan in California Sierras

The exterior scenes of the first release of the new series of Texas Guinan two-reel Western and Northwestern productions are being photographed at Camp Keene, high up in the San Jacinto Mountains of California. The story, which is entitled "Texas of the Mounted," deals with the Northwest Mounted Police and is from the pen of Charles A. Short. General Manager Jesse J. Goldburg, who is in charge of the Guinan organization, transported a company of twenty-one people, twelve horses and all requisite paraphernalia to this remote spot, among the tall pines and snow-capped peaks of the higher California Sierras, to obtain the correct setting for this production. The locations chosen were never before photographed for any other motion picture. A number of the local tribe of Indians on the ground were utilized in some of the scenes and there was also employed in the picture a dog named "Caesar," which has the reputation of being the most intelligent Malamute dog ever used in motion picture work. This dog has an important part in two of the thrilling scenes of the production.

Among the stunts effected in the picture, the most hazardous was that of Miss Guinan lassoing a stump across a chasm seventy-five feet wide, tying the loose end to the horn of her saddle and climbing hand-over-hand across the chasm, which is more than 1500 feet deep.

Borzage Film for Release by American

It is announced by the American Film Company, of Chicago, that "Silent Shelby," a five-reel Western feature, is now ready for release. It is further stated that the picture is available to exhibitors in many sections of the country.

Frank Borzage personally directed this feature. He is co-starred with Ann Little. They are supported by an unusually strong cast, including Jack Richardson Harvey Clark, Laura Sears and Perry Banks. Frank B. Clark is author of the story.

Welcome "Four Seasons"

First Kineto Feature Wins Press Praise After New York Showing

UNUSUAL enthusiasm was apparent on the part of the Rialto theatre audiences all during this week when "The Four Seasons," the first Urban Popular Classic to be published in feature length, was shown.

The newspaper critics were as enthusiastic as were the audiences. Quinn L. Martin writing in the New York World, said: "While 'The Great Impersonation,' a pictured mystery story of very real holding power, is the featured photodrama at the Rialto for the week, a Charles Urban Special Kineto production entitled, 'The Four Seasons,' a four-reel nature film made by Raymond Ditmars, curator of the Bronx Zoo, gets our vote as being one of the most interesting and fascinating pictures we have ever seen."

The New York Herald in its superlative review said: "An enthralling film calendar, 'The Four Seasons,' collected by Raymond Ditmars and presented by Charles Urban, that makes life twice as grand as ever and geography and biology easy to learn in four reels."

Harriette Underhill of the New York Tribune, wrote: "A very beautiful and interesting picture is called 'The Four Seasons:' a reel being devoted to each season. Besides being especially designed to delight the eye, 'The Four Seasons' contains as much information about the more or less dumb animals as a series of 'Bedtime Stories.'"

Alison Smith, writing in the Globe, said: "Raymond Ditmars, who has seen so many seasons rise and wane at the Botanical Gardens, has decided to make a movie of them. The result is one of the most captivating and absorbing scenic pictures of the year, with far more plot and action than most movie 'dramas.' He has dramatized the four seasons at the Zoo with something of the charm of Fabre's 'Social Life in the Insect World,' though this picture includes the animals as well and their fugitive backgrounds that shift with the changing seasons."

Sale on "Heedless Moths"

All-Star Feature of California, Buys Rights on Equity Feature

LOUIS HYMAN of the All Star Feature Film Co., with offices in San Francisco, has purchased the rights for California, Arizona and Nevada on Equity's picture, "Heedless Moths," presenting Audrey Munson, world's most famous artist's model.

"I want an audience picture," says Hyman, "that will stay put and make good for our customers, and it must possess genuine possibilities for exploitation of unusual character. 'Heedless Moths' has actually more to talk about than many of the biggest advertised State Rights pictures that I have ever seen.

"More than one and one-quarter millions of dollars in absolutely unpurchasable newspaper space was used to tell Audrey Munson's intimate story of studio secrets to the American people. The Los Angeles Examiner carried these special Sunday feature stories and thousands more than the Examiner's regular subscribers bought the papers because of this unusual series of feature specials. I know this to be true because I was among those who watched for every Sunday's issue regularly in order to read these stories. I sent out post card questionnaires to people all over our territory asking in just one sentence if they had ever heard of Audrey Munson. I got 84 per cent replies in the affirmative. That convinced me that 'Heedless Moths' would go across with a smash backed by the tremendous personal advertising Miss Munson has had and is still getting constantly throughout the country. Robert Leonard, who directed the picture, put his usual costly touch to it and I haven't the slightest doubt that the picture cost all and more than Equity told me."

Kashin Now a Distributor

Exhibitor Enters Independent Field; "I Defy" First Release

TO signalize his re-entrance into the field of motion picture distribution after an absence of more than a year, Morris A. Kashin this week announces the formation of his own distributing company and simultaneously the name of his initial release. The announcement serves to definitely set at rest rumors which have gained currency in film circles recently as to the future plans of Mr. Kashin whose presence in New York during the past month has been engulfed in mystery.

The name of Mr. Kashin's new distributing unit will be disclosed just as soon as corporate papers filed in Albany this week are approved by the Secretary of State and re-forwarded to the company's executive offices. The name of Mr. Kashin's first release has been copyrighted under the title of "I Defy!".

Mr. Kashin announces that the production will have its world's premiere on Broadway. Negotiations are at present in progress for the acquisition of one of New York's biggest theatres, and announcement will be made of the name of the theatre and the date of the scheduled showing just as soon as the necessary arrangements are closed.

Gloria Swanson and Wallace Reid playing important roles in "The Affairs of Annatol," the current Paramount special feature

Big Sale on "Judgment"

World Film Sells New England Rights to Cosmopolitan Film

THAT the New England rights for the big spectacle-drama, "Judgment," have been sold to the Cosmopolitan Film Co., is the announcement made during the past week by Milton C. Work, President of World Film Corporation. As indicating the character of the production, it is said that a five-figure check was delivered when the contracts were signed.

"Judgment" is one of the headliners on World Film's list of new pictures for Fall and Winter release, and has been extensively advertised as an unusual opportunity for independent buyers. It is a dramatization of the famous drama, "Mary Tudor," by Victor Hugo, and is said to be one of the biggest productions ever offered independently.

"'Judgment' has everything that goes to make a big box-office attraction," said Mr. Work recently. "Its sets are stupendous; its ensembles number thousands; the acting of its distinguished cast headed by Ellen Richter, is perfect—but above all, it has a *story*—one which will appeal to any audience. If anyone knew the secret of writing tense drama, it was Victor Hugo, and Hugo's famous story of England's famous queen has been perfectly screened in our super-picture, 'Judgment.' Hugo was not a believer in the 'unhappy ending.' 'Judgment' has a finish which, while it is unexpected and thrilling, will satisfy any audience."

Arrow Reports Many Sales

Activity of Independent Market Proved; Foreign Sales Reported

ONE of the best indications of the activity of the exchanges in the independent market comes from the Arrow Film Corporation who announces this week the consummation of several very important sales.

The statement lists the closing of the territory in Iowa and Nebraska for the Arrow Comedy Franchise, consisting of 52 two-reel pictures, the series of four Grace Davison special productions, "Headin' North," starring Pete Morrison; "The Stranger in Canyon Valley," starring Edyth Sterling; "The Star Reporter," starring Billie Rhodes; the new series of Ben Wilson productions, starring Jack Hoxie, consisting of six specials and also series of four Peter B. Kyne productions. starring Marjorie Daw and Roy Stewart, likewise Ben Wilson productions. This contract was closed with Mr. C. C. Bridwell, of the Reelcraft Film Co., Davenport, Iowa. Arrow Sport Pictorials: Four James Oliver Curwood productions, produced by Pine Tree Pictures, Inc., were sold to Stephenson Attractions, Toronto, Canada, for Canada.

A wire from Baltimore, Md., announces the closing of contracts for the series of four James Oliver Curwood productions, and Arrow's new serial, "Man of the North," produced by Ben Wilson, and starring Ann Little, as well as the closing of a contract with Palmore and Hommond for Arrow Comedy Franchise.

Arrow also announces the closing of some important contracts for foreign distribution.

D. J. Mountain announces the closing of a contract for the Philippine Islands for practically the entire 1921 output of the Arrow Film Corporation. This includes a minimum of 36 features, two series of comedies and three serials. This contract was closed with Mr. M. Donald Reyes of Manila, P. I.

Jessen's Studio News by Wire

FOX

The complete cast for "The Count of Monte Cristo," under the direction of Emmett Flynn includes Jack Gilbert as the Count, Estelle Taylor as Mercedes, William V. Mong as Danglers, Jean De Brulliere as Ferdinand, Virginia Faire as Haidee, Robert McKim as Villefort, Al Filson, Morrell Spottiswood, Aiken Faire and Francis McDonald.

The complete cast for the "The Go Getter," starring Tom Mix under the direction of Lynn Reynolds include Farrell McDonald, Eva Novak, Sid Jordan, Wynn Mace, Pat Christman and William Buckley.

The cast supporting Buck Jones in "The Fast Mail," a Lincoln J. Carter melodrama under the direction of Jacques Jaccard, includes Harriet Hammond, Adolph Menjoe, William Steel, Harry Dunkinson.

Sylvia Breamer will play the female lead oposite William Russell in "The Roof Tree" under the direction of Jack Dillon.

The first Maurice Flynn starring picture, "The Real Man" is being finished. Mollie Malone plays the female lead and Carl Harbaugh is directing.

Hershall Mayall, Edwin Tilton, John Steppling and Wilson Hummal are the princials supporting Johnny Walker and Edna Murphy in "Xtra, Xtra!" William Howard is directing.

Jack Strumwasser and Dorothy Yost have completed the continuity for "Little Aliens" for Shirley Mason. Jack Ford is directing.

Barbara Bedford's next picture will be titled "The Last Night." Howard Mitchell is directing.

Eddie Sutherland will play opposite Eileen Percy in "Elope If You Must." C. R. Wallace is directing.

Jack Blystone is directing Clyde Cook in "The Taxi Driver." Three other comedy companies headed by Al. St. John, Jimmy Savo and Harry Deep are at work under the direction of Gilbert Pratt, Earl Kenton, George Sommerville respectively.

Paramount Releases for Oct. 2nd Announced

PARAMOUNT announces for release on October 2nd, "Footlights," starring Elsie Ferguson, and "Cappy Ricks," in which Thomas Meighan plays the leading role.

John S. Robertson directed "Footlights." Rita Weiman wrote the story which was published in the Saturday Evening Post, and Josephine Lovett prepared the continuity. The supporting cast includes Reginald Denny (opposite the star), and Marc MacDermott (in a character role). The story concerns the struggles of a young actress in New York to win success before the footlights. The star wears many beautiful gowns in various sequences. The direction, story, and beauty of the star are said to have made an unusual offering of this production.

"Cappy Ricks" is based on the novel by Peter B. Kyne, and the play by Edward E. Rose, and was directed by Tom Forman. Albert Shelby LeVine and Waldemar Young prepared the continuity. Agnes Ayres is Meighan's leading woman, and the large supporting cast includes Charles Abbe, who plays the title role; John Sainpolis, Hugh Cameron, Paul Everton, Eugenie Woodward and Tom O'Malley.

UNIVERSAL

Six companies are having their work edited, six are preparing for their next stories and five companies are producing.

Wesley Ruggles has been engaged to direct Priscilla Dean in "Wild Honey."

George Cox is casting for "Princess Virtue," starring Marie Prevost.

William Craft has been engaged to direct a series of short dramas under the title of "Bob of the U. S. N." Jack Perrin will star and the series will be made with the co-operation of Lieutenant Commander Tom Berrien aboard the Pacific fleet.

The next Rawlinson story to be directed by Hobart Henley is in preparation.

William Watson is preparing a story for a Lee Moran comedy.

Craig Hutchinson is writing a comedy for an all-star cast.

Stuart Paton will next direct Harry Carey in "Man to Man."

Paul Scardon has filmed the last scenes for Gladys Walton's "The Guttersnipe."

Director Reeves Eason with Hoot Gibson, Louis E. Lorraine have gone to Huntington Lake to film exteriors for "Badge of the Fighting Heart."

Orrin Denny, general manager and a troupe of Universal Smithsonian Institute explorers will arrive on October 10th from a two years' trip in Africa and India.

INCE

Florence Vidor and John Browers have been engaged for the leading roles in an original story by Bradley King. John Wray will direct.

Del Andrews, a former film editor, is to direct Douglas MacLean in Collier's stage play, "The Hottentot."

Reeve Houck has been appointed assistant production manager.

Helen Ferguson, cast for one of the leading roles in "Miss Lulu Bett," in celluloid form, under the direction of William DeMille

GOLDWYN

Bryant Washburn will play the lead in "Hungry Hearts." Ethel Kay will be opposite him.

Snitz Edwards, Jackson Reed and James Marcus have been added to the cast of "What Ho—the Cook."

Jacqueline Logan, Raymond McKee, Virginia Boardman, Fontaine LaRue, Aggie Herring, and Virginia Madison are the principals supporting Lon Chaney in "Octave Claudius," under the direction of Wallace Worsley.

Irvin Willat is making the marine scenes on the Pacific for "Yellow Men and Gold."

Max Linder will make an elaborate burlesque on "The Three Musketeers" to follow the release of "Be My Wife."

ROACH

Harold Lloyd's "The Sailor Made Man" will be finished in ten days. It contains the most elaborate sets of any Lloyd comedy. The subject will consist of four reels or more.

Val Paul will direct a Ruth Roland serial entitled "The Timber Queen." Frank Lackteen has been engaged to play opposite her. The exteriors will be made near Huntington Lake.

Charles Parrott is directing Snub Pollard in a travesty on 'Ten Nights in a Barroom."

Harry Weston is to be art director at the Roach studio.

VITAGRAPH

Duncan is doing the final work on "The Come Back." Edith Johnson plays oposite him.

Dave Smith will direct the next Moreno feature.

Larry Semon's comedy, made at Hume with Kathleen O'Connor as the lead, has been renamed "The Saw Mill."

Director Robert Enstminger is now filming the eighth episode of "Breaking Through," a serial co starring Carmel Myers and Wallace McDonald.

LASKY

Cecil DeMille's cast for "Saturday Night" includes Leatrice Joy Edith Roberts, Conrad Nagel Jack Mower and Sylvia Ashton.

William DeMille is on location for the first time in four productions. He is filming "Miss Lulu Bett" featuring Lois Wilson.

The cast supporting Gloria Swanson in "The Husband's Trade Mark" includes Richard Wayne Stuart Holmes, Lucien Littlefield Charles Ogle, Edith Chapman Sam Wood is directing.

Van Dyke Brooke Passes Away

VAN DYKE BROOKE, one of the best known directors and popular actors of the screen and legitimate stage, passed away Saturday, September 17, at 1:30, following a hurried trip to Saratoga Springs, N. Y., where he was advised by physicians to go, with a hope of regaining his failing health. After three days the struggle ended, and the news of his death came as a shock to his many friends and admirers.

Mr. Brooke was among the first of motion picture directors, serving at the Vitagraph for eight and a half years, in the early days, during which time he directed well known stars of today, Maurice Costello, Norma Talmadge, John Bunny, Mary Fuller and Alice Lake.

Following a successful career as a director, but finding the work exacting, he became an actor again, and was cast in some of the most important releases of 1920-21.

Burial services were held in Detroit, Mich., and interment at Elwood Cemetery, near his old home. Mrs. Brooke and Tom Brooke, also well known as an actor, were with him to the last, the latter having finished his work in "Smilin' Through" just previous to being called to his brother's bedside.

The entire motion picture industry will mourn the loss of Van Dyke Brooke, member of the Green Room Club, Elks' Club, Masonic Lodge and Motion Picture Directors' Association.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Up to the Exhibitors to Spread Gospel of Fire Prevention

Let Each One Do His Share on Fire Prevention Day

Probably everyone will accept the statement that the movies have come to stay—that they are recognized as a permanent feature of American amusements. The old time theatres, of course, where the spectator gets more clearly the personality of the players, and where the play, however intricate, may be made to stand out through spoken words, will always attract those who are lovers of the art of expression.

That the people of the United States are not only willing to accept the amusement features of the movie theatres, but appreciates their educational value as well, is evidenced by the fact that twenty new movie theatres are constructed every week and that the cost of movie theatre buildings in one year approximates $100,000,000.

Probably ten times more people are gathered together in crowds in the theatres of the United States each week than in all other public gatherings put together. The theatre-goers, therefore, whether they patronize the movies or the "legitimates" are vitally interested in any concerted movement which has for its object reduction of fire hazards in buildings in general, and theatres in particular.

Considering the appliances used in movie theatres, it is an undeniable compliment to the managers of these theatres that they have so clean a record in the number of fires and accidents resulting therefrom. However, with all the precautions taken, such as enclosing the operating room in fireproof vaults, protection of electrical fixtures, provision of exits, fire-escapes, etc., the theatre building itself should in the final analysis afford a protection which cannot be had in anything less than the highest type of fire-resistive construction.

Fire Prevention Week will end with Fire Prevention Day, October 9. This period will be observed throughout the United States with educational propaganda to get the people in general to see the necessity of doing everything possible to eliminate our criminal fire loss of over $500,000,000 yearly, plus 15,000 or more lives. The movies have an opportunity to reach more people in a more decisive and permanent way than any other agency. Fire prevention film may not be available but slides can be run such as "LET'S STOP BEING FIRE WORSHIPERS," "AN ANNUAL BONFIRE OF OVER $500,000,000 IS A LUXURY WHICH NO NATION CAN AFFORD," "FIGHT FIRE WHEN YOU BUILD—NOT AFTER."

Architects and engineers know how to build buildings that won't burn. In Europe a man who has a fire has to pay the cost of putting it out, and may have to pay the damage done to his neighbors resulting from the fire. Carelessness may be excused because not intentional, but the result of careless acts are just as vital as though they were premeditated. Carelessness that results in fires, either after the building is constructed or because a tinder pile was built, cannot be condoned by our citizenship.

Recently, a fire occurred in a church while the minister was delivering his sermon. A panic was averted when the minister admonished the people to keep their seats and that there was no danger because the building was concrete and could not burn. When a film catches on fire, how many managers of movie theatres can come to the front and tell their audiences to keep their seats because the theater is of concrete and cannot burn?

People won't change their habits about using matches, keeping their houses warm, and other practices which are a recognized part of human life. Any attempt to develop sentiment to change these habits would be a failure, but greater carefulness can be instilled into the minds of the people through appropriate illustration of what fire loss and fire waste mean, and in addition showing them that they can be housed in fire-safe homes, or when in churches, schools, and most of all in movie theatres, they can have through buildings that will not burn the protection of life to which they are entitled. We shall then no longer be justly accused of being a nation of fire worshipers.

The movies can help. They can help more than any other agency. Theatre-goers do not require a continuous laughing fit, nor is it necessary that they be carried alternately into the depths of grief and hilarity. Real truths about the obligations of citizenship and how to compass a national good would constitute a refreshing change from the sort of pictures which millions of people see every day at the movies.

Opportunity means responsibility. The

(*Continued on page* 1908)

Fire Prevention Week

OCTOBER 1 to October 9 is known as Fire Prevention Week.

October 9 is known as Fire Prevention Day.

Every exhibitor in the United States can help cut down fire losses by spreading the Gospel of fire prevention, especially in construction of fireproof buildings.

Let each and every one of us start the week right by cleaning up the basements and other places where dirt collects in a theatre. Then look over the fire extinguishers. Make sure someone hasn't emptied them to use the liquid for cleaning clothes.

Take down the fire hose. It may be completely rotted. Test it out if you have a chance.

Leave no stone unturned to prevent loss of property or life through fire. Then after you have done that, popularize the movement by telling your patrons all about it with messages on the screen. Help to impress upon the public that the motion picture theatres of the country are built for safety and comfort of the patron. Do something to help the cause. Remember the date, October 9, Fire Prevention Day.

Clean Up—Fire Prevention Week—Clean Up

Clean Up—Fire Prevention Week—Clean Up

Baton Rouge, La., Has Wonder Playhouse in Columbia

Beautiful Theatre Was Designed with Doric Temple as Motif

During the celebration of the 1920 yuletide, workmen began demolishing the old home of the Columbia Theatre, Baton Rouge, La., preparing ground for the present beautiful structure which has arisen in its place in the space of the few intervening months.

The new Columbia was constructed along original lines by W. E. Stephens, of the firm of Prather and Stephens, who has supervised every step of the construction work, as well as prepared the plans and specifications for that which has proven to be the most thoroughly equipped and scientifically built motion picture playhouse in the South.

In preparing the plans for the new Columbia, Manager Higginbotham always held first in mind the essential feature of Safety, made it a point to safeguard the patrons of the theatre in every way possible. The plans and specifications for this structure were submitted for critical comment to one of the most eminent structural engineers in the United States, Ole K. Olsen, of New Orleans, who, after careful study and analysis, pronounced the safety of the structure far in excess of the standard engineering practices adopted by the Engineers of this country.

The Columbia Theatre is a thoroughly fireproof building and is rated as such by the Bureau of Fire Underwriters. In addition, it is equipped with twelve fire or panic exits. It is also an important fact that all the main exits are in axial alignment with the aisles.

One has heard only too frequently the complaint as to the uncomfortableness of the seats in the majority of the playhouses, here as elsewhere, and in working out the "comfort" part of the plan particular attention was paid to the spacing of the seats, which exceeds the standard seating spaces of American theatres by three inches. The chairs are the most comfortable obtainable, and were manufactured by one of the largest chair manufactories in the country, and are of pompeiian finish.

Many unusual features are embodied in this beautiful house. The Columbia is the first theatre in the country to have floor lights for use in the aisles. These lights were especially made for the Columbia theatre and are an innovation in the movie world.

The Columbia is equipped with three six foot Typhoon twin-fans which can be operated as blowers or exhaust, which enables the management to change every cubic inch of air in the entire house every 72 seconds, equal to changing 238,000 cubic feet of air at the rate of 3,306 cubic feet per minute.

In addition to the fans, additional exhaust registers are placed in the rear of the balcony. The vent shafts are equipped with aspirating coils for use during the winter. The building is equipped with overhead "Honeywell" hot-water system, affording automatic temperature control, maintaining an even temperature at all times.

The lighting equipment is one of the mos flexible known, enabling the brilliant illumina tion of the house at a flash, or showing the mos subdued of lights as necessity may dictat There is a special arrangement of automati dimmer-bank controls, the second of its kind i the United States, the California theatre of Lo Angeles, California being the first, installin their automatic controls about thirty days ahea of the Columbia.

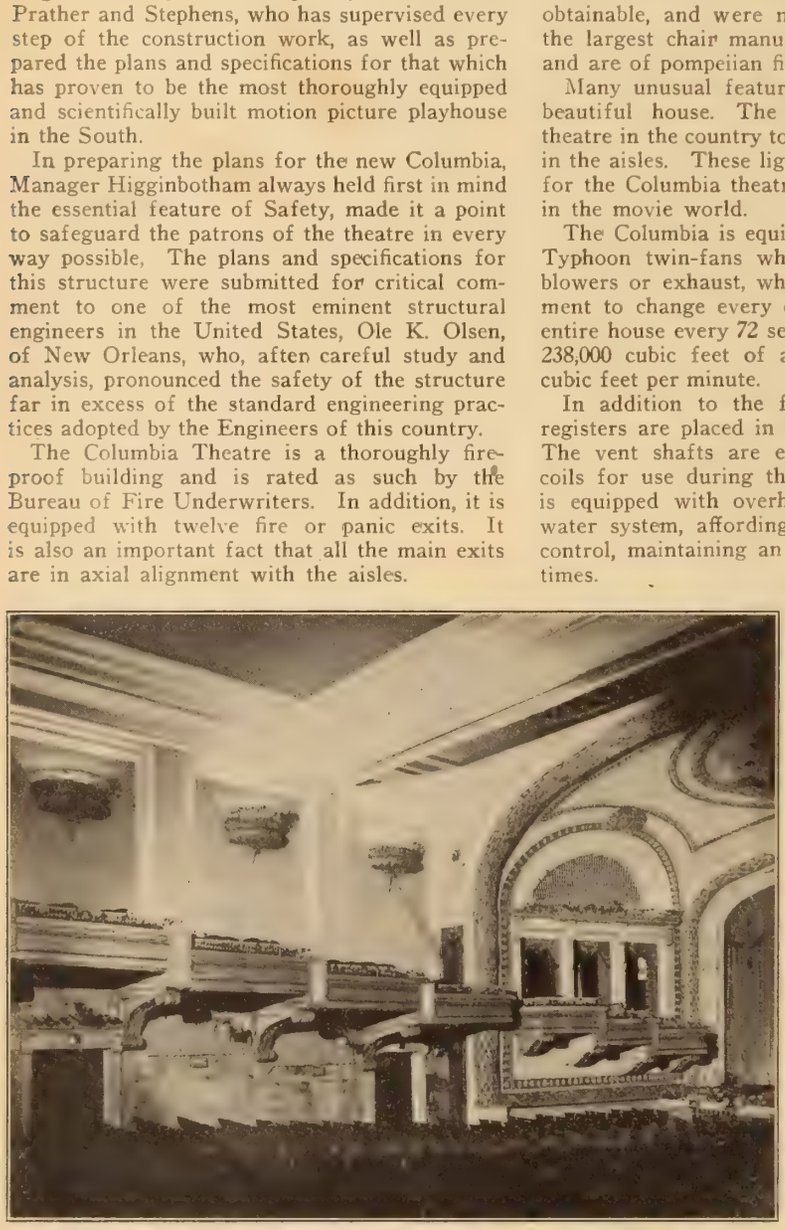
A Robert-Morton organ, equipped wit Chimes, Xylophone and Harp Celeste has bee installed and will be heard at every perform ance.

The design of the building is appropriate t its purpose, the motif being a Doric Templ The group of figures in the tympanum bein the three Graces at play, with the interpretatio of the drama on one side and comedy on th other, representing the sorrow and joy of lif

The tympanum is flood-lighted by a speci arrangement.

The entire front of the building is made c cast-stone. The lobby dome represents an in verted shell concentrating indirect lightin thereby flooding the street in front with ligh The dome and columns ticket office is made c scaggiola in conformity with the design, bein the reproduction of an old Doric entrance, a engraved on a drinking cup found in the ruin of Pompeii,—a cup evidently pilfered from th

(*Continued on page* 1902)



Side of the Columbia, showing the box seats on the mezzanine floor. These boxes take up the entire width of the house in front of the foyer and flank each side. They are furnished with wicker chairs and seat 200

Interior and stage of Baton Rouge's wonderful playhouse, showing th proscenium painting, which is an interpretation of the awakening of Spri in Calydon

Advertise Fire Prevention Week On Your Screen

FOX ALBEMARLE THEATRE
BROOKLYN, N. Y.

CARLSON & WISEMAN, Architects

Speckled Gray Terra Cotta

All Trim and Ornament

TIMES HAVE CHANGED

DO YOU remember your first moving picture? Do you remember the place you saw it? In those days motion picture houses were crude. Their exterior was uninviting. Their interior stuffy, congested and ill ventilated.

But times have changed. Motion pictures have become an art. And with their advance have come vast improvements in motion picture houses. The public demanded better theatres in which to witness the plays. And the producers knew the wisdom of heeding this demand.

Today thousands of motion picture houses all over the country typify the best in Theatre Architecture. Everywhere successful managers and producers are recognizing the advertising value of an attractive theatre front. It is a business puller. And it gets the profits.

The fact that the large majority of modern picture houses are faced with Terra Cotta is ample evidence of the satisfactory quality of this popular material. Reasons are not hard to find. Economical in initial cost Terra Cotta is almost negligible in cost of maintenance. Made in any form or color its unlimited plasticity makes it adaptable to any type of architecture. In addition, Terra Cotta is fireproof, weather proof and dirt proof. A simple washing with soap and water will restore the original bright surface.

Let us help you with your building problem. Whether you are planning an entire new theatre or merely an alteration of your present one, we can be of service. Address: **National Terra Cotta Society,** 1 Madison Avenue, New York City.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Announcing a

EASTMAN

MOTION PIC

On September 12, 1921 the
Film, standard width, black
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Rochester, a reduction o

EASTMAN

ROCHESTER

Price Reduction
POSITIVE
TURE FILM

Price of Eastman Positive
and white or tinted base
oot unperforated, f. o. b.,
over $\frac{1}{4}$ of a cent a foot.

KODAK CO.
NEW YORK

Are All Your Fire Extinguishers O. K.?

The motif of the exterior of the Columbia is a Doric Temple. The entrance front is made of cast stone. The house seats 1,200 *and was built at a cost of* $200,000

Baton Rouge Has Wonder House

(*Continued from page* 1898)

Greeks, or presented by them to some prominent Roman. The wainscoting and floor of the lobby are covered with mottled tapestry tile of ancient design. The booth was equipped by the Automatic Ticket Selling and Cash Register Company.

Along the wall boxes we find in half-relief representations of the Naeriades, completing the theme of the proscenium painting, which is an interpretation of the awakening of Spring in

(*Continued on page* 1904)

Test Your Exit Bolts Every Week

Fit linoleum loosely with seams overlapping and allow to stretch.

Fold back strips so that cement may be applied to the floor.

Cement floor to within 4 in. of seam. Seams to be cemented later.

Roll linoleum to insure it adhering properly to the floor.

A New and Better Method of Laying Linoleum and Cork Carpet

HARDLY less important than the quality of the materials themselves is the manner in which Battleship Linoleum and Cork Carpet are laid. If this work is not done properly, maximum service from the floor is impossible.

When we placed an unequivocal money-back guarantee on all *Gold-Seal* Linoleums and *Gold-Seal* Cork Carpets, we took the first great step toward *complete user satisfaction.*

Now we have taken the second and final step. We have worked out a method of laying these *Gold-Seal* products which insures maximum *service on the floor.*

This new method was developed by our experts after consultation with experienced architects and floor-covering contractors — after many months spent in thorough investigation of the results obtained by various methods of laying. From the mass of accurate information thus secured, the new *Gold-Seal* Specification for Laying was evolved. It is clear and exact in every detail, and covers every ordinary condition. In the event of unusual conditions, not covered by our specifications, call upon our flooring experts for free assistance and co-operation.

When you incorporate this new specification in your flooring contract you are assured of two things—(1) the highest grade materials —*Gold-Seal* products backed by an out-and-out money-back guarantee—(2) that these materials will be laid by a method that makes perfect results a certainty.

Why not be sure? Let us send you copies of the *Gold-Seal* Specification for laying Battleship Linoleum or Cork Carpet.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago San Francisco
Boston Minneapolis Dallas Kansas City
Atlanta Montreal Pittsburgh

Cut seams — through both thicknesses at once.

Cement seams, then roll and weight down with sand-bags.

Leave sand-bags along seams for 24 hours.

Improvised drag made from piece of burlap and sand-bags.

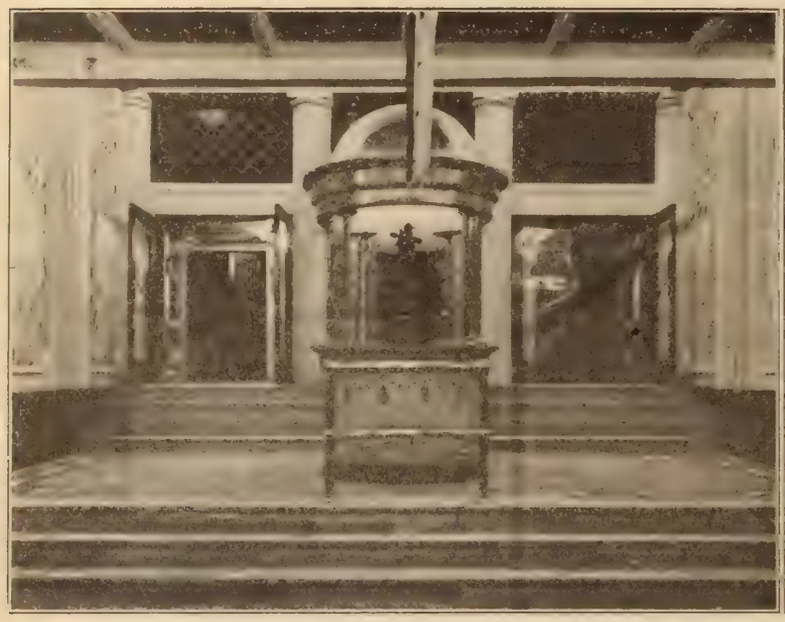
GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

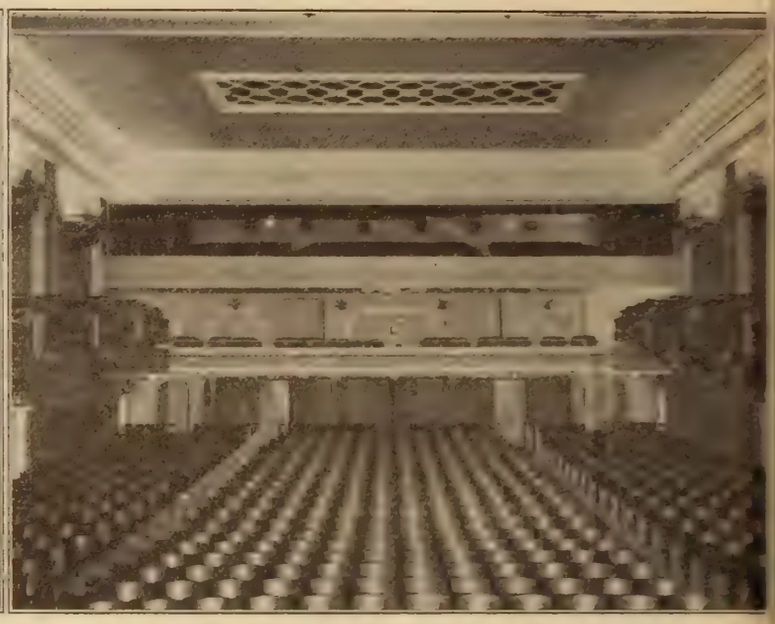
Made According to U.S. Navy Standard

On every roll of Gold-Seal Battleship Linoleum will be found our Gold Seal bearing this definite pledge— "Satisfaction guaranteed or your money back.

Test Out Your Fire Hose This Week



The ticket office of the Baton Rouge house is made of scaggiola to conform with the design, which is a reproduction of a Doric entrance, Columbia theatre



Auditorium and balcony of Columbia. The projection room is back of th mezzanine floor. The throw is on a horizontal with the center of th screen

Baton Rouge Has Wonder House

(*Continued from page* 1902)

Calydon, as told by Plato in his stories of Atlantis. The decorating is in a variety of creams, which are most restful and pleasing to the eye, giving one a sense of complete comfort. The drapings are in electric blue with tango trimmings, presenting a harmonious scheme for the various tints of cream which predominate in the decoration.

The sounding board over the proscenium arch is equipped with ornamental lattice construction opening to the expression chambers of the Robert-Morton Organ.

While the house is principally a motion picture house, it has a full stage equipment with foot and border lights of the latest design, permitting of the staging of vaudeville. The stage floor is fire-proof, as is the balance of the house and the dressing rooms behind the stage.

The entire orchestra floor is without a post, doing away with the old time methods of obstructing vision. The proscenium part of the orchestra floor has been shaped so as to permit a full view of the screen from the most extreme seats in the house. The seating capacity of this floor is over 600.

The mezzanine floor is taken up with box seats for the entire width of the house in front of the foyer. This mezzanine floor is extended on both sides of the wall with spacious wall boxes, providing approximately 200 box seats. The mezzanine floor can be approached by four distinct sets of fire-proof stairways. The boxes are furnished with large individual upholstered wicker chairs.

The projection room is located immediately back of the mezzanine floor directly over the foyer. The room is equipped with the Type "S" motor driven Simplex machines. The throw to the Gold Fibre Screen is 106 ft. 4 inches. The Columbia is novel in that the projection machines are on a horizontal with the center of the screen, claimed by the Columbia people to be the only method by which undistorted picture can be thrown on the screen.

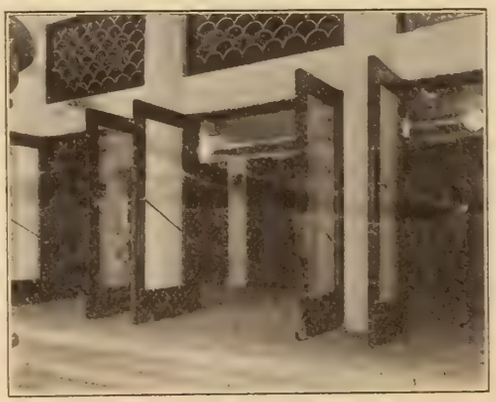
The balcony can be approached by two distinct fire-proof stairways. It is built thoroughly fireproof and is equipped with the same comfortable chairs as the orchestra floor. The maximum seating capacity of the balcony is 300, bringing the total seating capacity of the house to the 1,100 mark.

Hallway between the foyer and the balcony there is located on one side a ladies' parlor, equipped with attractive furniture and fixtures. The opposite side of the corresponding space is taken up by the manager's office and ushers' locker-room.

One of the most sanitary and novel conveniences in the building are the drinking fountains which are located to each side of the foye These fountains have a water-spurt extended t the end of a lion's mouth. To cause a flow o water, it is necessary to press a pedal valv This does away with the old-fashioned faucet manipulated by hand, and are absolutely san tary for that reason.

A special sidewalk is being manufactured t run the entire width of the building. This side walk will be of caustic tile of a special desig in harmony with the theme of the building.

The executive officers and staff of the Colum bia are composed of the following: L. F. Har president; A. Higginbotham, vice-president an general manager; Mrs. A. Higginbotham, Secr tary-treasurer; Thos. Downey, director of pub licity; E. H. Charlton, musical director; Tho Fennell, Oranist; Wm. A. Donahoo, projectio engineer: Geo. H. Brooks, auditor; Mis Marjorie Posey, cashier; Ben. F. Waddill, d rector of art.



Entrance of the Columbia theatre, Baton Rouge, La., is on the old Doric style of architecture

Convention Dates Change

Due to the fact that the convention of th Society of Illuminating Engineers at Rocheste was the same dates as the Society of Motio Picture Engineers the dates for the Society c Motion Picture Engineers convention has bee changed to October 31, November 1, 2 and It will be held in the Hotel Statler in Buffal on these dates.

Completing Dowagiac Theatre

The Larkin Theatre is erecting a $100 000 moving picture theatre at Dowagia Mich. The theatre will have a capacit of 1,000. It will be completed on Decen ber 24.

Advertise Fire Prevention Week On Your Screen

Progress and Prosperity
DEPEND UPON POWER'S

POWER'S PROJECTORS

AND

POWER'S G. E. LAMP

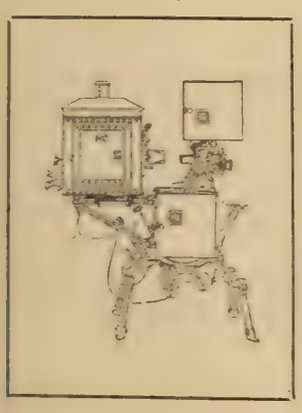
HAVE BEEN USED

FOR THE

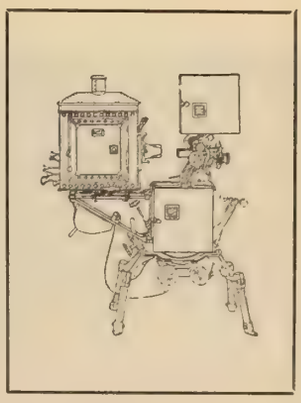
PREMIERS AND RUNS

OF THE FOLLOWING

HIGHLY SUCCESSFUL PRODUCTIONS



"Four Horsemen"
"Queen of Sheba"
"Over the Hill"
"A Connecticut Yankee"
"No Woman Knows"
"Three Musketeers"
"Little Lord Fauntleroy"
"Old Nest"



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Test Out Your Fire Hose This Week

Ohio Exhibitors Transfer Their Motion Picture Activities to Athens, Greece

Gus Russellis, Their Projectionist, Visits U. S. to Study Mechanism of Simplex in Factory

Fourteen years ago, John Pekras and Melto Phelos, who owned and controlled the extensive chain of "Paradise" confectionery stores in the Buckeye State, opened their first motion picture theatre in Elyria, Ohio. Less than a year ago, the Strand American, Dreamland and Colonial theatres in that same city, were sold to Owen Bannon by these two energetic men who not only stood out in confectionery circles, but in the Ohio group of exhibitors as well.

One of the reasons for the selling out of their theatre interests lay in the fact that Mr. Phelos had made a pilgrimage to his home in Athens, and while there had sensed the tremendous possibilities through the application of American methods of film distribution and exhibiting. The result of this survey is found in the formation of the Pekras & Phelos Film Company with offices at No. 1 Platia Kolokotronie, Athens, with a First National exhibitors franchise, together with a Simplex Projector franchise for Greece. This company has already spent some $900,000 in acquiring theatre properties in Athens which represent three houses with seating capacity of several thousand each.

In order that the very best possible service may be rendered to Simplex users in Greece, the Messrs. Pekras and Phelos arranged that their projection chief, Gustavius Russellis, should spend some time in the mechanical department of the Simplex factory. Mr. Russellis was for many years in charge of projection in the theatre circuit in Elyria, and is rather proud of the fact that he operated the very first Simplex to be installed in the State of Ohio many years ago.

Gustavius Russellis, projectionist of Athens, Greece, who has been studying the Simplex machine at the Precision Company's factory

Mr. Russellis spent nine days in all at the Simplex plant, and when he sailed last Wednesday on the Greek Liner "Acropolis," he carried with him, not only four complete Simplex machines and a most extensive collection of tools, jigs, and parts, but the wealth of knowledge gained first hand through his intensive course with the Simplex experts in the many departments which help in producing the well-known Simplex products.

MOVIE LOCAL 182
NICHOLAS POWER CO. 90 GOLD ST. NEW YORK
Manufacturers of the World Renown POWER'S CAMERAGRAPH
HIGH INTENSITY ARC MACHINE - A SURE WINNER
SUPPLY CO. 49 Church St. SOLE DISTRIBUTORS

Float of Local 182, bearing Powers machines, in the Labor Day Parade at Boston, Mass. The new Aris theatre at Erie, Pa.

Indianapolis to Have New House

Stegemeier Brothers of Indianapolis, Ind., are ready to start their $175,000 Terrace theatre, which will be located at 17-19 North Illinois street, Indianapolis. The house will be completed early in the spring. The theatre will have a frontage of forty-four feet and will be 120 feet deep. It will have a seating capacity of 1,200. The auditorium will hold 500 persons. The projection booth will be suspended from the roof to avoid taking up room that can be used for seating space. The front will be made of glazed terra cotta and will be well illuminated with flood lights. A restaurant will be in the basement of the building. The house will be leased to the Central Amusement Co. Vonnegut, Bohn and Mueller are the architects.

Plan $250,000 Theatre Building

Comuntzis Bros., Morgantown, W. Va. are planning to erect a $250,000 theatre office, and store building in that city. The house will hold twelve-hundred people The building will hold a four story and basement department store, and will have a three story and basement wing fronting on another street. Carl Reger is the architect.

Now a Benedict

Announcement has been made of the marriage of Joseph Cole Moulton, a member of the Society of Motion Picture Engineers, to Miss Marie Andrews. The ceremony took place on September 3, 1921

Exhibit G. E. Lamp on Float

The float of the Nicholas Power Company used in the Labor Day parade by Movie Local 182 I. A. T. S. E. was arranged by the Exhibitors Supply Company, Boston, Mass., distributors in the locality and other New England district of Power's Projectors. This float has special interest because of the fact that it is the first public exhibition by any of the Locals of the new Power's G. E. High Intensity Arc Lamp.

Clean Up—Fire Prevention Week—Clean Up

A New Booklet on a New Subject

"The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen"

Prepared by the Kodak Research Laboratory
Published by the Eastman Kodak Company

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter –a program for example—can be read without eye-strain even while the picture is on the screen.

The booklet is free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Test Your Exit Bolts Every Week

Sioux City Proud of the New Garden Theatre; a Model for a Small House

The citizens of Sioux City may well be proud of the new Garden theatre devoted to motion picture features, recently opened by Sam. Lippman of that city.

For a theatre of its size, it is one of the most up-to-date in the city in all of its appointments especially with respect to the comfort of its patrons.

Mr. Lippman has installed a heating and cooling system entirely new in that part of the country, which consists of a large ventilating duct six feet square leading from the operating room level to the roof, where there is installed a five foot fan, operated from a 7½ H. P. motor.

In the summer this fan is used to draw in cool air and circulate it through the auditorium and in the winter, this same fan, by having a single radiator arranged below it, circulates fresh warm air. In this way the theatre is kept uniformly cool in summer and uniformly warm in winter.

The auditorium is approximately 35 feet wide x 110 feet long with a distance from the projector to the screen of 95 feet. The Minusa Gold fibre screen is 9 ft. x 12 ft. in size. The seating capacity is 235.

The projection room, unlike those found in many other theatres, is roomy, there being ample space for three projectors and one spot light and for the generator.

At the present time two projectors are installed and a Hallberg motor generat

The complete equipment of this theat was furnished by the United Theat Equipment Corporation.

Sioux City is proud of its model Garden Theatre. Although seating but 235 persons, it is thoroughly modern in its seating, ventilating and projection room equipment.

New Method of Handlin Waiting Patrons

A change in the method of handling t patrons of the Palace Theatre is und consideration by I. Libson, who stated th he is awaiting the arrival of plans befo making a definite announcement of the i novation.

The scheme provides for utilizing vacant store room east of the present lobl as a part of the entrance to the pl house. The existing ticket arrangeme would be maintained and the extra spa to the east would form a waiting room f patrons while waiting to enter the theat Under existing conditions waiting patro are exposed to the weather.

Powers G. E. Lamp in Kansas City

The new Power's G. E. high intensi arc lamp was given its first try out in t Kansas City, Mo. territory last week a pronounced a wonderful success by t management of the Isis Theatre, one Kansas City's largest suburban houses.

Indianapolis to Have $350, 000 House

Plans for a $350,000 motion pictu community theatre to be erected on t north side of Fall Creek Parkway, b tween Delaware and Talbott streets, I dianapolis, Ind., were announced recent W. T. Petty, Don T. Strode and John Bookwalter are behind the project. T entire block will be used for a house whi will seat 2,000. The theatre will be brick, according to the plans being p pared by Herbert Bass, architect.

Fire Prevention Up to Exhibitors

(*Continued from page* 1897)

movie theatres have the opportunity make Fire Prevention Week remember every week of the year. They also ha the responsibility to do so and, we l lieve, will discharge that responsibility

Plan Movie for Revere

Joseph Miller of School street, Bost Mass., has plans for the erection of a $5 000 theatre at Shirley avenue, Revere, seat 1,200. The house will be of bri

Advertise Fire Prevention Week On Your Screen

150 Theatre Fires Every Year

Unless your theatre is really fire-safe you can see how you are gambling with human life.

That so few lives are lost through theatre fires is a real tribute to the foresight of theatre owners who have **built the fire menace out of their theatres** with true fire-safe construction, such as concrete.

Fire Prevention Week starts October 1. If your theatre is built of fire-safe concrete, show a slide daily, giving your patrons that message

Let every day be Fire Prevention Day in **your** theatre.

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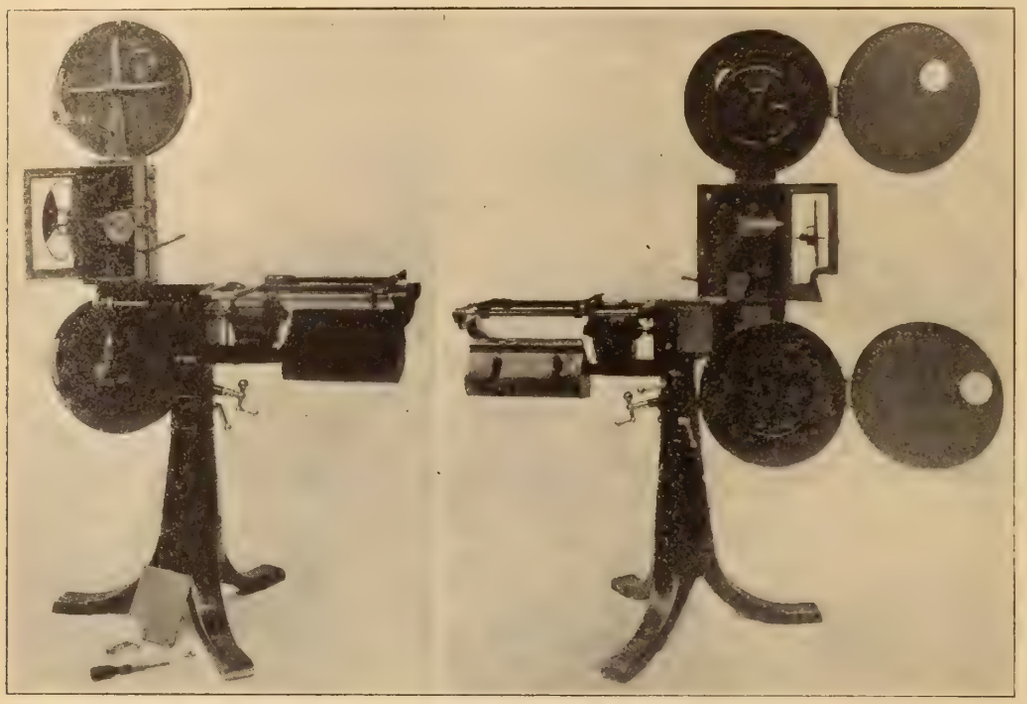
Clean Up—Fire Prevention Week—Clean Up

Projectionists Attend Demonstration of New Machine

John Doherty, Inventor of "Peerless Projector," Tells of Its Features

Demonstration of a new motion picture machine "The Peerless"—was given by the inventor, John Doherty, an expert machinist, before an audience composed mostly of members of the International Projection Association at midnight, September 23, at the projectionists club rooms at 437 East One Hundred and Forty-Fifth street, New York City.



The new Peerless projector, a demonstration of which was given by developers

A number of features are embodied in the Peerless, the developers claiming that it will make a big appeal to projectionists. John Doherty is patentee of the new machine, and with him is associated as developers Arnold Tyroler, Joseph La Via, Dominick De Caro, and George Mayer, all men who have been affiliated for many years with the motion picture industry.

In speaking of his Peerless Projector, Mr. Doherty said:

"The ever increasing popularity of the silent drama has brought to the fore, innumerable contrivances designed for the express purpose of bettering projection. The market will be blessed with the latest exploit in this direction, 'The Peerless Projector,' which marks the culmination of years of experimenting. Here at last is a machine designed for the projectio ist. Simplicity in its entirety, it boa of the unique feature of unit constr tion. It has elevated operating from asperation to pleasure, and gives audience a picture as near perfection possible.

"The Peerless Projector can threaded in half the time it is required thread present standard makes. T Geneva movement which works on eccentric bearing, is contained in an tight steel casing bathed in oil at all tim The entire unit is easily removable turning two screws and just as easily placed. The shutter is driven direct fr the cam shaft. The construction of head involves the use of only eight ha ened steel gears. The simple lens shutter adjustments are easily accessi and are constructed for the convenience the operator. The head is divided i two parts, known as the film chamber the gear chamber. The entire mechan can be oiled through six valves on top of the head casing. Both chamb are visible to the eye at all times thro glass doors permitting easy access to part thereof. Each sprocket revolves jacent to double rollers, and the simpli of threading, reduces this operation one half the time required with any ot machine on the market. An alumir trap door between the aperture lens, allows cleaning of film and fran without interference to the shutter. adjustable cradle with removable ten shoes is so placed as to make the P ess Projector absolutely fire proof. framing device working in conjunc with the shutter, eliminates the possib of breaking the synchrony between t two important adjuncts. A feature worth noting is the absence of chains belts.

"The speed device, an important fa in modern projection, is driven di from the motor which in turn drives main shaft in the head, and at the s time controls the take-up device. unit is housed in a dust-proof case, while it may be easily removed, has additional feature of starting and stop the mechanism without jarring.

(*Continued on page* 1914)

Will You Be There?

ANNUAL meeting and election of officers of the Society of Motion Picture Engineers will be held in Buffalo, N. Y., October 31, November 1, 2 and 3.

Bigger and better than ever! That's the slogan and you can bank on its being true. A bumper turn out of motion picture men will be on hand.

If we could tell you the value of the many wonderful papers that will be be read, you would write for your reservations in the Hotel Statler right away.

Also, the entertainment feature has not been overlooked. A mighty fine banquet and theatre party have been arranged.

Watch the NEWS each week for details.

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1 Hallberg 20th Century Generator 220 Volt Single phase 70 amp. @	315.00	
1 Hallberg Old Type Generator 220 Volt 60 cycle single phase 60 amp. @	225.00	
1 Simplex Projector perfect condition @	275.00	
1 General Electric Motor Generator 110 or 220 Volt 60 cycle single phase, list price $920.00; guaranteed like new for 1 year; capacity 100 amp. for 2-50 amp. lamps at the same time	650.00	
3 New Caille Ticket Choppers, white enameled top and base mahogany finish list at $100.00, our price	75.00	"
3 New Mahogany Ticket Boxes, white enamel top and base, list at $75.00 each, our price	55.00	"

Prices quoted are F. O. B. New York City and subject to prior sale.

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729 Seventh Avenue 6th Floor New York City, N. Y.

Advertise Fire Prevention Week On Your Screen

McMahan and Jackson Reopen Pantage

Resplendent in its new scheme of decorations, the Lyric theatre, Cincinnati, under the auspices of McMahan and Jackson, opened its doors Monday for a season of Pantage's vaudeville attractions and photoplay features. Everything that can conduce to the comfort, convenience and enjoyment of the patrons apparently has been provided in the renovated playhouse. Bright, cheery combinations of color have been achieved, and the rest rooms for women and smoking room for men are fitted in artistic, yet utilitarian, style, that makes them most inviting. The changes in the lighting effects also add to the effectiveness of the attractive atmosphere.

Floral offerings from many friends and well-wishers of the new management filled the lobby and the foyer. A simple, but impressive dedication ceremony was conducted by Miss Paisley Noon, one of the headliners on the vaudeville bill, who, with a group of handsomely costumed girls from her musical revue, paraded through the lobby just preceding the hour of opening, scattering flowers left and right. Many persons prominent in the civic, business and professional life of the city were invited to be guests at the premier performance.

The rise of I. W. McMahan and Jerome M. Jackson in the theatrical world of Cincinnati to ownership of the new Lyric theatre reads like fiction. In 1904 Jackson was an itinerant moving picture showman, giving performances at Chautauquas and elsewhere. About the same time McMahan was running a little theatre in Covington, Kentucky, where he sold and took tickets and also sang a song during the intermission. McMahan and Jackson met accidentally, and their talk resulted in a partnership and a determination to invest their combined cash, $700, in a theatre on Fifth street, between Race and Elm streets. In this venture McMahan was ticket taker and Jackson the operator. "On our investment of $700 we made nearly $1,000 a week between us and later were able to sell out at a good price," said Jackson. Eventually they took up the film exchange business and prospered. Time went on and they bought the Gifts theatre, as well as a number of smaller houses scattered about the city. Their venture into combined vaudeville and features is their latest undertaking.

Jackson, although but 35 years old, ranks as the pioneer motion picture man of Cincinnati. He and McMahan were the first to buy a big feature picture in this city. It was "Neptune's Daughter." And in less than six months they cleared $40,000 on the picture. McMahan is well known among local exhibitors, having for some time served as President of the Greater Cincinnati Exhibitors' League.—*Adams.*

Tivoli, New York, Opens

The handsome Tivoli theatre, Eighth avenue and 50th street, New York City, opened recently, with Charles Ray in the First National attraction, "Scrap Iron," as the initial film feature.

The Tivoli, owned and operated by the Consolidated Amusement Enterprises, of which Lawrence S. Bolognino is general manager, has a seating capacity of 2,000 in the theatre proper with an unusually attractive roof garden that seats a thousand more. The entrance and beautiful and spacious lobby are on the Eighth avenue side and built around the theatre on both Eighth avenue and 50th street are apartments and stores.

The Tivoli is without doubt one of the most attractive theatres in the city. It has made a most pleasing change in the section where it is located. Every known modern convenience and comfort for patrons has been installed. A heating and cooling system operates from the roof, insuring fresh air, hot or cold, as the season requires.

The policy of the Tivoli will be feature photoplays, orchestral music and Grand Opera soloists. In addition a large organ has been installed.

At the opening performance many public officials, people well known in New York's theatrical life and motion picture stars were in attendance. Among them were Betty Blythe, Louise Huff, Mabel Normand and Sigrid Holmquist, known as the Swedish Mary Pickford.

Isis Changes Hands

The Isis theatre, which has been used at intervals as a motion picture house, has been leased, together with the entire building in which it is located, by George W. Wood, a realty dealer and resident of Coronado. It is announced that the theatre will be completely renovated and equipped with the latest modern features. It is planned to open it about the first of the year under a new name, not yet selected.—*Wright.*

GOVERNMENT REGULATION ADMISSION SIGNS
PROVISIONS OF REVENUE ACT OF 1918 CONCERNING TAX OF ADMISSION

Art. 56, SIGNS TO BE POSTED.—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted at the outer entrance and near the box office, one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

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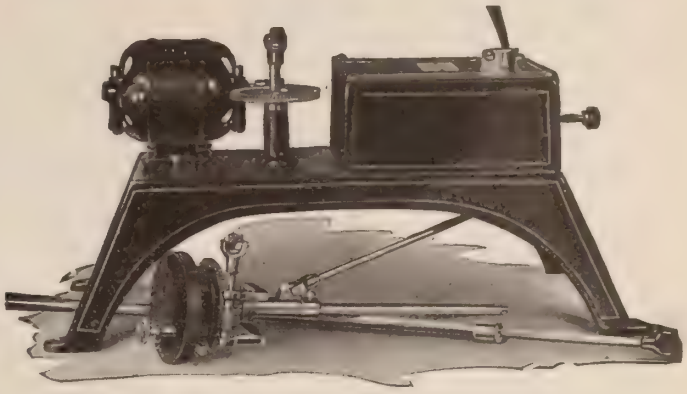

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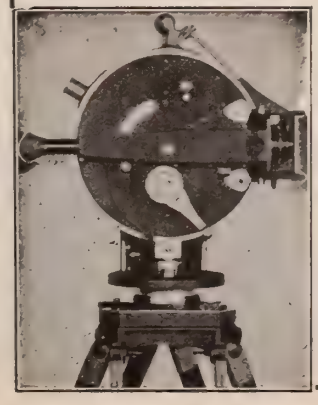

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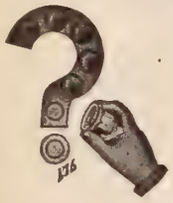

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Projectionists See Demonstration

(*Continued from page* 1910)

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"The entire mechanism is mounted on an artistic pedestal, built on the principles of a gun carriage which may be depressed or elevated at a 45-degree angle with the horizontal. By means of a ball lever the machine may be turned in a complete circle.

"In outward appearance, the Peerless projector ceases to be a commercial product—it becomes a work of art. Japanned in steel gray and black, trimmed with polished nickel parts and displaying lines of grace which at the same time accentuate its rigid construction, it impresses even the skeptical observer that it has come to stay."

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Feature Subjects of Short Length

" Judgment "

ix Reel Drama Based on Victor Hugo's " Mary Tudor "—Released by World Film Corp.)

JUDGMENT " might well be called a sequel to " Deception," since it is a celluloid depic-n, with certain dramatic license, of that por-n of the life of Mary Tudor, daughter of ıry VIII, relating to her historical romance n an Italian adventurer and the intrigues of English Court of the period of Queen Mary's n as the English sovereign.

he picture is of foreign manufacture as " Deception," but it lacks the spectacular lities and the comedy incident that char-rized the Lubitch production, and in conse-ıce suffers in comparison. The feature, ever, is more than an average costume pro-ion, containing excellent suspense and be-well acted in all of the principal roles.

ne offering is presented as an adaptation of drama by Victor Hugo staged under the of " Mary Tudor," something not to be de-d, however, from the film title " Judgment." ıe role of Mary Tudor is played by Ellen ter. She gives a finished performance in rt calling for emotional acting and versa-li but the character is not a sympathetic one American audiences are apt to consider an ntified blonde haired girl who plays e " as the star. In fact this actress made a deal of a small part and demonstrates that as screen personality.

e film as it is presented to American audi-has been cut and titled by Harry Chandlee d William B. Laub. They have done rather d job especially in the titles. The words have put into the mouths of the historical cters read well and are in keeping with the of language of the day. How close they original is only a matter of conjecture f no importance.

a box office attraction " Judgment " can asured by " Deception." It is not so un-a picture from many angles but as a fol-p for this feature and to those who like cal plays it should prove interesting.

actual producer of the film is not an-d nor is the director given credit on the can version. The World Film Corpora-handling the feature.—*J. S. DICKER-*

" A Week Off "

Century Comedy—Two Reels)

author or director of this comedy has ken a leaf from Rube Goldberg as a of making an audience receptive to the ctory footage. The husband and father little domestic tale is seen getting up in rning a la one of Goldberg's crazy in-s. As the pendulum is nearing the hour a rope attached to the minute hand pulls n on a couple of eggs which are broken contents spilled into a spider. It is a ontraption, for a portable shower-bath as other novel ideas are exploited.

comedy shows patience upon the part ector who will take the pains to rig up ıg new in the shape of properties simply n audience in the right humor. When band and father is fully dressed he takes his family for a vacation at the seaside. Here is occasion to exploit the flying fish. As the character is taking a nap, some jam on the tip of his nose attracts the flies. And since flies are associated with fish regarding bait, the latter jump right out of the water and bite the hook. A bee upset father's calculations. And he rushes home. A fairly amusing comedy, though too carefully studied out to suggest any real spontaneity.—*LAURENCE REID.*

" High Life "

(Century Comedy—Two Reels)

THIS two-reeler is not so much of a laugh-producer as it is a thriller, since it features high jinks atop the steel girders of a building under construction. If it is trick stuff, the cameraman has kept the fact hidden. Enough to state that the participants, seemingly, take their lives in their hands as they cut up capers. Harry Sweet is featured. While playing around with a flivver and employing some new tricks and incidentally some of which are ripe with age, he takes his sweetheart out for a ride. His hat blows off and while he is chasing it one of the beams on which he is standing rises into the air and he accompanies it.

The rest of the comedy exploits a group of workmen who provide the comedy background for Sweet's antics. Some dexterous footwook is noticeable which coupled with some balancing stunts are sufficient to keep one in a state of suspense although the spectator has very few opportunities to find humor out of the offerin · A comedy minister is hauled into the air and a wedding ceremony brings the conclusion. An acceptable filler.—*LAURENCE REID.*

" Should Husbands Do Housework? "

(Star Comedy-Universal—One Reel)

AFTER Harry Gribbon, as a young benedict, gets through messing up his wife's house, and revealing that he will never be a fit subject for housemaid's knee, it is safe to say that the question asked in the title may be answered with a positive "No!" Harry bets the pretty Laura La Plante, acting as the wife, that he can do her housework in thirty minutes or forfeit $100. He has a tough time with the eggs since the fruit from the chicken coop are unduly elusive. He spoils the breakfast and attempts to cheat by employing the janitor to hasten forth and purchase meals for three. The clock ticks off its thirty minutes and Harry loses. Miss La Plante has a good time showing a wonderful dental smile over his foolish wager. Gribbon is comedian enough to put this one-reeler over.—*LAURENCE REID.*

" The Beggar Maid "

(Short Subject Based on Tennyson Poem, Produced by Triart Pictures, With Fan Magazine Beauty Contest Winner in Leading Role)

"THE BEGGAR MAID," suggested by the Tennyson poem of the same name with Mary Astor, a Shadowland, the fan magazine, beauty contest winner, is presented at the New York Rivoli theatre, this week.

The picture is an artistic combination of a romantic drama and scenic notable for its photography, wonderful scenic locations and in the personality and classic beauty of its leading character, Miss Astor.

Unlike most beauty contest winners Miss Astor possesses much besides her good looks. She has a grace of movement, a faultless stage presence and that indefinite something that makes her image on the screen seem more than just a contrast in black and white against the silver sheet.

The requirements of the part of the English maiden who is loved by the young lord of the manor, are few, especially as to the matter of real acting but as far as the role goes Miss Astor could not have been excelled by the most talented star the films have ever revealed.

" The Beggar Maid " as a feature lacks punch, probably will never prove a universally popular film but this will not be the star's fault. She bears all the evidences of being a " find."—*J. S. DICKERSON.*

" The Ne'er to Return Road "

(Two-Reel Dramatic Feature, Produced by Selig-Rork and Released by Educational Film, Inc.)

SELIG-RORK present as their third dramatic feature in short length space " The Ne'er to Return Road " adapted from a Lambs Gambol prize winning play by Mrs. Otis Skinner with Wallace Beery in the principal role, that of an escaped convict, who tells the story of how he came to be sent to prison to the mother of the man he had killed, without knowing her identity.

The picture hardly measures up to the previously released two reelers but it is still far ahead of the average dramatic short subject, not only in the story told but in the way it has been produced.

Mr. Beery is an excellent type for the role of the convict and as for his ability to put over such a role, that goes without saying. The supporting cast is made up of well known players. The roster includes Jack Mulhall, Walt Whitman and Margaret McWade.

The feature is melodramatic in its make-up and is told by a series of fadeouts, illustrating what the convict is relating to his benefactor, the mother of his victim.—*J. S. DICKERSON.*

" Exit Quietly "

(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

BOBBY VERNON and Vera Steadman furnish the youthful aspirants to married bliss, about whom the fun is centered. Starts right out with the arrival of a hat the prospective bride has sent to the home of her fiance, that he may pass upon it. Just at that moment, another girl, trying to elope, but pursued by the police appeals to the young man for assistance. Evidently he had already learned not to tempt his prospective bride to temper, through jealousy. He does his best to side track, but the girl borrows the new hat, just as the owner is approaching, and she, misunderstanding, runs home to father, declares her fiance is already married and father would be revenged. When the youngster endeavors to explain, he is thrown out, bodily; he tries often and upon all occasions, but in the end a confession of the trouble maker, who is at last a " Mrs." clarifies the situation and all ends happily. Locations furnish opportunity for attractive exteriors. A costume ball, also calls for unusual interior.—*LILLIAN GALE*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the report from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 21, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ACTION (UNIVERSAL) HOOT GIBSON.....SEPT. 10
"Action melodrama lives up to its title."—M. P. News.

AFFAIRS OF ANATOL, THE (DE MILLE-PARAMOUNT) SPECIAL CAST.....SEPT. 24
"A Knockout—Undoubtedly De Mille's Greatest."—M. P. News.

AFTER YOUR OWN HEART (FOX) TOM MIX.....AUG. 20
"Humor and new gags make this quite interesting."—M. P. News.
Exhibitor Comment—"Ordinary offering, but pretty fair business due to Mix fans." "Average quality; fair business."

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

AT THE END OF THE WORLD (PARAMOUNT) BETTY COMPSON.....AUG. 27
"Disappointing melodramatic romance, but may slide by."—M. P. News.
"Very fine entertainment. Splendid two weeks' business. Great story, cast and settings. 100 per cent. satisfactory." "Big returns on this fine picture." "Cooler weather and popularity of Betty Compson here were responsible for a good week's business." "Drew well on account of star. Not an unusually good offering, however." "Very good feature and on which we had fine business."

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEATING THE GAME (GOLDWYN) TOM MOORE.....SEPT. 17
"Fortune hunter" idea developed into fine entertainment."—M. P. News.
Exhibitor Comment—"Tom Moore scores again in this picture. Excellent box-office attraction, and we played to good business." "Had good business on this production. Seemed to please. Fine picture."

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business." "Dorothy Dalton fans sadly disappointed with this last production of hers."

BEYOND (PARAMOUNT) ETHEL CLAYTON.....SEPT. 17
"Spiritualistic propaganda grafted to 'Enoch Arden'"—M. P. News.

BIG GAME (METRO) MAY ALLISON.....AUG. 20
"Fairly interesting picture for May Allison."—M. P. News.

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.
Exhibitor Comment—"Everyone liked this comedy drama." "Average business."

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED.....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK SHEEP (CHAUDET-HURST-PINNACLE-STATE RIGHTS) NEAL HART.....SEPT. 17
"Western with Neal Hart makes good program offering."—M. P. News.

BLOT, THE (LOIS WEBER-B. F. WARREN CORP.) SPECIAL CAST.....AUG. 27
Miss Weber builds up-to-the-minute, entertaining picture."—M. P. News.
Exhibitor Comment—"Good picture with entertaining story, but business fell off a little owing to the return of the heat wave." "Well acted picture with well sustained interest throughout which pleased our audiences. Played to excellent business."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months." "Fine picture. Business unusually good for this time of the year." "Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BROKEN SPUR, THE (BEN WILSON-ARROW) JACK HOXIE....SEPT. 17
"Scenic values add to average western."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST.....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average." "The old double role turns up once more, and is not handled any better than usual. Picture has some good settings, and a fair plot. An average picture and box office attraction." "Why did they 'star' Doris May in this? She was merely a supporting lead, and not much of that." "Average production to average business." "This one is above the average."

BURN 'EM UP BARNES (MASTODON FILMS, INC.) JOHNNY HINES.....SEPT.
"Melodramatic farce furnishes entertainment and couple of thrills."—News.
Exhibitor Comment—"With Johnny Hines here in person, this picture cleaned up big. Hines probably was the big attraction, although his first picture is a breeze affair, with plenty of laughs."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW.....JUNE
"Little entertainment in this weak and sugary story."—M. P. News.

CAMILLE (NAZIMOVA-METRO) NAZIMOVA.....SEPT.
"Nazimova's best bet since 'Out of the Fog.'"—M. P. News.

CAPPY RICKS (PARAMOUNT) THOMAS MEIGHAN.....SEPT.
"Good audience picture with some excellent comedy sequences."—M. P News.

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY
"Genuine Venitian backgrounds compensate for talky picture."—M. P News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape." "This one pleased my audiences, but did not draw." "Fair. Not as good business as I expected. Just cleared expenses."

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG.....JUNE
"Interesting picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Star put it over. Did pretty good business." "Really Clara Kimball Young's most brilliant play. Did good business." "Great story—big business."

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY
"Dream formula furnishes hectic melodrama for Russell."—M. P. News

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY
"Easily obvious picture carries mild interest."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE
"Good acting in this ordinary western."—M. P. News.
Exhibitor Comment—"Fine business and picture seemed to entertain." "Fair picture. Business ordinary."

COLORADO PLUCK (WILLIAM RUSSELL).....MAY
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST.....JULY
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.
Exhibitor Comment—"Pleased our audiences and drew good patronage

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY
"Fails to come up to expectations."—M. P. News.
Exhibitor Comment—"Very good picture and did a good business." "Ver good feature, with excellent receipts." "Drew an average attendan for a week's run." "Commonplace offering, but did pretty good bu ness because Thomas Meighan has friends." "A good picture, w liked by patrons and attracting excellent business." "Fair producti with average business." "Pretty good picture. Good business co sidering weather and street car strike." "A very mediocre productio Failed to please even the Meighan fans." "Well written story and very interesting insight into small town life. Good cast, excellent su port. Meighan is very popular and has such a shy, unaffected mann that makes one unconscious of his acting. Picture has been well ceived. Business good."

CRAZY TO MARRY (PARAMOUNT) ROSCOE ARBUCKLE.....AUG
"Arbuckle returns to slapstick and provides much humor."—M. P. New
Exhibitor Comment—"One of the best Fatty has put over in five ree but they prefer him in two reels." "Roscoe Arbuckle scored once mo in this feature, which appealed to our patrons and did excellent busines "A great big hit. Very successful and did a very fine business on 1

CUP OF LIFE, THE (INCE-ASSOCIATED PRODUCERS).....SEP
"Colorful and interesting in every department."—M. P. News.

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG
"Average program picture on a heart interest theme."—M. P. News.

DAUGHTER OF THE LAW, THE (UNIVERSAL) CARMEL MYERS.AUG
"A particularly good melo well worth seeing."—M. P. News.
Exhibitor Comment—"A very good picture with fair box office valu "Fine picture which brought good business."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JUL
"Good story, well worked out, gives Harry Carey many opportunities." M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JUL
"Conventional and highly complicated domestic drama."—M. P. News

Box Office Reports continued on page 1918

"THE GREAT IMPERSONATION"

(Paramount)

Highly Involved Story Based Upon German Spy Formula

THIS feature looks like an echo from the past with its plot based upon the German spy formula. All the familiar trimmings and trappings are woven together in a highly intricate pattern which carries its characters over two continents and half a dozen cities. Perhaps the sponsors feel justified in renewing our acquaintance with the machinations of Wilhelmstrasse in view of the fact that the war is over and that the song of hate is more or less silenced against our erstwhile enemy. In all likelihood, the author wrote the story during the height of the struggle since he has taken pains to emphasize all the dread characteristics of the Teutonic people.

Dismissing the ethics of his indictment and judging the picture on its merits we cannot say that it offers anything extraordinary in the shape of entertainment. The story is cluttered up with a mass of detail and extraneous sequences and peopled with a host of characters many of which are so wholly out of place that they retard the action and confuse the spectator. It seems to have been the director's idea to keep the onlookers so mystified that he would be unable to penetrate the plot. But he defeats his own purpose because many of his figures are robbed of all intelligence as the action progresses.

It is a story of two men, one an Englishman, the other a German, both of whom, as the first scene is flashed, are living under the same roof as Oxford undergraduates. These men bear a marked resemblance to one another. The German goes to Africa and goose-steps about waiting for "der tag." So far, so good. It is when the Englishman migrates to the same country and is rescued by the other that the picture starts on its strange cycle—a cycle that involves the Britisher's insane wife, her crazy governess, the latter's demented son, knockout drops, the German war lord, secret codes, Viennese love intrigues, stolen papers and what not before the jumbled ideas are pieced together and the spectator discovers (if he has any intelligence at all) that the hero must be the Englishman and that he is the great impersonator.

The flash-back is resorted to so that one may learn how the Britisher double-crossed his enemy and returned to rid the country of its nest of foreign spies. The picture sags in the middle because so much attention is paid to a series of counterplots—most of which concern the demented characters. There is very little suggestion in the development of the action and the figures become aggravating after a while because of being involved with so much mystery. The sets are elaborate, though not a few are over-dressed. The picture is likely to please fairly well up to the point where the spy fails to live up to his profession. The mere fact that he sort of loses interest gives away his identity before the proper time.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Sir Everard Dominey / Leopold Von Ragastein ..... James Kirkwood
Rosamond Dominey ..... Ann Forrest
Duke of Oxford ..... Winter Hall
Duchess of Oxford ..... Truly Shattuck
Princess Eiderstrom ..... Fontaine La Rue
Gustave Seimann ..... Alan Hale
Dr. Eddy Pelham ..... Bertram Johns
Dr. Hugo Schmidt ..... William Burress
Roger Unthank ..... Cecil Holland
Mrs. Unthank ..... Temple Pigott
Emperor William of Germany ..... Lawrence Grant
Prince Eiderstrom ..... Louis Dumar
Prince Terniloff ..... Frederick Vroom
Princess Terniloff ..... Florence Midgley

By E. Phillips Oppenheim.
Scenario by Monte M. Katterjohn.
Directed by George Melford.
Photographed by William Marshall.

PRESS NOTICE—STORY

A picture of startling intrigue—a picture which weaves a skein of mystery due to its international atmosphere—a picture of stirring adventure and tragedy and exciting moments—that is "The Great Impersonation," adapted by Monte M. Katterjohn from a novel by E. Phillips Oppenheim, and directed by George Melford. "The Great Impersonation" is a story which proceeds with an adventurous line of action from the introductory scene and fascinates the spectator because of its rich play of dramatic events. Intrigue, jealousy, hate, vengeance, adventure, romance, sentiment, pathos—these elements are all associated in making this a picture certain to kindle the imagination. "The Great Impersonation" permits James Kirkwood to enact a dual role with finesse and poise. The picture appears next ———— at the ————.

SUGGESTIONS

If you are a trifle afraid of the German spy picture at this time it would be well not to analyze the plot or go into detail regarding it. Simply state that it is a picture which carries international intrigue which takes the spectator over two continents and furnishes him with plenty of intrigue, adventure, surprises and appealing moments of romance. Describe it as a highly interesting adventure story which is calculated to make the pulse beat faster. Play up the cast. It is composed of many celebrated and talented players. Also play up the author and director who are responsible for many fine attractions.

"A MAN'S HOME"

(Selznick)

Will Enter the Class of Exceptional Pictures

A NEW type of home picture is presented in Selznick's "A Man's Home," which carries such powerful, human strokes and realistic touches, and which builds with ever increasing suspense because of its rich array of dramatic clashes, that it is entitled to a place among the exceptional features of the year. It appears to be not only Selznick's triumph, but an individual triumph for the director, the adaptor and the several members of a perfectly balanced cast. Not a few will say that "A Man's Home" is entirely original in conception and treatment. Certainly what is offered in theme and characterization seems like something new when one takes into consideration that the screen has become surfeited with stories of white-haired mothers and their brood of children, whose purpose it is to bring pathos into their lives.

The walls of an average wealthy man's home are leveled and one discovers that the search for the illusion called happiness is just as keen as in the home of the work-a-day neighbor. Also that his family is equally as human. The husband and father is engrossed with business affairs. He has climbed to his station through sheer pluck and determination. His wife, however, suffers from neglect and in her eagerness to find pleasure encourages the friendship of "fast company." There is no planting of characters; no stressing of sentiment is emphasized. The figures are genuine and human and their conversation is natural. No single character dominates the action. Each figure has its definite place and the clash of events gives each a commanding position in the drama.

The keynote of the husband's speech is "Leave everything to me. I'll arrange it in my own way at the proper time." It is the keynote of the story as well, because the financier feels competent enough to straighten out the complications when in reality he is making a mess of things by assuming too much for granted. The sequences are perfectly dovetailed. The romance is deftly introduced through a conflict introduced by means of the youth asking the father for his consent to his daughter's hand. But when the wife comes home and brings her parasites with her the picture takes on a force which is undeniably dramatic. Will the false friend conquer? That is the idea conveyed and which stimulates a curiosity measured in terms of the keenest suspense. That they fail is due to the trusting attitude of the wistful-eyed daughter who disarms the adventuress. There are no convenient situations or any recourse to arbitrary development.

"A Man's Home" is a picture of invention and suggestion. Ralph Ince is to be commended for what he has wisely left out as much as for what he incorporated. He has appealed to one's intelligence. However, Edward J. Montagne has given him a wonderfully compact scenario which carries all the sure-fire ingredients—all of which are given their proper emphasis. Harry T. Morey plays the financier in his rugged, sincere fashion and at all times keeps to the rock-bed of humanity. Kathlyn Williams as his wife, Faire Binney as the daughter, Matt Moore as the youth, Roland Bottomley and Grace Valentine as the parasites—these players are not only perfect as to types, but also in the interpretation of their respective roles. The picture is technically correct.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Frederick Osborne ..... Harry T. Morey
Arthur Lynn ..... Matt Moore
Cordelia Wilson ..... Grace Valentine
Frances Osborne ..... Kathlyn Williams
Lucy Osborne ..... Faire Binney
Jack Wilson ..... Roland Bottomley

By Anna Steese Richardson and Edmund Breese.
Scenario by Edward J. Montagne.
Directed by Ralph Ince.

PRESS NOTICE—STORY

One of the most striking pictures of the season is coming to the ———— theatre next ———— when "A Man's Home" is presented. This picture is so charged with powerful, dramatic strokes, carries such an abundance of humanities, and intrigues the imagination through its clash of dramatic events that the spectator forgets time and environment and becomes associated with the characters of the story. It is a cross section of the ordinary man's home—reveals the husband and father who has succeeded in the world of affairs. He is not exactly neglectful in his attitude, though he is engrossed with business. But his wife feels the social urge. She must find pleasure no matter where it might be located. This conflict precipitates a line of dramatic action which holds the spectator in a tight embrace. The characters, the dialogue—the atmosphere—all are human. The walls are penetrated. The door is opened and the spectator becomes an attentive observer and listener.

PROGRAM READER

Manager ———— takes great pleasure in announcing that one of the exceptional pictures of the season is coming in the Selznick attraction entitled "A Man's Home" which appears at the ———— theatre for a limited engagement. This is a vital, heart-throbbing, human, palpitating, cross section of life as it is lived today in the average wealthy man's home. You enter this house and see stark drama which moves vigorously, dramatically and always appealingly. An all-star cast interprets the picture—a cast including Harry Morey, Kathlyn Williams, Matt Moore and others. Don't miss this exceptional picture.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

DISRAELI (DISTINCTIVE PRODUCTIONS-UNITED ARTISTS) GEORGE ARLISS ..... SEPT. 3
"Conclusive proof that the screen is progressive."—M. P. News.
Exhibitor Comment—"Booked for three days—played to a week of excellent business. More than pleased—it delighted."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER ..... JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST..... AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.
Exhibitor Comment—"A catchy title, which is always a big help in attracting attention. Picture better than the average and business as good as could be reasonably expected for the season." "This picture in a tie-up with Harold Lloyd's comedy, "I Do," made last week a very good business week for our house." "Good picture, but only played to average business." "Details of production beautifully brought out in old time atmosphere. Picture has been well received." "Nothing extra—scenes of women fighting are disgraceful. Didn't draw either."

EVER SINCE EVE (FOX) SHIRLEY MASON..... AUG. 27
"Fluffy story carries little interest."—M. P. News.

EXPERIENCE (PARAMOUNT) SPECIAL CAST..... AUG. 20
"Rich settings and fine cast will probably put this morality play over."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture. Business good." "Dull play in spite of the good cast. Did only fair business. Audience disappointed." "Took very well. Business fine."

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST ..... JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTER, THE (SELZNICK) CONWAY TEARLE..... SEPT. 3
"Conway Tearle drama; conventional, but failed with suspense."—M. P. News.
Exhibitor Comment—"Average picture to average business." "Very good production which brought more than usual business."

FIGHTING BREED, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER ..... AUG. 27
"Something doing every minute in this two-fisted picture."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO..... JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.
Exhibitor Comment—"Only a fair picture. Business the same." "Went over fairly well with business so so."

FINE FEATHERS (METRO) SPECIAL CAST..... JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business." "A good picture, but vaudeville competition kept the attendance down. Only an average week's business." "Fair, with fair receipts."

FOOTFALLS (FOX) SPECIAL CAST..... SEPT. 24
"Morbid murder mystery is harshly emphasized."—M. P. News.

GARMENTS OF TRUTH (S-L-METRO) GARETH HUGHES..... SEPT. 10
"Entertaining farce comedy with Gareth Hughes as star."—M. P. News

GET YOUR MAN (FOX) BUCK JONES..... JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GIRL'S DECISION, A (RAINBOW FILM CO.-STATE RIGHTS) SPECIAL CAST ..... SEPT. 3
"A Western drama that looks a good State right bet."—M. P. News.

GIRL FROM GOD'S COUNTRY, THE (NELL SHIPMAN-F. B. WARREN CORP.) NELL SHIPMAN..... SEPT. 24
"Moviesque in plot; excellent in all other ways."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please my patrons."

GOD'S CRUCIBLE (ERNEST SHIPMAN-WINNIPEG-HODKINSON) SPECIAL CAST ..... SEPT. 17
"Picture would hit high spots with more even continuity."—M. P. News.

GOLDEN SNARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE ..... JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.
Exhibitor Comment—"Business not as good as it should have been for people like Curwood productions here." "Book for week, played three days. Business terrible. Picture not so bad." "Fair outdoor story. Warm weather a logical time to show it. Business good."

GOLEM, THE (PARAMOUNT) SPECIAL CAST..... JULY 2
"A distinct credit to the screen."—M. P. News.
Exhibitor Comment—"Excellent business, and a genuine novelty. Good drawing card."

GOOD AND EVIL (HERZ FILM CORP.-F. B. WARREN CORP.) LUCY DORAINE ..... SEPT. 24
"Attractive European star in pictorially gorgeous subject."—M. P. News.

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON..... AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.
Exhibitor Comment—"Very good picture. Pleased the patrons and comment quite favorable. Business better than the average, a portion of the credit for which should go to the merits of the picture itself and to the popularity of the star with local fans, who played well in 'The Great Moment,' as she usually does in other productions." "An ordinary picture which attracted fair business. Women liked it." "Went over fine. Receipts pleasing." "Broke house record for week. Holding over." "Above the average picture, and a good box office attraction." "High class picture which appealed to admirers of Gloria Swanson and Milton D. Sills. Did big business for week." "Fine picture which had very good business during run." "Knockout of a picture. Gloria Swanson drew well with aid of novel exploitation."

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM ..... JULY 30
"Human document on mother-faith theme."—M. P. News.

HEART OF THE NORTH (GEORGE DAVIS-JOE BRANDT-STATE RIGHTS) SPECIAL CAST..... SEPT. 10
"An old plot made thoroughly likable by action and acting."—M. P. News.

HEART LINE, THE (PATHE) LEAH BAIRD..... JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART TO LET, A (REALART) JUSTINE JOHNSTONE..... AUG. 6
"Light and sugary entertainment here."—M. P. News.

HELL DIGGERS, THE (PARAMOUNT) WALLACE REID..... SEPT. 3
"Not Reid's best, but a satisfactory offering, nevertheless."—M. P. News.
Exhibitor Comment—"Very good, played to nice house throughout week's engagement, receipts pleasing." "A picture much below the average of Reid's work. Lacks love interest essential in this star's pictures. Subject did not please." "Fair business. Picture an interesting one. Heat terrific, which hurt business of course." "Far below average of Wallace Reid productions, but attracted good business on account of star's popularity." "Good bill. Drew good business first of week, fair business last of week." "Fairly entertaining, drew usual Reid fans. Fair business." "Mediocre attraction which brought poor business."

HER STURDY OAK (REALART) WANDA HAWLEY..... AUG. 20
"Wanda Hawley picture only mildly entertaining."—M. P. News.
Exhibitor Comment—"Good little picture that got by all right." "Disappointing. Not up to standard. Business poor." "Pleasing, but Walter Hiers carries the honors."

HER WINNING WAY (REALART) MARY MILES MINTER..... OCT. 1
"Miss Minter truly entertains as a mild type of vampire."—M. P. News.

HICKVILLE TO BROADWAY (FOX) EILEEN PERCY..... SEPT. 10
"Eileen Percy's most enjoyable light comedy."—M. P. News.

HOME STUFF (METRO) VIOLA DANA ..... JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons." "Only fair picture—with business the same." "The only drawing card in this picture is the personality of the star. It is a very poor plot at best. Even the interesting details of country life did not help to put any interest into the story." "Viola Dana as a box-office attraction will soon lose out if she is starred in any more like this."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST ..... JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON ..... MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump." "Good average picture. It drew fairly good business, considering very warm season when so many of this section find it convenient to be out of the city on the Gulf beaches." "Theatre decorated to resemble log cabin in mid-winter, which had a psychological effect on crowds in hot weather. A good business all week."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

INFAMOUS MISS REVELL, THE (METRO) ALICE LAKE..... SEPT. 10
"Entertainment values are not prominent here."—M. P. News.

JACK RIDER, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS ..... AUG. 27
"Good incident in this lively western."—M. P. News.

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN..JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.
Exhibitor Comment—"Very well balanced picture. Absence of subcaptions well received, consensus being audiences appreciated trend not being broken. Receipts dandy." "No sub-titles are used, and they are not missed. Plot rather trite, but artistically developed. Drew well." "Too sombre and religious. Average business." "Originally booked for week, but was pulled off because management did not believe it would hold up for seven days. The picture is an entertaining one, however."

JUNGLE ADVENTURES (MARTIN JOHNSON-EXCEPTIONAL PICTURES CORP.) ..... OCT. 1
"Certainly a novel and picturesque film entertainment."—M. P. News.

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN ..... JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment—"Full week, but not to a full house. Material for a great comedy, but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad." "Nothing to get excited about—but cleared expenses."

KISS, THE (UNIVERSAL) CARMEL MYERS..... JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY..... JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business." "A fair attraction with ordinary business." "Of medium grade only. Receipts fair."

LAND OF HOPE, THE (REALART) ALICE BRADY..... JULY 9
"Entertaining comedy drama built around new and appealing theme."—M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

LAST CARD, THE (METRO) MAY ALLISON..... JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE ..... JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "Not as good as 'Mamma's Affair.'" "Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering."

Box Office Reports continued on page 1920

"OH, MARY, BE CAREFUL"
(Pioneer)

Snappy Titles and Madge Kennedy's Demure Personality Are Sufficient

THERE is not going to be any dispute about this picture being an ideal vehicle for the expression of Madge Kennedy's personality and style of acting. Judging from the manner in which she adapts herself to the demands of the story one may be excused for thinking it has been written with her in mind. The average spectator will catalogue it as a fluffy, but thoroughly wholesome slice of romance which despite its light character manages to entertain through five reels because of its comedy appeal and the exceptionally good titles furnished by Rupert Hughes.

The very fact that this author is responsible for the captions is evidence that it was made some time ago. Why? Because he is doing bigger things for the screen than contributing sparkling dialogue. If another reason is needed it may be found in the comparatively long skirts worn by the feminine members of the cast. Still there is no cause to be cryptic over the display of antiquated fashion. It has already been mentioned that Paris has decreed a length of skirt this season. This has nothing to do with the fluffy romance which places the star in the role of a vivacious and thoroughly captivating flirt—a role which she can express just a little better than her contemporaries of the screen. If the spectator wants to be analytical he will dismiss the story as being frail and lacking in sufficient depth to carry through five reels. On the other hand that same spectator is going to be entertained if he forgets the shortcomings of the plot and pays strict attention to Miss Kennedy.

The star is undeniably clever in the role of the flirtatious flapper who responds to every man who comes into her line of vision. She makes the part that of a delightfully appealing baby vamp—what with her wistful expression, her saucy stare and her abundance of feminine graces and poses. "Oh, Mary, Be Careful!" is Madge Kennedy's picture any way you look at it. The story, the other players, the sets—these provide just as much background for her to assert her magnetic personality. No man seems to be safe once she makes up her mind to conquer him. Skinflint lawyers, college boys, men-about-town and a host of others capitulate to her charms. She finally capitulates herself to the fellow who has a trifle more force and personality than the others. Which is about all there is to the picture. Rupert Hughes' titles are gems and most of them are rich with humor. Between reading them and watching the star frolicking with vivacious impulses, the picture manages to keep one interested. The photography carries some beautiful exteriors.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Meacham	Madge Kennedy
Morgan Smith	George Forth
Page Adams	George Stevens
Jack Lester	Bernard Thornton
Victor Chase	A. V. Drehle
Julie	Marguerite Marsh
Jeff. Putnam	Harry Fraser
Alice	Dixie Thompson
Millie Burns	Mae Rogers
Mrs. Lester	Kathleen McEchren
Bobbie Burns	Harry Myers
Mrs. Meacham	Marcia Harris
Corinne Dubois	Madeleine Dequette

By George Weston.
Directed by Arthur Ashley.
Photographed by William Fildew.

PRESS NOTICE—STORY

A vivacious story filled with romance and youth and adventure is "Oh, Mary Be Careful," which comes to the ———— theatre next ———— starring the piquant Madge Kennedy. Not since this delightful actress first became identified with the screen has she had a more ideal vehicle for the expression of her talent and personality. So well does it fit her style of acting that it seems as if it might have been written with her in mind.

As Mary Meacham, Miss Kennedy plays the part of a vivacious flirt who intrigues the imagination of every male with whom she comes in contact. She shows no partiality until she finally capitulates herself to the vigorous personality of Morgan Smith. The picture fairly sparkles with adventure and is at all times thoroughly captivating. Not a little of the picture's success may be attributed to the titles which are in Rupert Hughes' best vein. The star is competently supported and directed. George Weston wrote the story.

PROGRAM READER

She was saucy and she possessed a baby stare. And she knew how to use it. No wonder all the boys who came within her vision capitulated to her charms. There was a merry race among them as to which one she favored. Yet she kept herself whole and fancy free until—. See Madge Kennedy, the piquant, dainty star in a picture guaranteed to chase dull care away. See this captivating star who possesses one of the most delightful personalities of the screen in an ideal subject. Answer in "Oh, Mary Be Careful" which comes to the ———— theatre next ————. The star is a vivacious flirt. And she knows all the feminine tricks to capture the masculine heart.

SUGGESTIONS

Here is a picture calculated to make any audience enraptured because of its romance of adventure, its play of romance and the fact that it represents youth in its glory and charm. You might state that never has Miss Kennedy had a more vivacious role, nor one that allowed her such abundant opportunities to flash individual talent and expression. Play up its adventure and its delightful romance. Get out a snappy teaser campaign. And make a bid for the patronage of the flapper set. Describe it as a tantalizing, captivating, delightful adventure romance when youth sets out to conquer. Play up the star and mention that Rupert Hughes is responsible for the titles.

"RED COURAGE"
(Universal)

Good Type of Western Featuring the Picturesque Hoot Gibson

THEY don't make you wait very long for something to start in this Western. Before one has time to become acquainted with the arms of his chair, there is the picturesque Hoot Gibson riding his pinto pony like a mad horseman and lassoing a highwayman in the bargain. The heroine happens to be an occupant of the stage-coach and when she informs him (after a rough and tumble fight in which he is bested by his opponent) that her uncle is the mayor of an adjoining town and that she has just returned from an Eastern finishing school, Hoot moves over and buys the town newspaper. Not knowing the identity of the uncle the cowboy taunts him at every opportunity. But he has the courage of his convictions and his idea is to clean up the town by exposing its open sores through the press.

Some of the Gibson followers will be disappointed to find him living an indoor existence instead of representing the out-door man of the saddle. But the star has his work cut out for him because there is a good sample of villainy displayed by vicious characters. These figures seem to be vicious through a congential weakness—as if they were born with hard hearts. Naturally they appear quite convincing. Since Hoot realizes that he might be weak with the editorial he lifts a man of letters from the gutter and this figure accepts the responsibility of putting virtue in the town. There is a picturesque array of characters, the drunk standing out conspicuously as being a member of the old school. And there are some healthy fights offered—one of which shows Gibson tossing his opponent right through the window of the saloon.

The keen observer may notice that Hoot and his pal are elected sheriff and mayor in pretty quick order. But this is excusable in view of subsequent events. The cowboy wears his badge as if he meant business. And before the picture ends one discovers him having a great time making the "ornery critters" live up to the law. The romance does not intrude to any extent, but the girl is convinced in the final scene that the sheriff is honorable. The story is mostly episodic and there are places where the continuity is a trifle hazy. For the most part the star holds the interest, and his players keep pace with him through being good types. Joel Day as his pal, Chuckwalla Bill, looks as if he might have stepped off the driver's seat of an old stage-coach. Molly Malone and Mary Philbin provide the feminine interest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Pinto Peters	Hoot Gibson
Chuckwalla Bill	Joel Day
Jane Reedley	Molly Malone
Joe Reedley	Joe Girard
Percy Gibbons	William Merrill McCormick
Tom Caldwell	Charles Newton
Nathan Hitch	Arthur Hoyt
Blackie Holloway	Joe Harris
Judge Fay	Dick Cummings
Eliza Fay	Mary Philbin
Steve Carrol	Jim Corey
Sam Waters	Mac Wright

By Peter B. Kyne.
Scenario by Harvey Gates.
Directed by Reaves Eason.
Photographed by Virgil Miller.

PRESS NOTICE—STORY

Hoot Gibson, Universal's picturesque cowboy-star, is coming to the ———— theatre next ———— and ———— in his latest western feature entitled "Red Courage," written by Peter B. Kyne, a recognized author of short stories. This photoplay permits the star to do the things that have established his popularity—such as hard riding, quick shooting and an ability to take care of himself in the pinches, and to come up smiling if the opposition is a trifle too keen. As Pinto Peters he rescues a girl in distress and in discovering that she lives in a neighboring town he moves over and buys the local newspaper for the purpose of cleaning up the place.

Pinto has a time on his hands before he succeeds, because villainy is rife and his enemies are many. However, he succeeds by the persuasion of a healthy fist. And if this is not sufficient he uses a trigger finger. The picture carries a plentiful supply of crackling action and is capably acted by the star and his able assistants among whom are Molly Malone and Mary Philbin.

PROGRAM READER

Whoopee! Here comes Hoot Gibson, that dare-devil, jovial, hard-riding, courageous cowboy. Whoopee! He rises to remark that he aims to give you all a picture which will send you away thoroughly satisfied. Hoot has a pinto pony, a lasso and two guns. Also a checkered shirt and a quick trigger finger. Also a magnetic smile. You cannot withstand such personality. Not in this picture. Why? Because the popular Universal star is up and doing. He cleans up a town for the pure fun of excitement. You will follow his adventures with plenty of interest. So come next ———— and see the picturesque Hoot Gibson. Come and see "Red Courage" written by Peter B. Kyne.

SUGGESTIONS

Hoot Gibson is getting over. If you don't believe it all you have to do is to consult your box office reports. So you can advise your patrons that this likeable star who possesses oodles of personality and pep is coming in one of his most interesting pictures. Make mention that Peter B. Kyne is the author. You might mention that he has contributed a score of stories to the screen. Also mention the director's name and tell that Molly Malone and Mary Philbin are in the cast. The usual presentation for this type of picture might be exploited. A cowboy quartette or an expert with the lariat could be employed for a prologue. And you could put over an effective lobby display. A prologue might feature a sheriff's office or a stage coach episode.

The Index to The Complete Plan Book

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

LIFE'S DARN FUNNY (METRO) VIOLA DANA.....AUG. 6
"Fairly good entertainment here."—M. P. News.
Exhibitor Comment—"Her name drew and business was good—but many expressed disappointment." "Dance draws big here, but this picture is weak in spots. Fine business." "Viola Dana maintained her popularity in the picture. Well liked." "Splendid 'light' picture. Receipts dandy."

LITTLE LORD FAUNTLEROY (MARY PICKFORD-UNITED ARTISTS) MARY PICKFORD.....OCT. 1
"Mary Pickford's ideal picture—certainly a rare treat for her legion of admirers."—M. P. News.

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE ITALY (REALART) ALICE BRADY.....JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.
Exhibitor Comment—"Alice Brady won many new friends in this picture, which did a good week's business." "Played on a bill with 'Message from Mars,' making combination that did very good business.'

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is it just pulled a fair crowd." "Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it." "Think this one scarcely worthy of his talents, but it drew very well and seemed to please."

LOVETIME (FOX) SHIRLEY MASON.....JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.
Exhibitor Comment—"Good picture but title hardly fits it."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON.....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURING LIPS (UNIVERSAL) EDITH ROBERTS.....JULY 30
"Interesting little picture offers human touches."—M. P. News.
Exhibitor Comment—"Fairly good story, but why the title? There is no connection between the two." "The usual business on this picture which was fairly good." "An average production. Fair business."

MAID OF THE WEST (FOX) EILEEN PERCY.....JULY 30
"A weak Eileen Percy comedy."—M. P. News.
Exhibitor Comment—"A poor comedy; average business."

MAN AND WOMAN (JANS PRODUCTION, INC.) SPECIAL CAST..SEPT. 3
"Orthodox program release on 'Clothes-make-man theme.'"—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST.....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Exhibitor Comment—"Pleased very much. Would repeat. Zane Grey's name pulls business."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MAN TRACKERS (UNIVERSAL) LARKIN-HILL.....JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.
Exhibitor Comment—"Fine—fine business. Everybody liked it."

MAN WHO, THE (METRO) BERT LYTELL.....JULY 23
'Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce." "Only fair picture which did an average week's business"

MARCH HARE, THE (REALART) BEBE DANIELS.....JULY 30
"Not up to Bebe's usual high standard."—M. P. News.
Exhibitor Comment—"Nice little picture. Daniels draws well here." "Star well liked here and drew well considering hot weather and showers." "Miss Daniels is charming. Subtitles are cleverly worded."

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

MATCH BREAKER, THE (METRO) VIOLA DANA.....SEPT. 3
"The right kind of light comedy entertainment."—M. P. News.

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Appeals only to the high brow. Fair business." "In conjunction with 'Little Italy,' very satisfactory."

MIDNIGHT BELL, THE (FIRST NATIONAL) CHARLES RAY....AUG. 20
"Whirlwind finish puts over Ray's latest."—M. P. News.
Exhibitor Comment—"Undoubtedly Ray's best picture, excelling even 'Scrap Iron.'" "Considered good entertainment." "Good picture, and played to good business." "Just about a fair Ray production. Receipts fair." "A mediocre picture which brought average business." "A good picture, but fell down on week run."

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST.....JULY 30
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER.....AUG. 6
"Frail and conventional and carries no sparkle."—M. P. News.
Exhibitor Comment—"Drew fairly well. Receipts average."

MOONLIGHT FOLLIES (UNIVERSAL) MARIE PREVOST.....SEPT. 24
"Fluffy little romance presents Marie Prevost as star."—M. P. News.

MORAL FIBRE (VITAGRAPH) CORINNE GRIFFITH.....AUG. 27
"An entertaining picture with plenty of heart interest."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.
Exhibitor Comment—"An exceptionally good picture. One of the sweetest, finest films we ever saw."

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell." "Theme not new but well handled. Record breaking business." "Great picture to big business."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL.....AUG. 6
"Dull and uninteresting society drama."—M. P. News.
Exhibitor Comment—"Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much."

NIGHT HORSEMEN, THE (FOX) TOM MIX.....SEPT. 17
"Mix not at his best in this sequel to 'The Untamed.'"—M. P. News.

NO WOMAN KNOWS (JEWEL-UNIVERSAL) SPECIAL CAST....SEPT. 17
"Sure-fire entertainment in this human heart drama."—M. P. News.

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN..AUG. 6
"Good murder mystery picture evidently based on Elwell case."—M. P. News.
Exhibitor Comment—"Business fair. Picture just an average one." "Went over pleasingly. Receipts good in spite of criticism that Jewel Carmen showed up better as 'looney' actress than 'sane.'"

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....JULY 16
"Undeniably Goldwyn's greatest picture."—M. P. News.
Exhibitor Comment—"Very fine production. Did only fair business, however." "Sure did go over big and gave us great business. Splendid production." "Excellent production to big business."

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this one and we played to capacity business." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal" "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "Interesting theme. Star popular here and attendance was good considering hot weather." "A pleasing picture which brought satisfactory box office returns."

ONE WILD WEEK (REALART) BEBE DANIELS.....SEPT. 10
"Ingeniously constructed and genuinely entertaining farce comedy."—M. P. News.
Exhibitor Comment—"Good star in mediocre offering. Business fair." "Fairly good attraction and fairly good box office value."

OPEN SHUTTERS (UNIVERSAL) EDITH ROBERTS.....AUG. 27
"An orthodox picture of the 'preachy' type."—M. P. News.
Exhibitor Comment—"An average picture with the usual business."

OVER THE WIRE (METRO) ALICE LAKE.....JULY 9
"Picture starts well and loses its punch."—M. P. News.
Exhibitor Comment—"Fairly good business on this picture which is only average."

PASSING THROUGH (PARAMOUNT) DOUGLAS MACLEAN.....SEPT. 17
"Homespun story with MacLean carries enough pep and ginger."—M. P. News.
Exhibitor Comment—"The average Douglas MacLean picture—light, and with plenty of laughs. Good box office value."

PEGGY PUTS IT OVER (VITAGRAPH) ALICE CALHOUN.....OCT. 1
"Rural comedy-drama affords satisfactory vehicle for Alice Calhoun."—M. P. News.
Exhibitor Comment—"Star pleasing—nothing to story. A good style show to fair business."

PERJURY (FOX) WILLIAM FARNUM.....AUG. 27
Excellent story material marred by over acting."—M. P. News.

PILGRIMS OF THE NIGHT (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....AUG. 28
"Highly involved mystery story is rather puzzling to the spectator."—M. P. News.

PLAY SQUARE (FOX) JOHNNIE WALKER.....SEPT. 3
"Nothing to make this more than an average program feature."—M. P. News.
Exhibitor Comment—"Stars don't pull—story weak—impossible; poor business."

PRIMAL LAW, THE (FOX) DUSTIN FARNUM.....OCT.
"Dustin Farnum returns to the screen with an interesting Western."—M. P. News.

PRINCESS OF NEW YORK; THE (PARAMOUNT) DAVID POWELL.....SEPT. 1
"Uninspired story offers little interest."—M. P. News.
Exhibitor Comment—"Not a drawing picture—there is not enough action to the scenes and it lacks interest."

PRIVATE SCANDAL, A (REALART) MAY McAVOY.....JUNE 2
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Excellent business throughout run. May McAvoy is quickly establishing a splendid following for herself."

RAGE OF PARIS, THE (UNIVERSAL) MISS DUPONT.....OCT.
"Costs much, but achieves little as entertainment."—M. P. News.

"REMORSELESS LOVE" (SELZNICK) ELAINE HAMMERSTEIN...Aug. 2
"One of Elaine Hammerstein's best."—M. P. News.
Exhibitor Comment—"A good picture which did good business."

Box Office Reports continued on page 1922

"HOMEKEEPING HEARTS"
(Cameo Classics-Playgoers-Pathe)

Fairly Interesting Homespun Melodrama

HERE is a homespun melodrama which takes you right back to the farm after a melodramatic issue with crime in the city. Charles Barrell, the author, has fashioned a likely tale which carries a deal of homely qualities and which shows virtue triumphant after the manner of an old-time thriller. This is not to say that this picture is cluttered up with a supply of hokum, nor does it depend upon "give and take" action that characterized the favorite recipes of the gallery gods. Rather is it a sincere story of a misspent life, a victim of circumstances, who was railroaded to prison on circumstantial evidence and who found ultimate freedom and happiness through bringing the real culprits to justice and finding faith in himself.

The action becomes highly involved at the start and the continuity is a trifle uneven when the plot switches to the country. There is flashed a good sample of melodrama as the hero puts on his diving suit and fails to rescue a companion. His weakness for liquor spells his downfall, for he happens to be on the spot when officers discover his employer a victim of assault and theft. Here it is that the plot travels over three states and takes the spectator to a rustic spot where a vicious skinflint is endeavoring to embarrass every one with whom he comes in contact. The criminal's baby has grown into a slip of a girl. Which indicates that ten years elapsed since the introductory scene.

It seems that this hard-headed yokel is an uncle of the child and knowing that her father is a criminal he establishes him in a ramshackle hut. Meanwhile the old reprobate unloads his villainy in many quarters. Owning the only creamery in the district, he attempts to embarrass the farmers from establishing one of their own by bribing a milk inspector to pronounce the cattle unfit. That isn't all. He appropriates funds voted to the school board and closes the school. Which compels the heroine to lose her position as teacher. However, he fails to be elected as chairman. As a last resort he becomes desperate to continue his intrigue against the farmers. But the ex-convict rises to the situation regardless of the fact his daughter will learn of his former life and saves the farmers from losing their cattle. Meanwhile he rescues the skinflint from a vat of milk in which he had been tossed by the crooked inspector when they had quarreled.

The picture reveals too much detail which is so unduly stressed that action and suspense are quite eliminated. And the characters move too slowly. However, it is a fairly interesting exposition of rustic life and is well acted by Edward Grace as the skinflint (he makes the figure truly unique) and Mildred Ryan as the child. The rural scenes are realistic and rich in atmosphere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Robert Colton.....Thomas H. Swinton
Mary Colton.....Mildred Ryan
Laurel Stewart.....Louella Carr
Squire Tead.....Edward Grace
Timothy Reece.....Henry West

By Charles W. Barrell.
Scenario by Charles W. Barrell and Carlyle Ellis.
Directed by Carlyle Ellis.
Photographed by Walter Pritchard.

PRESS NOTICE—STORY

The homespun story has won an abiding place in the affections of screen patrons. Somehow the humanities of the rustic places register more sincere. The spectator finds himself nearer a tranquil mood and contentment. In "Homekeeping Hearts" written by Charles W. Barrell the screen patron will discover a photoplay which is certain to conquer him because of its simplicity, its rich humanity, its triumph of virtue over villainy, and its capital characterization—as well as the abundance of human strokes represented in the rustic atmosphere and the quaintly rural settings.

It is a picture which unfolds a series of dramatic clashes—all of which keep the spectator in a suspensive frame of mind. That villainy can be rife in the country will be appreciated by those who have lived in the city. The offering is appealing because of its pathos, juvenile interest, heart interest and sentiment. One follows the trials and tribulations of the leading character with heart-felt sympathy. "Homekeeping Hearts" will appear at the ———— next ————.

PROGRAM READER

He was sent to prison on circumstantial evidence. And during his long confinement his little baby had grown into gentle childhood. A pardon reached him one day and he traversed three states to be near his kin. And yet he wondered if she knew the plight which he had experienced. He wondered if she guessed at his heart anguish. His trial was not complete. For at every step misfortune followed him until—. But in telling more you would have no oppoprtunity to guess the denouement for yourself. So come next ———— and see the fascinating and appealing heart drama. See the rural, homespun drama entitled "Homekeeping Hearts," written by Charles W. Barrell. It will stimulate and interest you from beginning to end.

SUGGESTIONS

As this is a rural drama it would be well to put over a fitting prologue. This can be done by employing an ensemble attired in overalls and gingham dresses singing some homespun songs. You can decorate your lobby to appear rustic. Then feature it as a highly interesting rural drama which is strongly emphasized with homespun touches. Play up that the picture is unduly realistic and that it offers some new vistas of the big outdoors. Play up that it is a triumph—a dramatic triumph of virtue over villainy. Play it up as a deeply sympathetic study of broken faith and an ever abiding love. Play up its humanity.

"INDISCRETION"
(Pioneer)

Florence Reed Has Fine Acting Opportunities in This Woman's Picture

IF there is one thing in favor of this Pioneer attraction it is the fact that it should highly interest feminine patrons. Since it is based upon the engrossing theme of disillusionment after a heroine had surrendered to the blandishments of a gifted romancer, it is certain to carry appeal by the simple reason that every spectator belonging to the gentler sex will automatically place herself in the identical situation that confronts the trusting heroine. Which is certain to be a compliment to Florence Reed's emotional capabilities. So sure is her grasp upon the fundamental note of true expression—an ability to make one feel her own reactions to a situation—that the spectator is drawn into the canvas and becomes an actual participant.

The story is simplicity itself and has been used a score of times upon the screen. However, it contains those qualities that fascinate the onlooker and takes on an appeal that quite eliminates the obviousness. It is the old tale of hero worship and the verisimilitude is emphasized because it is an inherent weakness of women to give their undivided attention to a resourceful figure who has become steeped in the gewgaws of Oriental philosophy and hokum. The man in this case has lately arrived from India with a cult which has to do with worshipping the goddess of nature. He weaves his net of intrigue and the susceptible woman mistakes his real purpose through an exceptional gift of speech which on the surface is sincere, but which is based upon subtlety and flattery. He has her almost in his power and plays upon her love of mystery by showing his lavish and bizarre temple of worship, when some urge within her advises her to go slowly. She discourages him and accepts a faithful suitor. But she is unhappy until, in a dream, a revelation comes to her of the awful consequences that might have resulted had she made a false step. Which, of course, brings contentment.

The dream situation seems a trifle convenient—as if the story had spent itself and the director had employed this arbitrary touch to provide the footage. And a harrowing scene in the introductory reel could be dispensed with which reveals a brutal father punishing his wife and son with vicious blows. But this is only momentary and has nothing to do with the theme and its excellent handling by Miss Reed, Lionel Atwill as the adventurer, and Jere Austin as the faithful admirer. The picture develops its scenes in a progressive manner and is adequately staged.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Laura West, a society girl.....Florence Reed
Stephen Rhodes, the adventurer.....Lionel Atwill
William Marsden.....Gareth Hughes
Howard Hollister.....Jere Austin
Mrs. Marsden.....Margaret Seddon

By A. J. Bimberg.
Directed by Harry Davis.

PRESS NOTICE—STORY

A picture calculated to engross the attention of patrons everywhere because of its dramatic flavor and its rich characterization is "Indiscretion" which comes to the ———— theatre next ———— with Florence Reed as the star. The emotional actress who has won recognition upon stage and screen because of her exceptional talent, has in the role of Laura West, a part which demands a great deal of expression. Yet so gifted is the star in her emotional capabilities that she makes the interpretation easy. In fact she lives the part and draws the spectator right into the canvas so sure is her grasp upon the demands of the study.

It is a picture of woman's abiding faith, of a love proffered and denied—of a woman's disillusionment and final awakening to the fact that real love cannot be measured in terms of subtleties and flattery. Laura West nearly walked into danger. Yet her feminine intuition rescued her in time and brought her safely through the experience. It is a picture which permits the star to scale the heights of emotional expression.

PROGRAM READER

Laura West was love starved. No wonder that she proffered her love to an adventurer who had but lately returned from India with one of its strange cults. The fascination of the Orient was vividly brought home to her through his play of words. The adventurer seemed sincere. At least he was unique and totally unlike the men in her own station of life. Yet there was a moment of intuition when she realized the insincerity of the man. Did she hesitate or did she succumb to his blandishments? You must find out for yourself when Florence Reed appears at the ———— theatre next ———— in "Indiscretion," a picture of dramatic clashes—a picture which stimulates and intrigues the imagination.

SUGGESTIONS

You better go after the feminine patronage with this feature. It is a woman's picture from every angle. The emotional star is a favorite with feminine audiences. So play up that it shows the heart-aches—the heart-throbs of a woman who trusted mankind. Bring forth a good line of argument around the theme and state that it is bound to interest every spectator. Play up the title. It carries an appeal. For the sake of adding another angle mention the assisting players. Lionel Atwill plays opposite the star and Gareth Hughes is also in the cast. Bring out their names. Describe it as a dramatic picture which reaches the heights of emotion and which teaches a lesson in the artifices of romance.

CATCH LINES

A picture of emotion—a picture of impulses and moods—of hidden dangers—of abiding faith and shattered hopes—that is "Indiscretion" which comes next ———— starring Florence Reed.

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN ..... JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.
Exhibitor Comment—"Bryant Washburn's recent personal appearance here made him popular and, as a result, this picture did a good week's business." "Very poor. An ordinary program picture. Fine locations help some." "Washburn at his best; great feature." "Big business on this excellent production." "Poor picture—poor business. A bunch of junk and business showed it."

ROOM AND BOARD (REALART) CONSTANCE BINNEY..... SEPT. 10
"Pleasing little picture with star in suitable role."—M. P. News.

ROWDY, THE (UNIVERSAL) GLADYS WALTON..... SEPT. 17
"Gladys Walton has interesting little number here."—M. P. News.
Exhibitor Comment—"An exciting drama, well acted. Business better than it has been at any time during the heat."

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK..... MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.
Exhibitor Comment—"The finest piece of work Pauline Frederick ever has done." "A poor melodrama which is saved by Pauline Frederick's acting. The old double role shows up once more. Picture holds interest, but is not much for the summer months."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.
Exhibitor Comment—"Excellent photo, but appeals mainly to religious gatherings. Receipts fairly good."

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE..... JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.
Exhibitor Comment—"Ordinary mystery story. Played to fair houses."

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK..... JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.
Exhibitor Comment—"Very 'cute' picture and right entertaining. Business rather good. Marguerite Clark lives in our city and this is somewhat of a drawing card for her screen efforts."

SCRAP IRON (FIRST NATIONAL) CHARLES RAY..... JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "The picture drags too much. The prize-fight scene is realistic." "This is one of Charles Ray's best pictures and we did very good business with it for a week." "Dandy film with a cash-in on the Carpentier-Dempsey rage. Receipts fine."

SERENADE (R. A. WALSH-FIRST NATIONAL) SPECIAL CAST.. SEPT. 17
"Lots of atmosphere and acting, but not so much action."—M. P. News.

SHADOW OF LIGHTNING RIDGE, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER..... SEPT. 24
"Rapid-fire action here and plenty of thrills."—M. P. News.

SHAME (FOX) SPECIAL CAST..... AUG. 13
"Oriental story filmed in fine atmosphere."—M. P. News.

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON..... MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat." "Not quite up to Ethel Clayton's other pictures, but did an average week's business." "Good picture, but business not so good due to torrid weather." "Just a fair picture that drew average business." "Interesting light stuff, but no pull at box office."

SHAMS OF SOCIETY (ROBERTSON-COLE) SPECIAL CAST..... AUG. 13
"Neglected wife formula burdened with irrelevant detail."—M. P. News.

SHARK MASTER, THE (UNIVERSAL) FRANK MAYO..... SEPT. 10
"A rather weak story of the South Sea Islands."—M. P. News.

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE... MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production." "Good little picture. Did pretty good business, too."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE ..... JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN..... JAN
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON..... JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.
Exhibitor Comment—"Average picture to fair returns."

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE.. JULY 30
"Famous stage melodrama retains dramatic strength on screen."—M. P.
Exhibitor Comment—"Exceptionally well received by everybody. Absolutely A 1, splendid." "Fine picture and one which had good business during run." "Fine picture. Played to big houses." "Nothing above the average. Business showed some increase, though. But this doubtless due to recent change in weather." "Norma Talmadge given a big reception on her reappearance locally after absence of more than a year. Has lost nothing in popularity during this time. Picture was moderately well liked."

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS..... JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SINGING RIVER (FOX) WILLIAM RUSSELL..... AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SNOWBLIND (GOLDWYN) SPECIAL CAST..... JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction." "Special exploitation helped this to do excellent business. A fine hot-weather picture, but it ought to make money in any kind of weather."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL).. JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather." "Picture had to be cut a great deal. Interesting story and acting good."

STEELHEART (VITAGRAPH) WILLIAM DUNCAN..... SEPT. 24
"Combination of good melodramatic action and handsome hero stuff."—M. P. News.

STING OF THE LASHS, THE (ROBERTSON-COLE) PAULINE FREDERICK ..... AUG. 27
"One big punch; balance average Western movie stuff."—M. P. News.

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG..... JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.
Exhibitor Comment—"Excellent Clara Kimball Young picture which pleased our audiences and proved a good box office attraction."

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES..... JULY 2
"Average Western with Jones in a character study."—M. P. News.
Exhibitor Comment—"Average picture to poor business." "An ordinary Western drama full of punch." "Average production; normal receipts." "Poor returns on this average picture."

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY.... JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week." "Terrible. Sugary, impossible stuff, done to death. Business was very bad." "The start the best part of the production."

THERE ARE NO VILLAINS (METRO) VIOLA DANA..... SEPT. 3
"Perfectly satisfactory romantic-crook play with Viola Dana."—M. P. News.

THREE MUSKETEERS, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... SEPT. 10
"Doug's masterpiece one of the screen's most likeable productions."—M. P. News.
Exhibitor Comment—"Fairbanks does his greatest work in this splendid picture. One of the big offerings of the year and a sure-fire box-office attraction. Played to tremendous business the first week of its run." "Sure-fire attraction. Great money-getter. Greatly pleased audiences."

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD ..... MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style." "Large crowds at each performance." "Wonderful attraction and one which went over very big indeed."

THUNDERCLAP (FOX) SPECIAL CAST..... AUG. 13
"Great for the gallery gods."—M. P. News.
Exhibitor Comment—"Unusually good melodrama. One of the best weeks since the opening of theatre in August."

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS..... JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TO A FINISH (FOX) BUCK JONES..... AUG. 27
"Buck Jones Western entirely satisfactory in every respect."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID..... JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. It is only average, however, and is, basically, a repetition of one of his previous racing pictures." "A very good picture; pleased immensely, and played to very good business despite the extreme heat." "Very good; receipts fair." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Fine production. Pleased my patrons and brought good business." "Had great business on this one in spite of the hot weather. Sure is a knockout."

TRIP TO PARADISE, A (METRO) BERT LYTELL..... AUG. 27
"Lytell splendid in a fascinating, human picture."—M. P. News.

TWO WEEKS WITH PAY (REALART) BEBE DANIELS..... JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment—"Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST ..... JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.
Exhibitor Comment—"A rather tiresome thing which was only a fair box-office attraction."

Box Office Reports continued on page 1924

"QUEENIE"
(Fox)

Shirley Mason Provides Atmosphere in This Character Study of a Redeemed Skinflint

SHIRLEY MASON may be the star of this picture and her name will be featured in all the exploitation matter, but a character actor by the name of Wilson Hummell really carries the burden of the plot and succeeds in giving an effective impersonation of a Dickensesque figure, a sort of skinflint whose nature undergoes a transformation due to the tenderness and sympathy extended by the heroine. It is a one part story, this "Queenie" and the dainty star does nothing but provide atmosphere.

From the early scenes one would believe that the element of mystery was dominant due to the dual role enacted so forcefully by Hummell. As the miserly skinflint he is represented as possessing a warped disposition, a conditon brought about by losing his wife years before. His secretary is an exact double in appearance and temperament. In fact he possesses the same mannerisms as well as the same mental processes. And on the face of it, this touch is quite illogical. Presiding over the household is an Irish servant, the aunt of the heroine. And when the latter arrives she is cautioned to keep below stairs. It is when her curiosity gets the best of her that she meets the skinflint. And straightway his redemption is assured. To make it "in-tri-kut" the figure is shanghaied so that he may put over a surprise finish. This he accomplishes by appearing impromptu at a wedding ceremony of the heroine and disrupting the plans of his secretary who had arranged a mercenary marriage.

The dual figure is developed in a hazy manner and the spectator is apt to wonder why the mystery is introduced with such emphasis. Meanwhile the romance comes into expression in a very sentimental sort of way. A rich man's son is living incognito as a poet and he hops in and out of the action scattering sweet phrases and cutting up mild didoes. The shanghaied skinflint returns and vouches for the youth. And all ends happily. The story is utterly conventional, but Hummell plays the dual role with such a sure grasp that the picture is given some substance as a result. There is no real character development because the transition is too abrupt. Had this figure been planted to better effect, the story would ring more genuine. As it is the picture reveals a wandering sort of plot which doesn't seem to get anywhere in particular. The conclusion is arrived at too hastily. The star manages to appear her piquant self. Which perhaps is enough to please her admirers.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Queenie Gurkin	Shirley Mason
Vivian Van Winkle	George O'Hara
Simon Pepper / Ebner Quigley	Wilson Hummell
Hansy Pooley	Aggie Herring
Mrs. Mulliken	Lydia Titus
Count Michael	Adolph Menjou
Mrs. Torrence	Clarissa Selwynne
Bil, the dog	Himself

By Wilbur Finley Fauley.
Scenario by Dorothy Yost.
Directed by Howard M. Mitcell.
Photographed by George Schneidermann.

PRESS NOTICE—STORY

A romance of a "little slavey" in a miser's home is "Queenie," the Fox picture which comes to the ———— theatre next ———— starring the little star, Shirley Mason. The feature is said to contain an interest-holding quality and the refreshing acting of Miss Mason and the fine sense of characterization displayed by Wilson Hummell in the dual role of a crochety old miser and his finicky old secretary are enough to make an audience appreciative. In the early moments of the story the heroine is doing odd jobs around a young ladies' seminary. Her great longing is that a supposedly rich aunt will take her away. The rich aunt comes and takes her not to a luxurious abode but to the servants' quarters of an old miser's home—where the aunt is housekeeper. The girl is instrumental in transforming the character of the old man. But he strangely disappears. Queenie, however, believes the secretary to be the master. And she is compelled to enter a mercenary marriage agreement before the old man returns unexpectedly and straightens out the complications.

PROGRAM READER

She indulged in day dreams and longed to have her rich aunt take her away from a life of drudgery and provide her with a luxurious home. One day the supposedly rich aunt took her away from the seminary and the girl was happy until she found she had entered the home of an old miser where she was to continue her "little slavey" existence. But the girl was not blessed with a sunny disposition for the mere sake of attracting youth. No indeed! The warped nature of the old man underwent a transformation due to her gentleness and kindness. What happened in her life that almost brought a new chain of distressing circumstances? See Shirley Mason, the petite star in "Queenie," a picture of charm and homespun quality. Next ————.

SUGGESTIONS

This is a picture of a "little slavey" and it could be exploited for its heart interest and the fact that it serves as an ideal vehicle for the star. A teaser campaign would be a good angle for advertising. Throwaways, briefs, program stuffers and similar ideas could be exploited. Play it up as a heart interest drama which also offers an unique character study. Also play up Shirley Mason who has a distinct following. Feature her bobbed hair. Since there has been much agitation concerning the business of employing girls with bobbed hair, state that Shirley Mason furnishes proof that a girl can succeed despite the loss of her tresses.

(Continued in next column)

"THREE WORD BRAND"
(Famous Players-Lasky)

Bill Hart in Triple Role Western Melodrama

BILL HART has evidently noted the flood of dual role productions other stars have been turning out and decided to go his competitors one better.

The veteran portrayer of he-man roles plays three parts in "Three Word Brand" and for audiences that like his pictures, gets away with it.

In a prologue, Mr. Hart is a pioneer of the 70's who is journeying to a new home in the West with his twin sons, meets his death at the hands of Indians after conniving to save the boys by sending them on the back trail before the redskins arrive. The story then jumps to a time when the twins are grown to manhood, with Bill playing both roles, one a rancher of the two-fisted, hard riding type and the other the governor of a Western territory.

The prologue is a well constructed bit of old time Western melodrama in which Indians ride around their victim, biting the dust occasionally as is right and proper, until the pioneer, his ammunition running low, blows up his prairie schooner and himself rather than be killed by the Indians.

The second part of the picture is highly improbable as to plot constructions, overworks coincidence, takes a long time in getting started and suffers from the alleged picture necessity of having a romance, but a whirlwind finish of the sort of stuff the Hart fans like, some good comedy, beautiful scenic locations, and the personality of the star himself, dominating his scenes and making them seem real, does much to make the spectator forget the production's faults and the fans will probably call the offering the best Hart picture in some time.

The feature is a costume bill throughout. Fans might construe the gowns feminine members of the cast wear in the last episode as an indication that the production is a re-issue. It might be well to emphasize the costume angle.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Three Word Brand / Governor Marsden / Pete Trego	William S. Hart
Ethel Barton	Jane Novak
George Barton	S. J. Bingham
Bull Yeates	Gordon Russell
Solly	Ivor McFadden
Carroll	Herschell Mayall
Jean	Colette Forbes
John Murray	George C. Pearce
McCabe	Leo Willis
The Twins	By Themselves

Story by Will Reynolds.
Adapted and directed by Lambert Hillyer.
Photography by Joe August.

PRESS NOTICE—STORY

A Western photoplay that is as full of action as the conventional egg is of meat, is William S. Hart's new Paramount picture, "Three Word Brand," that will be featured at the ———— theatre for ———— days beginning ———— next. From the opening scenes when Ben Trego, after placing his twin sons in safety, blows himself into fragments by igniting a keg of gunpowder to escape a band of savages that had him caught in a trap, to the final fade out when he holds the girl of his heart in his arms, there isn't a wearisome moment. Mr. Hart plays three roles and he portrays them all with consummate artistry. Jane Novak is his leading woman and heads a strong supporting cast of screen players. Lambert Hillyer directed and Joe August, A. S. C., photographed.

PROGRAM READER

When William S. Hart's latest Paramount production, "Three Word Brand," is shown at the ———— theatre next ————, its beauty from the standpoint of photography alone, will attract general attention and stamp it in public estimation as one of the best pictures thus far produced by Mr. Hart. The cameraman was Joe August, A. S. C., a camera expert whose photography of outdoor scenes can scarcely be excelled. Silhouettes, dawns, views of sweeping valleys and craggy cliffs, intimate pictures that depict expressions graphically—indeed, a series of wonderful photographs, almost any of which, framed would be a work of art—make up the cinematographic record of a photoplay that is powerful and compelling and breathlessly interesting.

SUGGESTIONS

Bill this as an old time melodrama of the kind Hart has made famous. Mention the roles the star plays. Use stills showing the action of the picture and the beautiful backgrounds. Give no synopsis of the story. For a prologue use a Western stage setting with cowboy songsters in appropriate numbers. For a lobby display follow out the general idea suggested for a prologue, that of making your billing suggesive of the atmosphere of the picture.

CATCH LINES

A picturesque and historically correct story of the old time West when thousands of staunch-hearted men and women faced death and hardships in conquering a land where Indians and buffalo alone had ruled.

Bill Hart in a most unusual picture in which he plays three roles, a pioneer of the 70's, a two fisted, quick shooting rancher of the 90's and the governor of Utah when it was a territory.

"QUEENIE" (Continued)

CATCH LINES

The romances of a "little slavey" in a miser's home. See Shirley Mason in her newest picture, "Queenie."

The heart-winning story of a modern Cinderella who found sunshine in her life after all. See Shirley Mason in "Queenie."

The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.

Exhibitor Comment—"Good picture with plenty of laughs. Fine summer attraction." "Will Rogers ordinarily draws a crowded house here, but this picture fell below his usual attendance mark. Only fair business."

VENGEANCE TRAIL, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS .....SEPT. 24
"Average Western carries good incident."—M. P. News.

VIRGIN PARADISE, A (FOX) PEARL WHITE.....AUG. 20
"Pearl White plays a female Tarzan in adventurous melodrama."—M. P. News.

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.

Exhibitor Comment—"Found this to be a mediocre production, which did not attract strongly." "Audiences liked this picture. Did fair business."

WEDDING BELLS (FIRST NATIONAL) CONSTANCE TALMADGE .....AUG. 27
"Constance Talmadge well cast in good audience picture."—M. P. News.

Exhibitor Comment—"Clever and amusing. Business excellent." "Constance Talmadge's name was sufficient to draw a good house all week, without any special effort on the par of the management in the way of exploitation." "Not as good as some of Constance Talmadge's former attractions." "Average feature to usual business."

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WET GOLD (WILLIAMSON-GOLDWYN) SPECIAL CAST.....AUG. 13
"Grim melodrama carries adventure and atmosphere."—M. P. News.

Exhibitor Comment—"Good melodrama. Exploitation comes easy for this picture and in our case the exploitation paid, did fine business." "Nothing extra. Had average business throughout run."

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHERE MEN ARE MEN (VITAGRAPH) WILLIAM DUNCAN.....SEPT. 24
"Fairly entertaining because of the punch."—M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.

Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of. This picture did a satisfactory business for a week's run and pleased patrons." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Fairly entertaining feature with average business." "Fine picture. Business was very good considering the extreme heat." "The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat." "Not as good as other Meighan pictures. Business was fair."

WHY GIRLS LEAVE HOME (HARRY RAPF-WARNER BROS.-STATE RIGHTS) SPECIAL CAST.....SEPT. 10
"Modernized version of stage play makes interesting picture."—M. P. News.

WIFE'S AWAKENING, A (ROBERTSON-COLE) FRITZI BRUNETTE .....SEPT. 10
"An average society drama; entertainment of the heaviest sort."—M. P. News.

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.

Exhibitor Comment—"A very good picture. Not much business because of hot weather." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of 'flappers,' and young matrons." "Good business followed extensive exploitation." "A good picture, but only a fair business."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.

Exhibitor Comment—"Wonderful picture which everybody liked, but due to hot weather attendance was cut down somewhat." "Fine feature which took well. Good box office value."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.

Exhibitor Comment—"Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequalled hot weather ruined business." "Only pleasing, receipts fair." "Very good show and business was quite up to the average, at least, despite inclement weather, and the fact that so many people are out of the city on the Gulf beaches." "Ran with Harold Lloyd's 'Among Those Present' and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week." "Title has box office value. Audience liked it." "Did very well at box office and satisfied." "We are having too many productions on this same subject—why not a change? An average week's attendance." "Good drawing card and satisfied." "Well directed picture. Patrons were pleased and spoke of beautiful scenes." "This is a big production and no time, trouble or expense have been spared to get realism." "Good box-office picture. Patrons were pleased and spoke of the beautiful scenes."

"Flashbacks" on Earlier Releases

"See My Lawyer" (Robertson-Cole)—"Too lengthy and complicated to be amusing."

"Seven Years' Bad Luck" (Robertson-Cole)—"Good picture from entertainment standpoint and brought good returns."

"The Wallop" (Universal)—"An ordinary Western picture. Box-office receipts fairly satisfying."

"Wolves of the North" (Universal)—"Mediocre picture, but it drew the crowds. We advertised this one heavily, but couldn't put it over."

"The Wild Goose" (Paramount)—"Fairly entertaining, but it brought more than usual business."

"The Traveling Salesman" (Paramount)—"Comment none too good and business only up to the average."

"The Scoffer" (First National)—"A little bold for my audience. Receipts only fair."

"Reputation" (Universal)—"An alluring title which attracted business." "The plot is not much, but Miss Dean's acting puts it over."

"Puppets of Fate" (Metro)—"A bad picture that brought very little business." "Viola Dana lives up to reputation here."

"Penny of Top Hill Trail" (Federated)—"Sweet little picture with very little drawing power."

"The Oath" (First National)—"A good picture, but only drew our regular patrons."

"The Magnificent Brute" (Universal)—"Fairly entertaining subject. Box-office figures fair."

"The Magic Cup" (Realart)—"Fairly pleasing, but receipts are light."

"The Lure of Egypt" (Pathe)—"A mediocre production with fair attendance."

"Lavender and Old Lace" (Hodkinson)—"This one surprised me. Afraid it lacked punch; booked it for three days and it went over big. Holding over for another week."

"The Lamplighter" (Fox)—"Average picture to average business."

"Keeping Up With Lizzie" (Hodkinson)—"Entertaining picture with better business than usual."

"It Can Be Done" (Vitagraph)—"Rather unusual and offers fair entertainment."

"I Am Guilty" (Associated Producers)—"This is an excellent Louise Glaum picture and our patrons liked it."

"The House That Jazz Built" (Realart)—"A bright, clever picture which appealed to our patrons."

"The Home Stretch" (Paramount)—"Good picture to our usual capacity business."

"His Greatest Sacrifice" (Fox)—"Heavy drama may satisfy star's admirers."

"The Highest Bidder" (Goldwyn)—"Star well liked and picture was good but business was only fair."

"Hearts and Masks" (Federated)—"Should fill demand for clean, entertaining light stuff."

"Gypsy Blood" (First National)—"Good picture which went over well and brought good business." "Disappointing. Lacking in originality."

"Good Women" (Robertson-Cole)—"Time-worn theme, poorly developed Business bad."

"Diana of Star Hollow" (Producers Security)—"A complex story, well acted and entertaining because of action."

"Coincidence" (Metro)—"Light, but breezy enough to get over."

"Bob Hampton of Placer" (First National)—"One of the best pictures of the year in our estimation. One of the best of the season, but it went over just moderately well."

"The Blazing Trail" (Universal)—"A fair feature, but box-office returns were unsatisfactory."

"Beyond Price" (Fox)—"An inconsequential story not suited to Pearl White."

"You and I" (Radiosoul)—"Wonderfully impressive picture; well produced and acted."

"What's Your Reputation Worth?" (Vitagraph)—"Interesting feature gives star emotional oppportunities."

"What's a Wife Worth?" (Robertson-Cole)—"Average picture to poor returns."

"What Happened to Rosa?" (Goldwyn)—"Plot too flimsy even for farce Picture very mediocre."

"The Wakefield Case" (Weber-World-State Rights)—"Fairly entertaining to average business."

"Uncharted Seas" (Metro)—"Good picture and drew well."

"The Tomboy" (Fox)—"Better small town pictures have been seen."

"The Sky Pilot" (First National)—"Fine production and one which pleased my patrons very much."

"Proxies" (Paramount)—"Audiences commented favorably on this picture Business fair."

"Partners of the Tide" (Hodkinson)—"Old stuff. Went over fairly well with my patrons."

"The Other Woman" (Hodkinson)—"Story of dual personality offers interesting moments."

"Mother Eternal" (Abramson)—"Effective drama offered in appealing story of mother love."

"THE FOUR SEASONS"
(Urban Popular Classic-Kineto)

A Wonder Picture of Nature's Great Dramatic Scheme

A FANFARE of trumpets is not needed to invite spectators to see the nature spectacle which Charles Urban has conceived and executed with the assistance of Raymond L. Ditmars, curator of the New York Zoological Society. The patron fortunate enough to witness the sequences of the four seasons which have continued ceaselessly through infinite time and which will continue through eternity will leave the theatre utterly transported. He will pass the good word along advising his family and neighbors that a work extraordinary in conception and execution is his for the price of admission. It is a work he is not likely to forget.

This remarkable subject is entitled "The Four Seasons" and is as dramatic as the most tense photoplay. It offers instruction and varied entertainment of the highest order. Surely Messrs. Urban and Ditmars deserve encomiums for their painstaking achievement in acquainting us with the divine handiwork of Nature. Spring is ushered in with a variety of expression. Nature's background is ever changing. A new year has sounded. Dread winter has departed, and the plants and animals undergo a tremendous chemical transformation. Indeed it is the formative period. The spectator becomes acquainted with crawling things; the flowers bloom, the trees bud with future foliage, the burrowing animals come out of their winter homes sniffing and snuffing and eager for life, and the strange scheme of Nature which compels a constant procreation.

And these birds, insects, reptiles and beasts provide the cast. The woodlands, the tinted sky (also in an ever-changing mood of expression), the marshes. the brooks, the hills and vales—these form the settings. Embellishing these are storm effects and rainbows which might be a symbol of dramatic climaxes. We become little children witnessing this divine pattern. We wonder and marvel over our own strange destiny. We marvel over the scheme which presents us with insect poachers who are seemingly created to be destroyed by sterner insects or animals. The desire to kill; the will to live; the powerful instinct for self-preservation—these are brought forth with overwhelming impressions.

Each season has a reel devoted to it. Spring ripens into summer. The animals are in their happiest moods. Then autumn arrives bringing with it forebodings of the death of the year. The brown world is covered with a rustling carpet. And the animals make haste to prepare their homes for the long rest or sleep. And none work harder than the beaver. The caterpillar weaves a silk nest around the leaf and will emerge in the spring—a moth. The woodchuck digs his hole, the buck-deer's antlers have grown to full length. And winter has come. The plant world is dead. Nature is sleeping. "The Four Seasons" is a wonder picture filled with undeniable charm. It is beautifully photographed and tinted. A credit to the screen because it brings science and instruction.—Length, 4 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

A picture calculated to appeal to the imagination is "The Four Seasons," conceived and executed by Charles Urban and Raymond L. Ditmars. It may be called the oddest feature ever produced, since the drama is enacted by all the animals and birds and insects of Nature's kingdom, while the skies, woodlands, forests, streams, mountains, plains, brooks and nests provide the background. That the drama overwhelms one with its awe-inspiring scenes cannot be denied. That it at times soars with an intensity of purpose as the scheme of life is changed is forcefully emphasized a score of times. Each animal has its peculiar gift of expression. And this orchestra of strange sounds goes on unceasingly through Eternity. Nature's children give vent to their dialogue. Some are powerful enough to be unmindful of the echo.

The frail or tender species may be singing a swan song. For a wolf can hear the shrill call of a doe. And birds trap themselves sometimes. Nature is cruel also. But the animals have an instinct which lessens the cruelty. The will to live causes them to work unceasingly in providing shelter. Spring ushers them in to the world. The polly-wog grows into a frog before summer has passed. The chicken leaves its shell. The hatching season has arrived. The warmth of soil and sun brings the woodchuck from his hole. And they thrive and multiply. And autumn discovers the weaker forces preparing to leave the earth life. Thus the scheme goes on about us. Meanwhile the backgrounds are being changed by unseen forces.

SUGGESTIONS

The exhibitor who plays this remarkable feature should exploit it and herald it in every conceivable way. It is a novelty. It is also the oddest feature ever conceived. Certainly it is big enough to be featured alone. And spectators once having witnessed it will marvel over the strange ways of Nature and the animal kingdom. Get in touch with schools and colleges and societies. Emphasize that it is artistic, scientific, instructive and entertaining. Make mention that it is a marvelous treat. Invite your patrons to see a wonder picture in every sense of the word.

"EVERYTHING FOR SALE"
(Realart)

Charming Star in Entertaining Society Picture

MAY McAVOY, than whom there is no star more charming, and few as beautiful, may not have been seen in "Sentimental Tommy" in a flapper part such as would win her a legion of admirers, but in "Everything for Sale" they will come away with a very vivid memory of her wistful face and her distinct personality.

The picture is of the society brand, built upon the theme of ambitious aunts who scheme a wealthy marriage for orphaned neices in order to replenish the family fortunes. Such a story, unless it may lay claim upon some radical treatment of the idea, cannot be expected to startle moviedom with its strength of drama. The modern marriage mart story, where pretty daughters are offered to the highest bidder, has been knocked about in satire, drama and comedy. This particular version of society's (we mean the white-shirt front brand of society) besetting sin has been developed here in a pretty and interesting way, nicely spiced with original incident, and given the careful and elaborate production which one now expects of Realart product. There is a capable cast and an effort to give varied instead of stereotyped characterizations.

And then there is May McAvoy. Her Scottish severity of appearance as "Grizel" gives way to all the glory that modern dress can bestow upon her. It is not hard to make her look and act appealingly, and she would have pleased in even more close-ups than the director was kind enough to bestow. The story deals with a young girl who is taken from a boarding school in order that a wealthy marriage may be arranged for her. Her girlhood sweetheart is taken out of the way by the schemers, and the girl, flattered by the attentions of an immensely wealthy bachelor, consents to be sold. Young-and-handsome hero returns with success in his inside pocket on her marriage day, and she breaks the news to him on their island rendevous. Their rowboat floats away with the tide and the wedding guests wait in vain for her return. Then, after this interesting climax, the picture slows its pace slightly, but ends in a mildly thrilling episode. Miss McAvoy as the girl, is an extremely unsophisticated thing and it is rather unconvincing when her proposals of marriage come as a surprise.

All the cast, which includes such established players are Eddie Sutherland, Kathlyn Williams, Edwin Stevens, Richard Tucker and Betty Schade, are entirely capable. The scenes laid in the interior of a wealthy home are lavish and artistic. As a picture "Everything for Sale" will prove thoroughly entertaining and as a vehicle for the star, a ladder to boost her to the heights of popularity.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Helen Wainwright	May McAvoy
Donald Scott	Eddie Sutherland
Mrs. Wainwright	Kathlyn Williams
Mr. Wainwright	Edwin Stevens
Lee Morton	Richard Tucker
Lillian Lord	Betty Schade
Billy Mitchell	Dana Todd
Sarah Calmm	Jane Keckley

Directed by Frank O'Connor.
From the story by Hector Turnbull.
Photography by Hal Rosson.
Fred J. Robinson.

PRESS NOTICE—STORY

May McAvoy, one of the newest of the screen's stars, who won such commendation for her work in "Sentimental Tommy," will be seen in her latest production, "Everything for Sale," at the ———— theatre on ————. This story, from the pen of Hector Turnbull, was written especially to fit the unique personality of this charming actress, who is afforded a role which allows her every opportunity to charm her audiences.

The story deals with the scheming mother of today, who looks upon her duty to her daughter to end when a wealthy marriage is consummated. But pretty Helen, although she may be a spoiled debutante, has a will and a mind of her own.. It is a hard struggle before she is able to find her way into the arms of the man she loves, but love, as always, finds a way, and after a thrilling and exciting series of scenes, the story ends happily.

Miss McAvoy, before she created the memorable character of "Grizel" in "Sentimental Tomy," a screen character which will live forever as a monument to her art and beauty, had a varied experience before the camera. She is supported in this picture by such a cast as Eddie Sutherland, Edwin Stevens, Richard Tucker, Betty Schade and Kathlyn Williams. The production was directed by Frank O'Connor. It will remain at the ———— theatre for ———— days, beginning ————.

Advance Information of all Film Releases will Appear in Next Weeks News

"THE INVISIBLE POWER"
(Goldwyn)

Well Constructed Crook Drama. Should Please

SOME years ago, Charles Kenyon, the author of "The Invisible Power," wrote a play called "Kindling" and about the same time Jack Barrymore was starring in a melodrama titled "Kick In." With the theme of "Kindling," the desire of a mother to see her unborn child escape from the environment in which the parents were living, and the general idea of "Kick In," the efforts of an ex-convict to stay straight while being hounded by the police, Mr. Kenyon has written a picture that considered from an audience standpoint should be pronounced entirely satisfactory. It is an exceedingly skillful piece of work, even if it does make most of the gangster members of the cast out as "little tin gods," crucify the police and allow the logic of the story to falter in places, especially on the tag when the police court records of hero and heroine are torn up on the sayso of an ordinary detective.

House Peters is the hero and Irene Rich is the heroine. Both are satisfactory but acting honors go to Sydney Ainsworth. Mr. Ainsworth makes much of a role that might have been just a part in the show.

The story of "The Invisible Power," a title which is rather a misnomer, concerns the regeneration of a New York crook through love for a country school teacher whom he meets while on a "vacation" in the country, his fight to stay straight after his marriage to the girl, with the police trying to frame both husband and wife, in order to force them to give evidence that will lead to the recovery of a valuable necklace that has been stolen by the gang to which the husband formerly belonged. The wife attempts to break away from her husband and his friends that her unborn child might not be compelled to grow up in an atmosphere that she believes will make its becoming a crook, certain.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Sid Chambers	House Peters
Laura Chadwick	Irene Rich
Mark Shadwell	De Witt C. Jennings
Bob Drake	Sydney Ainsworth
Mrs. Shadwell	Jessie De Jainett
Mr. Miller	William Frien
Mrs. Miller	Gertrude Clari
Giggling Neighbor	Lydia Yeamans Titu

Story by Charles Kenyon.
Directed by Frank Lloyd.
Released as a Frank Lloyd production.

PRESS NOTICE—STORY

"The Invisible Power," a crook melodrama in which House Peters and Iren Rich have the principal roles, is the feature attraction at the ———— theatr for a ———— days' showing beginning ————.

The feature is a Frank Lloyd Production from the Goldwyn studios and ha been pronounced by the critics as one of the most interesting pictures of it class ever presented to the public. The role of the New York gangster wh decided to go straight when he fell in love and married the country school teache met during a summer's "vacation," gives the versatile House Peters one of hi most likeable roles and the story developed around the plot idea is one of th most consistent ever used for picture purposes.

The author of "The Invisible Power" is Charles Kenyon, who wrote Margare Anglin's most famous play, "Kindling." In support of the star is Irene Rich Sydney Ainsworth and a strong cast of fine types. The feature is clean an wholesome and has back of it a fine theme. The production is in six reels Frank Lloyd directed.

SUGGESTIONS

Outside of House Peters this picture is rather hard to sell unless it be from th angle of the theme and the fact that it is a crook story. We would offer it a starring vehicle for Mr. Peters in an average house and promise a well develope crook story by well chosen selling talk. Sydney Ainsworth gives a splendid per formance but it will not be worth while billing him to any extent owing to the fac that he is considered a heavy by the fans. Work the "regenerated" line strong.

CATCH LINES

"I was born to it," was the excuse that a New York gangster gave to his country raised sweetheart when she asked for the reason he was a crook. And that he child might not be "born to it," she did many strange deeds that go to mak up this strong dramatic story of a thief's redemption.

"Lorraine of the Timberlands"
(Tom Santschi Series—Western—Pathe—Two Reels)

THERE certainly is a quality of vividness about this Tom Santschi two-reel western which tells a tale of faith destroyed, hate and vengeance. Laid in a mountainous forest region and peopled with primitive figures it takes on a force which may be measured in terms of crisp action and good suspense. Santschi enacts the part of a wanderer who has lost faith in God because his family were victims of a cruel bandit. He has come back to his cabin after years of adventure and defies the "sky pilot" to restore his faith. Then the flash-back is resorted to and the wanderer reveals the reason for his downcast spirit. He never discloses his identity to his daughter, now grown to maturity, until she is safe from the bandit who has relentlessly pursued her through the years. Her sole guardian is a youth whose love for her causes him to protect her with grim courage.

The action is crisp throughout because the bandit, still defiant, eludes his pursuers. He has employed Indian cunning in evading the law. A melodramatic twist brings the youth under suspicion for killing a deputy, but the wanderer assumes the guilt. It is when the bandit taunts him in prison that melodramatic license is employed. A shaft of lightning rips open a hole in the wall of the prison and the wanderer escapes to execute his pent-up vengeance. It is a straightforward story told with plenty of punch. Santschi plays his part with rugged sincerity, but Ruth Stonehouse is hardly girlish enough for the daughter.—*LAURENCE REID.*

"A Zero Hero"
(Hal Roach-Gaylord Lloyd Comedy—Pathe—One Reel)

GAYLORD of the Lloyds certainly indicates in his mannerisms and style of comedy interpretation that he is a blood relative of Harold. Resembling his more famous brother in certain features he emphasizes this likeness by employing the same style of expression. And since Harold puts it over, there is no doubt that Gaylord will succeed. "A Zero Hero" finds him making capital of his vacation. He is a bank employee when the comedy starts and is given the usual two weeks for putting over mock heroics which have to do with a fake robbery and rescue.

This bit of incident is familiar even when the fight with himself is exploited. The high spots arrive when he picks up his golf sticks and displays his novel system of knocking the royal and ancient game for a goal. The small bit where he makes a deep excavation all around the tee-ball, which he never succeeds in hitting is certainly good for a laugh. And there is sufficient spontaneity of comedy action to make it an acceptable offering. Once in a while it lapses, but a title is brought to the rescue. And Gaylord Lloyd displays enough ability to establish a following, even though customers will think of Harold Lloyd and his clever offerings when they see him.—*LAURENCE REID.*

"Gone to the Country"
(Hal Roach-Snub Pollard Comedy—Pathe—One Reel)

THIS comedy introduces Snub Pollard (of walrus moustachio fame, as a sleep-walker, and a good deal of fun is derived from the idea of burlesquing the sport of somnambulists. Snub tosses about on his bed in such nervous fashion that his wife sends for the doctors. But before they can prescribe any treatment he is out on the street cutting up didoes. These incidents are good for mild laughter. When the medicos place his hands in cold water Snub becomes conscious and he is advised to seek the country—out where the cornfields yield sixty gallons to the acre.

Here is occasion to put over some tomfoolery concerning camp life—with the flivver, the trailer, the rainstorms, the windstorms and what not. Much of the incident here is quite novel but most of it has been employed before. The director almost makes himself evident by causing reams of papers to blow about in all directions. And this is contrary to country atmosphere. Snub has a time on his hands finding true rest. A stray goat eats up the clothing and a farmer chases them from his favorite pastures. He yells "blow your horn" when Snub's flivver is swallowed up in quicksand. A snappy enough filler for the average program.—*LAURENCE REID.*

"Venus and the Cat"
(An Aesop Film Fable—Fable Pictures—Pathe)

THAT old-time wheeze "And the cat came back" is cleverly brought up to date in the latest animated cartoon based upon Aesop's Fables entitled "Venus and the Cat." It may be remembered that when the cat was kicked about enough he cried to Venus to be changed into a woman so that the hard-hearted bachelor might show some kindness. Well the cat is transformed and the woman is married to the crutsy old man. Venus, watching from above, wonders if the wife is acting enough like a cat. So a mouse is dropped from the skies. Immediately the woman gets down on all fours and the husband is disillusioned. Naturally Venus changes her into a cat again. The moral is flashed, revealing the husband as Mr. Bolshevik and the wife as the Starving People. And thus to the ancient wheeze brought forth in a timely manner—"What Is Bred in the Bone Will Out in the Flesh." Or, "It is Quite Useless to Try and Change Your Nature."—2/3 reel.—*LAURENCE REID.*

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Bill Allen, for many years manager of the Buffalo Vitagraph office, and who last year left town for Toronto as Vitagraph manager there, is now back in the Queen City of the Lakes as a member of the R-C Pictures Corporation sales staff. Bill will cover the Rochester territory.

Harry Devere, formerly with Pathe in Buffalo, is now a member of the Pioneer sales staff. Leo Murphy, brother of Bob Murphy, manager, has also been added to the staff. These two, with Bob, are now combing the territory.

Harry E. Lotz, manager of the Buffalo Realart Exchange, reports business picking up in excellent shape after the summer slump. Mr. Lotz has closed a number of big houses on the 1921-22 franchise.

"The Affairs of Anatol" opened in Buffalo Sunday, September 25, in four houses simultaneously. This was the first record of any such proceeding in the city. Shea's Hippodrome, Criterion, North Park and Court Street, showed the production to capacity business.

Ben Levine, sales supervisor for New York State, had a conference in the Lafayette Hotel, Buffalo, with local manager E. J. Hayes and salesmen H. L. Levy and George Blackmon, on Saturday, September 24. Walter Price, Associated Producers, manager, now has his desk at the F. N. office. The new comedy department will be started Monday, October 3 and Mr. Hayes expects to add two men to his staff at that time.

The Western New York unit of the M. P. T. O. A. and the F. I. L. M. Club of Buffalo, will soon hold a get-together dinner where matters pertaining to the industry will be talked over. The unit will appoint three members to act with the F. I. L. M. Club Grievance Committee.

The F. I. L. M. Club of Buffalo has elected the following new officers: Allan Moritz, Paramount, president; Richard Fox, Select, vice-president; W. A. V. Mack, Pathe, secretary, and Henry W. Hahn, Metro, treasurer. The retiring officers are M. A. Chase, Universal; A. J. Moses, R-C Pictures Corporation, and R. T. Murphy, Pioneer. The law firm of Desbecker, Fisk & Newcomb has been engaged to look after secretarial and legal matters for the club.

INDIANAPOLIS

Ministers, club women, business men, labor leaders, judges, city and county officials attended a special invitational showing of "Over the Hill" at the Lyric's State Saturday morning, Sept. 24. Approval of the film was expressed.

The Grand, one of the three Rembusch theatres at Marion, Ind., has been switched to a stock from pictures policy. This leaves the town with the Lyric, another Rembusch theatre, running pictures and vaudeville; the Orpheum, Rembusch's other place, on pictures with legitimate shows every few days and the Luna-Lite and Marion, operated by C. L. Brannigan and Billy Conners, running pictures. The Luna-Lite has been remodeled to increase the seating capacity to 1,150, and was reopened Sunday, Sept. 25 with "The Affairs of Anatol." It is said in Marion that Brannigan and Conners are negotiating for the lease of a large downtown room wherein they would establish another picture place.

Lyric's State ran "Way Down East" two weeks at fifty cents top price, following it this week with "Over the Hill." Special exploitation on window cards, street car boards, bill boards and newspapers was used for both attractions. The "Way Down East" business was reported to have been the best the theatre has had.

Practically all movie orchestras are reorganized and running smoothly again following settlement of the musicians' strike.

SAN DIEGO

Unaware that there was a blaze in the building, the audience at the Superba theatre sat through the program one afternoon recently while members of the fire department extinguished with chemicals a fire in the workshop of the theatre, resulting from a burning film. The damage was slight.

"The Three Musketeers" was shown at the Plaza for a week, with an unprecedented attendance. Every showing for the week was given to packed houses, with a queue of waiting patrons in some instances extending a half block. Manager Russell Rogers used full-page displays for several days prior to the opening, playing up the fact that San Diego was the third city to secure the big Fairbanks feature. He used a special orchestra under the direction of Arthur Faeder. It was shown here at 50 cents, 75 cents and $1.00, with $1.50 for box seats.

CANADA

Considerable surprise in moving picture theatre circles of Winnipeg, Manitoba, was caused by the announcement on September 15 of the resignation of Charles C. Perry as manager of the new Capitol theatre, Winnipeg.

Jack Robinson, manager of the Dominion theatre, Victoria, B. C., has been appointed resident manager of the new Capitol theatre which was opened recently in Victoria by the Famous Players Canadian Corporation. The opening attraction was "The Conquest of Canaan," starring Thomas Meighan.

Paramount Maple Leaf Week proved to be an unqualified success in Ottawa, Ontario. In fact, it is doubtful whether any other city in Canada made a better showing for this special week than the Canadian capital or not. The Ottawa Journal tied up with the stunt with a combination news and advertisement page which bore an eight-column flare-line announcing the observance of the annual "week."

The musicians and projection-machine operators have finally settled their differences with the moving picture exhibitors of Ottawa, Ontario. The organized employes returned to work after a strike of two days, pending a final settlement. Announcement was made on September 15 that the musicians had accepted a reduction of ten per cent from the 1920-1921 scale while the operators accepted a cut of $1 per week, this reducing their wage to $36 per week. The latter constitutes practically the average minimum wage for cities in Eastern Canada, it is said.

DETROIT

The $1 scale of prices ranging down to 30 cents has proved so popular at the Fox Washington, for the engagement of "Over the Hill," now in its fourth week, that Manager Phil Gleichman inaugurated the same scale at the Broadway Strand for "The Affairs of Anatol" and this price will prevail during the run of "The Three Musketeers" when it is shown next month at the Adams theatres.

C. C. Randolph has resigned at the First National exchange to handle short subjects booking for the Standard Film service.

I. L. Garson, father of Harry Garson, is now house manager at the La Salle Garden theatre.

The Detroit Film Co., which purchased the films held by the Independent Master Film Co., has filed suit asking for the return of $2,500 in cash and $32,500 in notes.

On instructions of Mayor James Couzens the police department stopped the showing of "The Birth of a Nation" at the New Detroit opera house last Sunday. On Monday an injunction was secured preventing the city officials from interfering and the picture was shown. A hearing was held Wednesday and the court continued the injunction. Mayor Couzens has threatened to take away the license of the theatre but this proposed action, if taken, will be fought in the courts. Mayor Couzens is a candidate for re-election and acted at the request of various negro politicians.

ATLANTA, GA.

Atlanta is to establish in the local schools this fall practical use of motion pictures by the installation of "visual education" at an estimated cost of $5,000 for this year. The determination to inaugurate this system of teaching was reached by the Board of Education, at a meeting recently, and an initial sum of $5,000 was set aside, part of which will go to pay for the services of an expert instructor.

According to the plans of Superintendent of Schools W. A. Sutton, not only films of a strictly educational value—that is, travel, agriculture, industries, etc.—will be used, but certain films based on historical events will be shown, provided they pass the rigid censorship of the Board, and are deemed suitable for the children.

KANSAS CITY

Edward J. Peskay, St. Joseph, Mo., exhibitor, and secretary of the recently organized St. Joseph Motion Picture Exhibitors' Association, has taken over the management of the Nickle and Star theatres of St. Joseph. These two houses will be operated in conjunction with the Penn theatre of St. Joseph, owned by Mr. Peskay.

Kansas exhibitors have changed the name of their state organization, the "Kansas State Exhibitors' Association," to the "Motion Picture Theatre Owners of Kansas," in order to conform with the parent organization, as well as other state associations.

The Strand theatre at El Dorado, Kas., has been sold by W. L. Baldridge to C. N. Ewing.

The Grand theatre at Winfield, Kas., has been opened by Oscar Zimmerman, who will play feature pictures.

The Rex theatre, at Norcatur, Kans., has been sold by O. L. Dick to C. W. Craig.

Lawrence Gilbreath of the Queens theatre, Lucas, Kas., has sold his interests in the house to G. G. Hadlock. The theatre will be remodeled.

Tommy Taylor, formerly with the W. W. Hodkinson Kansas City branch, is now with the S. and T. Film Company.

CONNECTICUT

Bernard Satz, manager of the Bijou motion picture theatre at Ware, Mass., for the Goldstein Bros. Amusement Company of Springfield, will also act as manager of the Casino theatre at Ware, recently acquired by that corporation. It is announced that present conditions hardly warrant keeping both houses open all of the time, but the Casino will be continued with probable change of program daily.

The Bijou is likely to be open on Saturdays, holidays and at such other times as circumstances warrant, even daily, if conditions improve. Possession of the Casino was given to the Goldsteins after the final performance the 17th. It will be about four months before all of the contracts that must be taken over are out of the way, so that any changes contemplated in the policy of the house can hardly be carried into effect prior to that time.

TAMPA, FLA.

C. D. Cooley, general manager of the Consolidated Amusement Co., which controls all of the down-town theatres here, has returned from a "booking trip," and shows a list of big ones.

"Her Greatest Sacrifice" is the title of a five-reel picture made here in Tampa by the Seminole Producing Company. It is being shown all week at the Prince theatre. The photography and prints were made by the Juanita Films plant.

The Sans-Souci theatre, in Ybor City, the Latin quarter of Tampa, has reopened under the name of Teatro Julia. Spanish and Cuban players, in addition to some films, are the attraction.

The Maceo, the most successful of Tampa's colored theatres, has been closed for repairs. Chas. A. Sappal, who operates the house, has taken over the Palace, re-naming it the Maceo No. 2, and has transferred his bookings to it while the Maceo is given a good overhauling.

Miss Elizabeth Bedell, one of the best known newspaper women of Bridgeport, Conn., and widely known in motion picture circles of that section, was married September 2 at the Little Church Around the Corner, New York City, to Julian H. Sterling, for many years Bridgeport correspondent of the New York World and connected with that paper from 1882 to 1903.

Wm. Russell Release on Fox's October List

There are twelve important roles in "The Lady From Longacre," an early October Fox release starring William Russell, and many extra people appear in the picture.

The role of a titled young Englishman is a new one for William Russell, popular portrayer of sturdy Western types, but it is said to suit him to perfection, calling for all the qualities of dash and daring that have made him a favorite on the screen. The star is supported by Mary Thurman, Mathilde Brundage, Robert Klein, Jean Debriac, Francis Ford, William Brunton, Douglas Gerard, Lillian Worth, Arthur Van Sickle and Louis Dumar.

"The Lady From Longacre" is based on the popular novel by Victor Bridges. George E. Marshall directed the production.

Would Educate Public in Film Criticism

Robert G. Vignola recommends the establishment of local photoplay leagues much the same as community dramatic and literary clubs as one of the ways to educate the public to a fair and accurate appraisement of the motion-picture. Mr. Vignol declares the biggest handicap the screen faces today is the public's misunderstanding of what the motion-picture really is and what it is trying to accomplish as an art distinctive from all other arts. He says it is a common error to judge the picture by the standards of the novel, and the stage whereas the picture ought to be judged by standards established exclusively as its own. The screen's greatest need, says Vignola, is the formulating of definite canons of criticism and the education of the public in these canons.

Reginald Denny to Star in "Leather Pushers"

Reginald Denny, well known in screen leading roles, is to make his debut as a star in a series of twelve elaborate two-reel productions based on the celebrated "Leather Pusher" stories by H. C. Witwer, according to an announcement made by H. L. Messmore, president of the Knickerbocker Photoplay Corporation which has secured the world rights to the series.

The "Leather Pushers" which appeared in Collier's Weekly and will be published in book form early this month by G. P. Putnam's Sons, deals with the experiences of a young college man and football star, who, finding that his father's fortune has been swept away in Wall street, seeks to redeem the family name and finances in the pugilistic arena. Harry Pollard is the director. Work on the first of the series is now well under way.

Goldwyn Closes South American Deal

One of the largest foreign deals of the year has just been closed by Goldwyn Distributing Corporation through J. H. Hoffberg, who has charge of sales in Latin America and the Far East. The contract entered into with the New York Film Exchange of Buenos Aires provides for the distribution of Goldwyn's fourth and fifth year pictures in Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, South America.

Gladys Walton Story Started by Universal

Jack Perrin, well known as a Universal Western star, has been engaged as leading man to play opposite Gladys Walton in the fascinating little Universal's star's forthcoming photodrama, "The Guttersnipe." Perrin was leading man for Gladys Walton in her first big success, "Pink Tights." Production on "The Guttersnipe" will start immediately under the direction of Dallas Fitz Gerald, who has just been signed by Universal.

F.B.Warren Names Releases

Lucy Doraine in "Good and Evil" and "Our Mutual Friend" on List

TWO subjects on the releasing schedule of the F. B. Warren Corporation are "Good and Evil," starring Lucy Doraine, and a picturization of Charles Dickens' novel "Our Mutual Friend."

"Good and Evil" reveals a new era in imported motion picture productions, it is declared. This spectacular photo-drama was made by the Sascha Productions of Europe and was imported to this country by the Herz Film Corporation for release by the F. B. Warren Corporation.

Actually 10,000 people were used by Sascha in making this picture, it is stated. Many of the scenes were actually taken at the Royal Palace in Vienna. Alphone Fryland, Ralph Osterman, Antoine Tiller and others assist Lucy Dorsine in "Good and Evil."

The cinema version of Charles Dickens' last complete novel 'Our Mutual Friend" is announced for early release by the F. B. Warren Corporation.

This great attraction will run seven reels in its silversheet version and all the characters made famous by Dickens will be in evidence enacted by able character actors who give the screen their best in the roles assigned from "Our Mutual Friend."

This feature will prove one of the strongest cards of the Fall season and an appeal for millions who have read this classic of the story book world will be on hand to form long lines at the box offices of theatres booking the picture.

In producing "Our Mutual Friend," the producers have been careful in carrying out every detail in perfect and authentic detail of Dickens' work on the story. Every character has been artistically treated and presented in the most successful manner and their work has been proclaimed a masterpiece in the silversheet characterization.

"Four Horsemen" Premier

Washington and Cleveland Press Acknowledge Its Dramatic Power

WASHINGTON is latest on the list of American cities to capitulate before the dramatic power of "The Four Horsemen of the Apocalypse," Rex Ingram's screen production for Metro of the novel of Vicente Blasco Ibanez.

Its recent presentation at Poli's theatre, in the national capital, brought forth newspaper criticisms superlative in commendation, prophesies of a record run, and tremendous outbursts of enthusiastic audiences.

Cleveland has also fallen in line with the many cities to give tribute to the dramatic power and pictorial excellence of "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro. It was greeted as the finest work of the cinema world when it was given its premiere in New York earlier this year.

The Ohio city which had its first glimpse of the picture version of the great story of Vicente Blasco Ibanez, last week, was lavish in its praise and the tremendous demand for seats at the Stillman theatre, where the colossal production was the first big spectacle under the new policy of the house, proved that its artistic appeal was just as powerful with the public.

The Washington Times, on Sunday, September 4, gave out free copies of a jazzy fox-trot composed by Miss Alice Terry, featured player of the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right." The composition is called "The Four Horsemen Fox Trot."

The announcement of the distribution of free copies was made in a special feature story published in the Times on Thursday, September 1, illustrated by a photograph of Miss Terry.

A tense moment from the new William Russell picture for Fox release, "The Lady from Longacre"

Realart Buys Three New Stories for Stars

An original story by Aubrey Stauffer has been purchased for Mary Miles Minter. Mr. Stauffer is a member of the title-growing staff. For Bebe Daniels has been procured a story written especially for her by Nina Wilcox Putnam, short-story writer. Douglas Doty is preparing the scenario. Rob Wagner has written an original story which will be used as a coming feature for Constance Binney. Mr. Heath is to write the scenario.

Main titles for these stories will be announced later.

Third Story Ready for New Universal Star

Miss duPont, Universal's blonde star, will appear as a sculptor in the mad whirl of Parisian night life, in "Clay," the third Universal starring vehicle which has just been selected for her. The story was originally called "The Wind Along the Waste," a magazine story by Maud Ansley. J. Grubb Alexander is to interpret for the screen. Production upon the colorful drama will start immediately upon the completion of "Ropes," the Universal picture which now engages the newest star, to find her place in the galaxy of Universal satellites.

"Ropes" was written as a one-act play by Wilbur Daniel Steele and appeared recently in Harper's Magazine.

Cabanne's Latest Meets With Great Approval

The screening at the home-office of R-C Pictures Corporation of William Christy Cabanne's new production, "The Barricade," was followed by expressions of general approval for the new release among the R-C executives.

Many skilful human touches, in which children of the slums appear, add to the attractiveness of the subject, it is declared. Not the least interesting of these is the great love of an elderly and kindly Hebrew for the son of his Irish business partner, who has died.

The titles which were written by Robert Huntington of Mr. Cabanne's staff were also accorded a full measure of approbation for their conciseness.

Among those who appear in the cast are Kenneth Harlan, Katherine Spencer, William A. Strauss, Dorothy Richards, Eugene Borden, James Harrison and others.

Skouras Bros. Acquire New St. Louis House

The Empress theatre, St. Louis, situated at Grand and Olive streets, was leased for a period of twenty years last week by the Skouras Brothers Enterprises. The Skouras Brothers now control nine local theatres and airdromes, the Empress being the tenth link in the chain.

Spiros Skouras, president of the theatre concern, stated that the program of Pantages Vaudeville and first-run feature pictures would be offered. The theatre which has heretofore shown an exclusively vaudeville program will be renovated at a cost of approximately $60,000.

Century Comedy Representative Goes West

Martin H. Bendheim, Century Comedy representative, is enroute for the Coast, accompanied by Abe Stern, treasurer of the Universal. Bendheim will map out activities for the West, Northwest and Southwest while travelling. It is the intention of Century to place Mr. Bendheim in such a position that the entire representation of Century Comedies will come under his wing

PHILADELPHIA	Downtown	90%	*Simplex*
BOSTON	Downtown	75%	*Simplex*
TOLEDO	Entire City	78%	*Simplex*
ST. LOUIS	Downtown	75%	*Simplex*
MINNEAPOLIS	Downtown	78%	*Simplex*
SEATTEE	Downtown	100%	*Simplex*
BUFFALO	Entire City	70%	*Simplex*
CHICAGO	Entire City	86%	*Simplex*
DALLAS, Downtown	82%	Entire City	76%
PORTLAND	Entire City	85%	*Simplex*
MILWAUKEE	Downtown	88%	*Simplex*
FORT WORTH	Entire City	70%	*Simplex*
NEW ORLEANS	Entire City	66%	*Simplex*
NEW HAVEN	Entire City	76%	*Simplex*
ST. PAUL	Entire City	70%	*Simplex*
SALT LAKE CITY	is	60%	*Simplex*
MEMPHIS	Entire City	60%	*Simplex*
WASHINGTON	is	62%	*Simplex*
DE MOINES	Downtown	72%	Entire City 56%
NEWARK	is	73%	*Simplex*
TAMPA, *Florida*	is	67%	*Simplex*
DENVER	is	73%	*Simplex*

Entire City of

DULUTH

MINN.

is

62%

Simplex

All other makes combined

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"The Idle Class" joins *"The Kid"*
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OCTOBER 15, 1921

Motion Picture News

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¶ Motion Picture News BOOKING GUIDE

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MARY PICKFORD
IN
"LITTLE LORD FAUNTLEROY"
From FRANCES HODGSON BURNETT'S famous story
Directed by JACK PICKFORD and ALFRED E. GREEN
Photographed by CHARLES ROSHER

THERE is never a lack of patrons for the *best*,—and that is just what the UNITED ARTISTS CORP. have to offer in the latest Mary Pickford production "Little Lord Fauntleroy." It is the best in every detail of its making,—the acting,—the story,—the settings and the direction. And the same superlative applies in equal measure to the posters,—every one of which is a RITCHEY poster.

The twenty-four sheet from the set is reproduced above.

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"Miss Ferguson touches heights she never has reached before. The nearest approach to art in films. The star wears clothes the like of which my poor eye hath never beheld. Both in her comedy and her emotion the star scored immensely. The story is not only clever and original, but convincing."

ALAN DALE in *N. Y. American.*

The Only Picture Ever Booked for Three Weeks by The Rivoli, New York, In Advance of Showing!

"All signs point to record popularity for this picture. Rarely do we see such a wholesome and sparkling story. There are few actresses who bring into their work such fine artistry as does Miss Ferguson in this. The characterization has infinite variety and much feminine reality. The direction is unusually fine."

SUZANNE SEXTON
in *New York Telegraph.*

"Uncommonly fine acting. Colorful and elaborately mounted picture."
New York World.

"Very appealing scenes, truly effective gowns, and the star demonstrates her versatility throughout."
New York Herald.

"It's just fine. There's not a minute that we're not with the star, tooth and nail. My goodness, Miss Ferguson, why can't you have a 'Footlights' every release? It's a grand film. We were crazy about the gowns and stage sets."

MAE TINEE in *Chicago Tribune.*

Adolph Zukor presents

ELSIE FERGUSON

in

"Footlights"

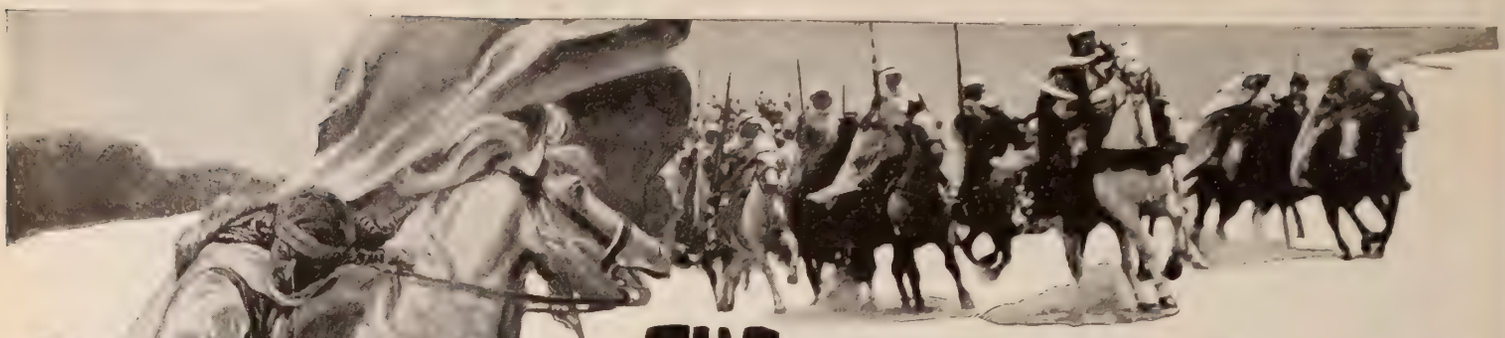
by Rita Weiman

Directed by John S. Robertson. Scenario by Josephine Lovett

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THE SATURDAY EVENING POST November 26, 1921



THE SHEIK

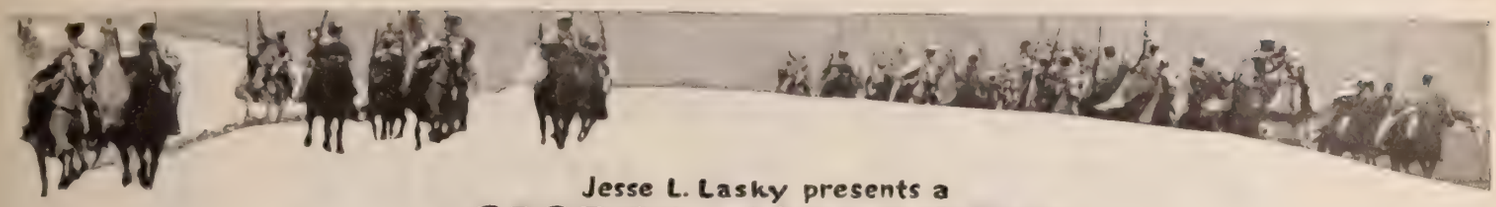
A photoplay of tempestuous love between a madcap English Beauty and a bronzed Arab chief

From the novel by
EDITH M. HULL
Scenario by
MONTE M. KATTERJOHN

AGNES AYRES, who made such a wonderful success in Cecil B. de Mille's *"Forbidden Fruit"* and *"The Affairs of Anatol"*
RUDOLPH VALENTINO, whose distinguished acting in *"The Four Horsemen of the Apocalypse"* is remembered by millions.

It's a Paramount

This double-spread advertisement will appear



Jesse L. Lasky presents a

GEORGE MELFORD

PRODUCTION

with AGNES AYRES and RUDOLPH VALENTINO

EIK

"When an Arab sees a woman he wants he takes her"

—*Ancient Proverb of Arabia.*

THAT was the meaning of love in the desert until The Sheik met the English girl.

That is the heart of the plot of "The Sheik," which in book form is the year's sensation on both sides of the Atlantic and which as a Paramount Picture finds and thrills a multi-million audience.

Don't miss the thrill of seeing the proud mad-cap English girl snatched from the sand by the hard-riding Sheik of a hundred tribes.

You will be amazed at her life within the tented luxury of the Sahara.

You will see love making by the handsome Rudolph Valentino as The Sheik which is in the full torrent of Oriental tradition.

How shall the lovely and aristocratic Agnes Ayres, as the English girl, escape with life and honor?

That is the plot of it, the shiver of it — the odds are so great — that is the drama you see against a background of infinite desert,

—of a thousand wild Bedouin horsemen with long rifles and flowing robes,

—of the bride-market at Biskra where the slave-brides are sold,

—and of desert fighting between Sheik and Bandit, and between their troops, of a ferocity only equalled by tigers.

Does love emerge supreme and glorious at the climax? Is a pure spot found in the heart of the bronzed Sheik?

The answer to that will make you draw the deepest breath of all,

—and recognize that once more Paramount has given you the best show in town or state.

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Story by Du Vernet Rabell

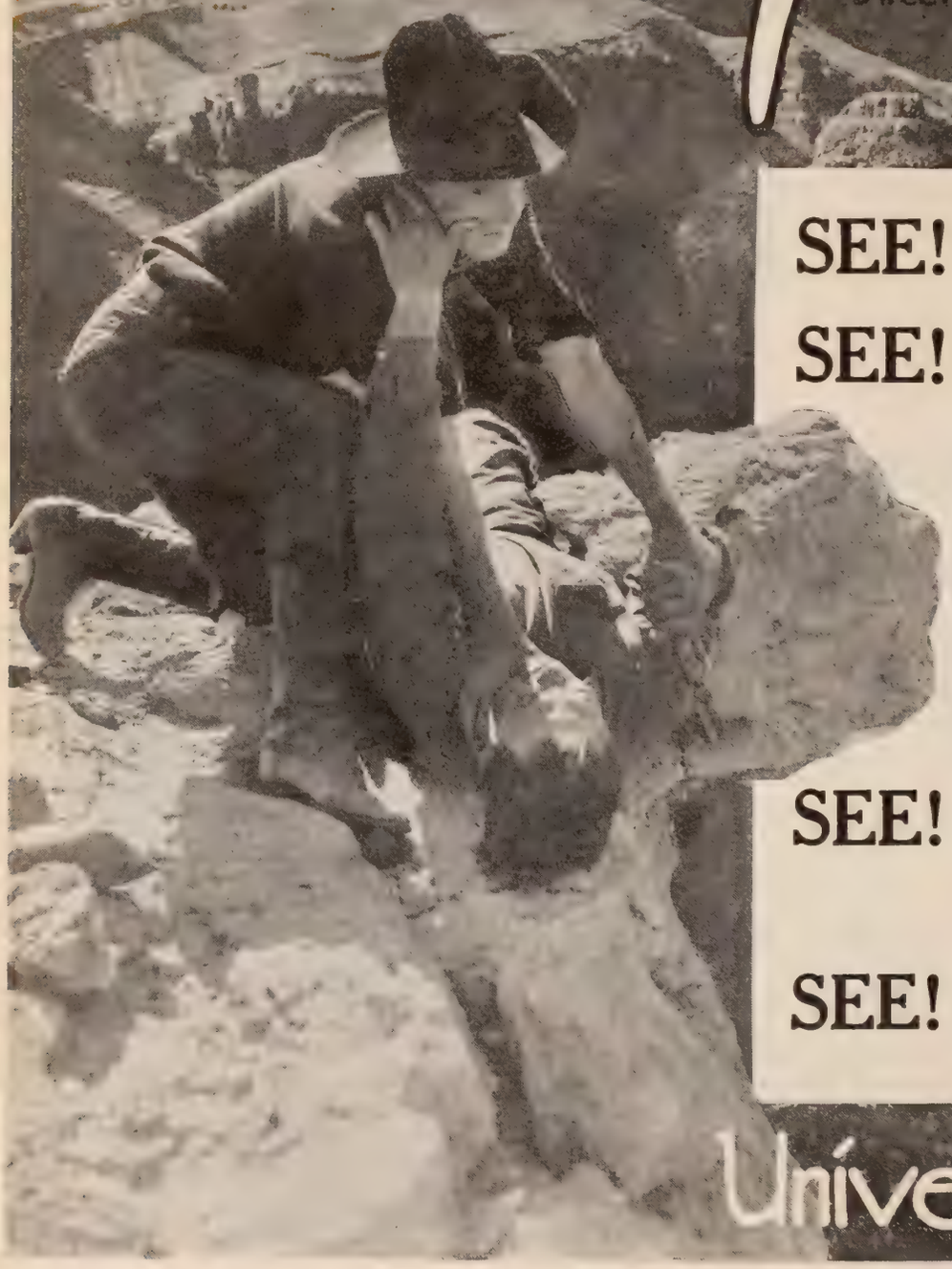
HOOT GIBSON
in
"RED COURAGE"
Directed by Reaves Eason
Story by Peter B. Kyne

and YOU CAN SHOW THESE FOUR OCTOBER SPECIAL ATTRACTIONS FREE

CARL LAEMMLE
presents the First Western Super-Picture Ever Made

HARRY CAREY
in
"The Fox"

Directed by Robert Thornby



SEE! A thousand horsemen ride like mad across the scorching sands of the great Mojave Desert.

SEE! The terrific, blinding sandstorm—a thriller you'll never forget.

The great battle against hundreds of outlaws—one of the biggest spectacles ever screened.

The 11th U. S. Cavalry ride like breakneck daredevils into one of the maddest, fastest dramatic situations ever pictured.

The rush of life and action along the old Santa Fe Trail of today.

The gorgeous, awe-inspiring Painted Rocks of the great southwest desert.

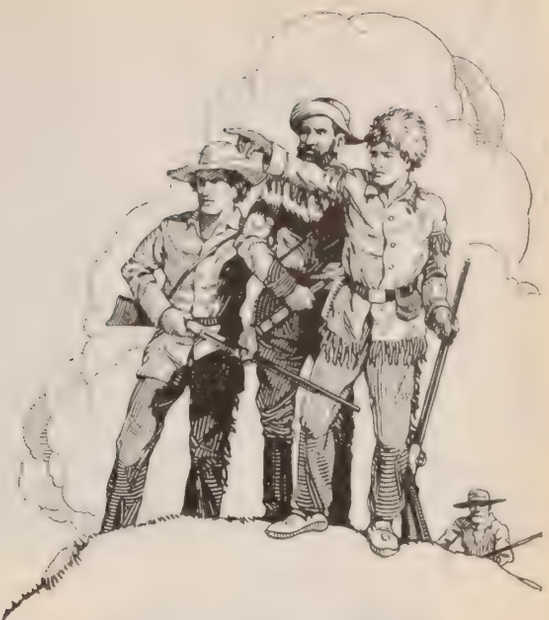
SEE! The reckless, death-defying ride of Harry Carey's famous Flying Squadron on their man-hunt.

A great big splendid cast in the greatest Western thriller ever screened.

SEE! The finest Western actor of them all in his greatest picture, the dream of a life-time come true, the first Super-western ever made.

Universal-Jewel

Universal's done it again



Testimonial No. 4

M. P. NEWS says

"Get ready to cash in—You'll have 'em flocking to your theatre in droves."

"UNIVERSAL HAS SOLVED THE CENSORSHIP question regarding serials. Holding the idea that the 'continued photoplay' is patronized largely by children, it has gone ahead and produced a serial which WILL NOT ONLY SATISFY THE CENSOR BUT DELIGHT THE CHILDREN AS WELL. Fremont, the romantic, dashing pioneer, Carson, the Indian fighter and idol of every American boy—these are figures who WILL CAUSE ANY AUDIENCE TO SIT FASCINATED AND ENRAPTURED."

"'WINNERS OF THE WEST' is red-blooded American history transferred to the screen with undeniably rich dramatic strokes. Certainly, the first three episodes indicate that HERE IS THE REAL SERIAL—TRUE ADVENTURE STORY AND ONE ALTOGETHER WHOLESOME. The backgrounds are awe-inspiring, the acting reaches a verisimilitude of life itself. And with Art Acord the popular cowboy, interpreting a romantic role, there is no reason to doubt the absence of thrills. Edward Laemmle has seemingly directed this feature with an inspiration born of enthusiasm for his work—the schools, the Boy Scouts will find it a constant source of entertainment."

"GET READY TO CASH IN HERE. YOU'LL HAVE THEM FLOCKING TO YOUR THEATRE IN DROVES."

Carl Laemmle presents

ART ACORD

Directed by Edward Laemmle in

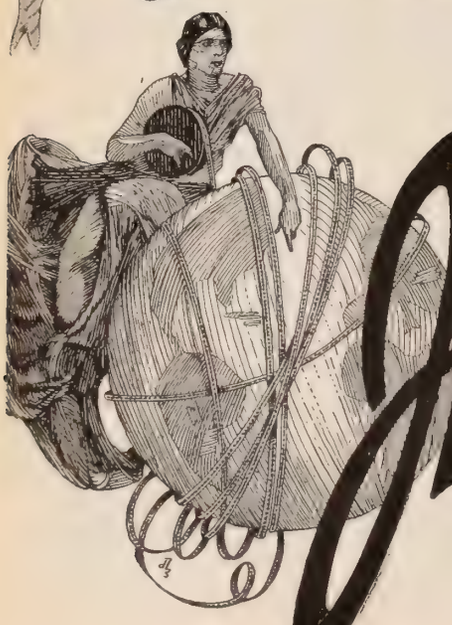
UNIVERSAL'S RED-BLOODED AMERICAN HISTORY CHAPTER-PLAY

"WINNERS of the WEST"

Charlie Chaplin's wonderful reception in Londo
—a first-class sample of International's unerrin
choice of the truly *popular* shots to make.

You read of this scene in your newspaper and smiled—but when you saw it on the screen you *thrilled.* Jus one of the differences between your paper and you news reel—the newsiest sheet in your town can't begi to compare with your International for *human interes*

Yet International and your newspaper have this much i common—they don't charge you one cent more, no matte how important the event. Let the moon explode tomorro and next week you'll see this interesting event in your Inte national at not one penny's extra cost. (Better sign that co tract today—you never can tell what may happen). Release through Universal.



International News

The WORLD BEFORE YOUR EYES

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENT
REAL LIFE DRAMA AT A FRACTION OF TH COST OF YOUR FEATU
RELEASED THRU
UNIVERSAL

"TORCHY" COMEDIES

A New Series

C. C. BURR Presents

JOHNNY HINES
in "Doggone Torchy"

Torchy gets into a brand-new scrape
His boss sends him to some kennels
To bring home a thoroughbred puppy
Torchy is so chesty and swelled-up
Over being made private secretary
That two thugs get next to his grip
And substitute a baby for the puppy

Your audience will be in an uproar
At Torchy's trials and tribulations
In hiding the youngster in his room
And dodging arrest for kidnapping
The idea is original and laughable
The action is bright, brisk, breezy
Every scene goes over with a Bang

One of EDUCATIONAL'S Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

To the 14,469 Theatres

(we understand that is the exact number of theatres in the country) that are going to book Charlie Chaplin in "The Idle Class," we would like to suggest the proper and most effective way to announce the bill, viz:

Blank Theatre

Presents the Only

Charlie Chaplin

in his latest and greatest hit

"The Idle Class"

and

"The Ne'er To Return Road"

A Selig-Rork Two-Reel Dramatic Feature With an All-Star Cast

From "Danny" in *Wid's*, Oct. 3, 1921

Short's

Up at th' Strand. With Chaplin's "Idle Class." Nothin' but. Joe Plunkett's idea. An' it took well. Everybody liked it. Maybe it's worth doin' in your house. Here's Joe's program. Topical review. Educational's "The Ne'er to Return Road," with Mrs. Otis Skinner; Sport Pictorial an' Winsor McCay's animated "Dream of a Rarebit Fiend." By th' way. Hear short stuff sales have increased from 10 to 30 per cent. During past six months. That's good.

First Four 2-Reel Success–Subjects:

"THE NORTHERN TRAIL"
by James Oliver Curwood
with
Lewis S. Stone
Wallace Beery
Ethel Gray Terry

"THE POLICEMAN AND THE BABY"
by Clarence Cullen
with
William Desmond
Wallace Beery
Elinor Fair

"THE NE'ER TO RETURN ROAD"
by Mrs. Otis Skinner
with
Wallace Beery
Jack Mulhall
Margaret Landis

"THE WHITE MOUSE"
by James Oliver Curwood
with
Ethel Gray Terry
Lewis S. Stone
Wallace Beery

From *Motion Picture News*, Oct. 8, 1921

Broadway House Features Selig-Rork Subject

Again an Educational-Selig - Rork photoplay has been selected as the dramatic subject in a short subject programme at a big first-run Broadway picture house. A short time ago "The Northern Trail," the first of the Educational-Selig-Rork series, was shown at the Capitol Theatre. Beginning last Sunday, "The Ne'er to Return Road," the third of the series, was on the programme of the Strand Theatre, run as the serious feature with Charlie Chaplin's "The Idle Class." As in the case of the showing of "The Northern Trail," the newspaper critics have spoken very highly of this short feature.

Released through Educational Film Corporation Exchanges—playing leading first-run theatres throughout the country.

SELIG-RORK

Studios:
Los Angeles, Cal.

Executive Offices:
576 Fifth Avenue, New York

R-C Pictures Bring Prosperity

R-C PICTURES are good, clean pictures. They bring prosperity to all exhibitors. Satisfied patrons are the rule wherever they are played. R-C Pictures present life as it is.

R-C PICTURES are the pictures for mothers, wives, sisters and sweethearts —they are red-blooded, human, throbbing pictures that men enjoy.

Star productions with Pauline Frederick, Doris May and Sessue Hayakawa, and directors' productions by Louis J. Gasnier and William Christy Cabanne, produce real box-office results.

R-C PICTURES CORPORATION

723 Seventh Avenue, New York

Mary Pickford

in

"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S *famous story*

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN AND
JACK PICKFORD

A PICTURE THAT IS ALL HEART-
PULSING WITH MOTHER LOVE,
SWEET AS THE FAITH OF CHILD-
HOOD—AN APPEAL THAT NO AGE
OR CLASS CAN RESIST

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Douglas Fairbanks

presents

"The Three Musketeers"

based on that immortal novel by ALEXANDRE DUMAS

ADAPTION, COSTUMING, RESEARCH UNDER
EDWARD KNOBLOCK
DIRECTION UNDER FRED NIBLO
PHOTOGRAPHY UNDER ARTHUR EDESON

"THE THREE MUSKETEERS" IS MORE THAN A MOTION PICTURE PRODUCTION- IT HAS BECOME A CLASSIC OF SCREEN ACHIEVEMENT AND A TOWER OF BOX-OFFICE STRENGTH

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D. W. Griffith's

masterpiece

"Way Down East"

based on WM. A. BRADY'S famous play

BY LOTTIE BLAIR PARKER
AND JOS. R. GRISMER

"WAY DOWN EAST" IS OVERWHELMING PICTURE THEATRE BOX-OFFICES EVERYWHERE. IT IS THE BEST ADVERTISED PICTURE THAT EXHIBITORS HAVE EVER HAD THE OPPORTUNITY TO BOOK

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

George Arliss
in
"Disraeli"

from his celebrated stage success by
LOUIS N. PARKER

DIRECTED BY HENRY KOLKER

THIS IS THE SEASON OF THE
BIG PICTURE—AND "DISRAELI"
IS ONE OF THE BIG PICTURES
OF THE SEASON

"A Distinctive Production"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
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Distributors
for the
Western New York Territory

Nu-Art Pictures Corp.
F. M. ZIMMERMAN, Pres.
221 FRANKLIN ST., BUFFALO

OLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

Y

DIRECTED BY FRANK LLOYD

ATHARINE NEWLIN BURT A GOLDWYN PICTURE

GOLDWYN PRESENTS

THE MAN FROM

DIRECTED B

BY KATHARINE NEWLIN BUR

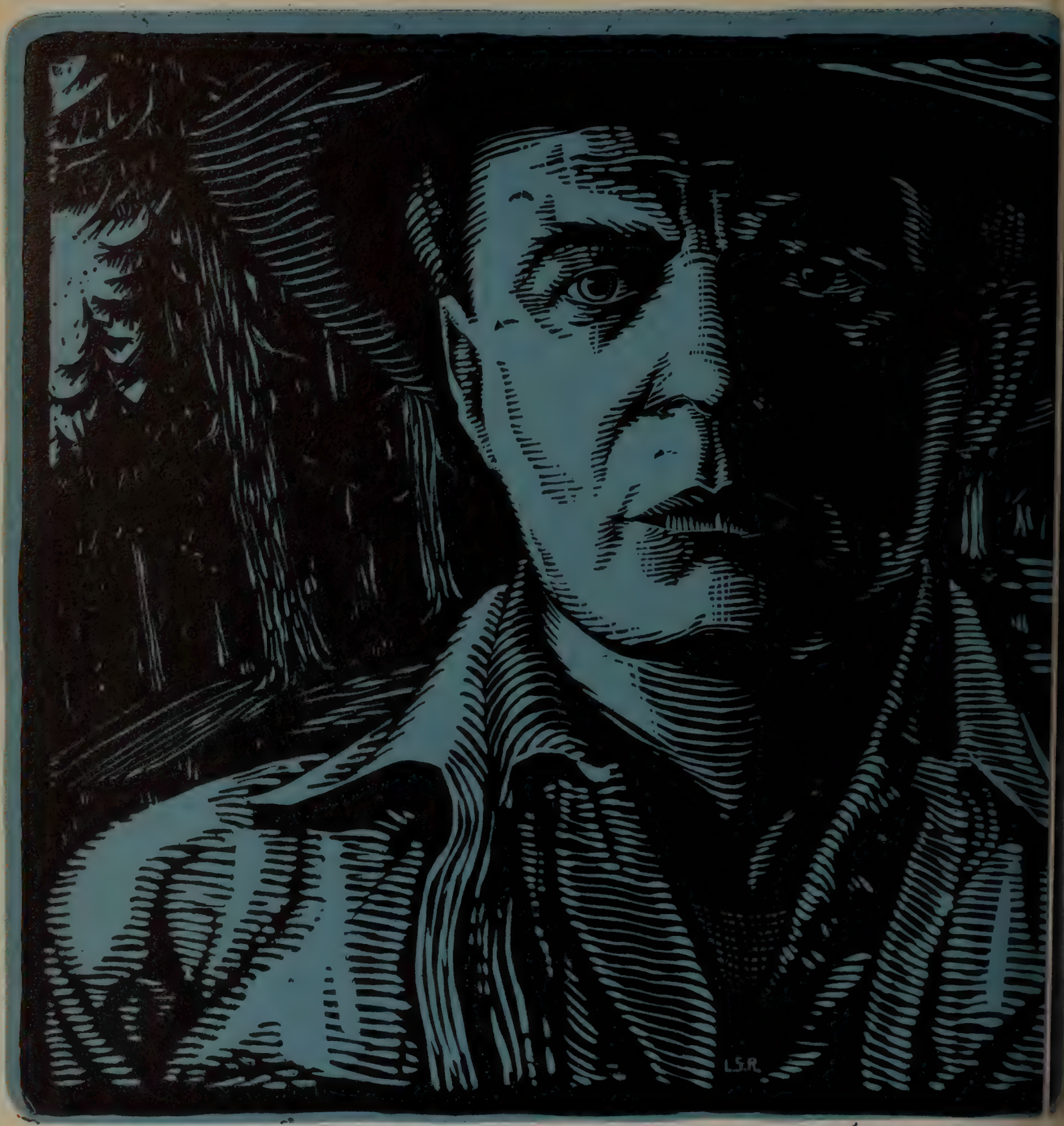
ANOTHER BIG GOLDWYN FEATURE
Goldwyn is pushing "The Man From Lost River" as one of the prize features of a prize program.
"The Man From Lost River" is a big picture — one of those strong, two-fisted, red-blooded, out-door yarns that every picture-goer enjoys.
This sort of story has made Katharine Newlin Burt and her "The Branding Iron" famous. But "The Branding Iron" was not quite so active, not quite so tender, not quite so swift as this new, vivid box-office production.
It is the kind of picture that made motion pictures popular. House Peters is at his best as The Man.

FRANK LLOYD'S PRODUCTION

LOST RIVER

ANK LLOYD

A GOLDWYN PICTURE



GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTIO

THE MAN FROM LOST RIVER

DIRECTED BY FRANK LLOYD

BY KATHARINE NEWLIN BURT A GOLDWYN PICTURE

This is the season of and for great pictures. * * * In our return to big business we are gratified by such productions as "A Man's Home," * * * It is about to be released to the theatres and the event is noteworthy even in this era of bigger, better, and finer screen attractions. * * * If Selznick presents no other great productions this year he will have done his full share toward the bigger and better picture movement now in full swing.

Arthur James

Editor-in-Chief ~
MOVING PICTURE WORLD ~

FIRST

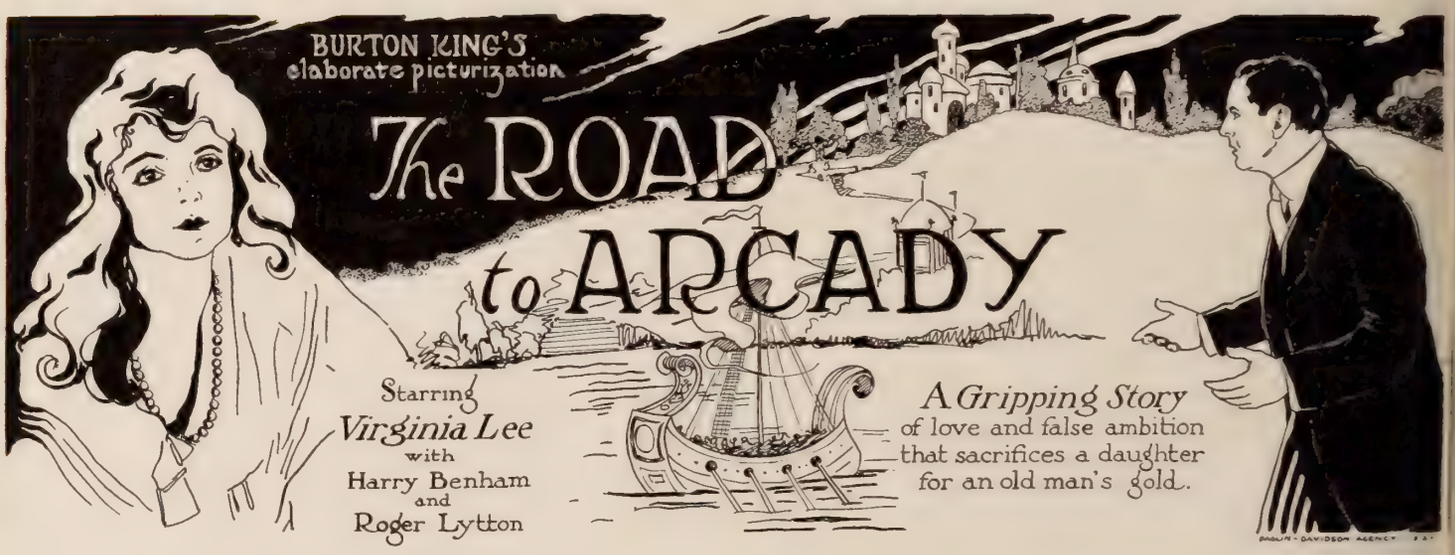
OF THE

SOCIETY DRAMA SERIES

(J. W. FILM CORPORATION'S SET OF FOUR BIG SPECIALS)

NOW

READY FOR THE SCREEN



A beautifully mounted production telling a powerful story of a fascinating debutante whose dreams of true love and perfect happiness are threatened by society's fight for wealth and social preference

An Independent Production of Distinction

That will break records in the largest theatres in your territory

J. W. FILM CORPORATION

130 West 46th Street - - New York

* * * fundamentally opposed to editors giving these public testimonials, I cannot curb my eagerness to put in print what I want to say. * * * The picture is "A Man's Home." It is Selznick made and the finest thing my friend, Lewis J. Selznick, has ever produced. * * * "A Man's Home" is one of the good pictures of 1921. To say it is one of the best sounds banal, but that is exactly what it is. If it were my picture I would engage a theatre and give it a Broadway presentation. It ranks with "The Old Nest," "Over the Hill," "Way Down East," and other of our really fine pictures. * * * The cast is hand picked. * * * All of them made to order for the part.

Louella O Parsons

Editor, Motion Picture Section~
MORNING TELEGRAPH~

The Time Has Come! Let's Smash Monopoly Once and for All.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

God Made the Bull— Man Put the Ring in Its Nose

Do you get that? The bull can rage and roar, paw the earth, and snort fire from its nostrils. Put a ring in its nose and a man can lead it to slaughter.

Is there a ring in your nose? Are you being led to slaughter to fatten the wallets of a group which wants to seize your business?

The amusement business is one of first importance to mankind. But there's no place in it for any group which tries to "own" it, and "own" you.

Wake up! Show these would be dominators who you are and what you are.

Don't let 'em put a ring in your nose.

Show **independent** pictures.

Yours for Independence,

Arrow Film Corporation
220-224 West 42nd Street, New York

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Every Arrow Picture Is an Independent Picture . .

produced by a master producer

enacted by popular, clean-living stars . . . .

offered to exhibitors and exchanges at a sane price which permits a good, reasonable profit.

See Your Independent Exchanges Anywhere

C. C. Bridwell, Davenport (Iowa) exchange man wires: "Your comedy franchise wonderful. Twenty-five inquiries Iowa and Nebraska exhibitors. Certainly is a winner."

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

When It's an Arrow Picture, It's a Box-Office Success.

You Can't Afford to Miss These

52 ARROW COMEDIES

Offered as a Unit On a Franchise Basis

First Come—First Served

Cinch Them for Your Territory—and Make Money

From an Arrow-Speed Comedy

Short subjects—good, clean comedies. These comedies feature foremost fun makers—favorites everywhere. Get details from your Independent Exchange.

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220-224 West 42nd St., New York

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd.
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Show Your Independence

ALICE "THE MATRIMONIAL WEB"

"The Matrimonial Web"

is a strong human interest story, well told under the guidance of a famous director, Alice Calhoun lives up to the predictions of every trade and fan magazine which predicted such a glowing career for her.

There is drama and action in "The Matrimonial Web." There is humor, too, and an attention to detail that is admirable.

"The Matrimonial Web"—5 Reels

Directed by
EDWARD JOSE

"One of the most believable girls on the screen."
—PHOTOPLAY MAGAZINE

CALHOUN in "CLOSED DOORS"

"Closed Doors"

tells of a man who closes the doors of his heart against his young wife and devotes himself entirely to business. All the possibilities of a worthwhile story are taken advantage of by a clever cast which includes Bernard Randall, known on stage and screen as the "heavy" of "Within the Law," and Harry C. Browne, now featured in a big New York stage success, and other well-known supporting players.

"Closed Doors"

5 Reels

Directed by

G. V. SEYFFERTITZ

"She is pretty, unaffected and she can act."

—PHOTOPLAY JOURNAL

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Collier's

THE NATIONAL WEEKLY

Aug. 27 19[illegible] — a copy — $1 in Canada

H. C. WITWER
LOS ANGELASKY, CALIFAIRBANKS.

To Mr. George Cobb, Chairman,
State Board Motion Picture Commission, N.Y.C.,

Friend George Cobb: Bein' as I writ to Davy Griffith, Doug Fairbanks and "Wrecks" Ingram in "Collyers" about these here movies, it kinda seems to me George, that bein' as your the King Nabob of the Bord of Rewoers I would be insultin' you if I left you out. All these babies that are not believers in violence except for censors is all wrong. Now if these bozos would make these two-reel ribts — like I am now planning, the first of which is "Fools Rush Out", a rib crushin' comedy without the pies — they would never have any more worry about a censor.

The reason I am attractin' your attention like a three alarm fire with this here letter is to apprise you in advance of this batch of twelve two-reel comedies. George, they are so good and the sets so classy that Scwabe mansion on the drive looks like a ash can in comparison.

The inside dope on these comedies is this way. I am writin' the scenarios and the titles and not to be too chesty, but my stuff does get publication these comedies is goin' to panic the exhibitors. All of which proves that we is makin' clean, peppy comedies that is gonna satisfy the censors — the exhibitor and the stak-holder exchange man. The whole flock is hard boiled, but the first Duke that saw this "Fools Rush Out" of mine, just tied himself in a knot from laughin', and laid under the seat. All ready operator. Let's shoot!

Yours for wit,
H. C. Witwer

"THE MER[illegible] OF VENICE, CAL." by H.C. Witwer

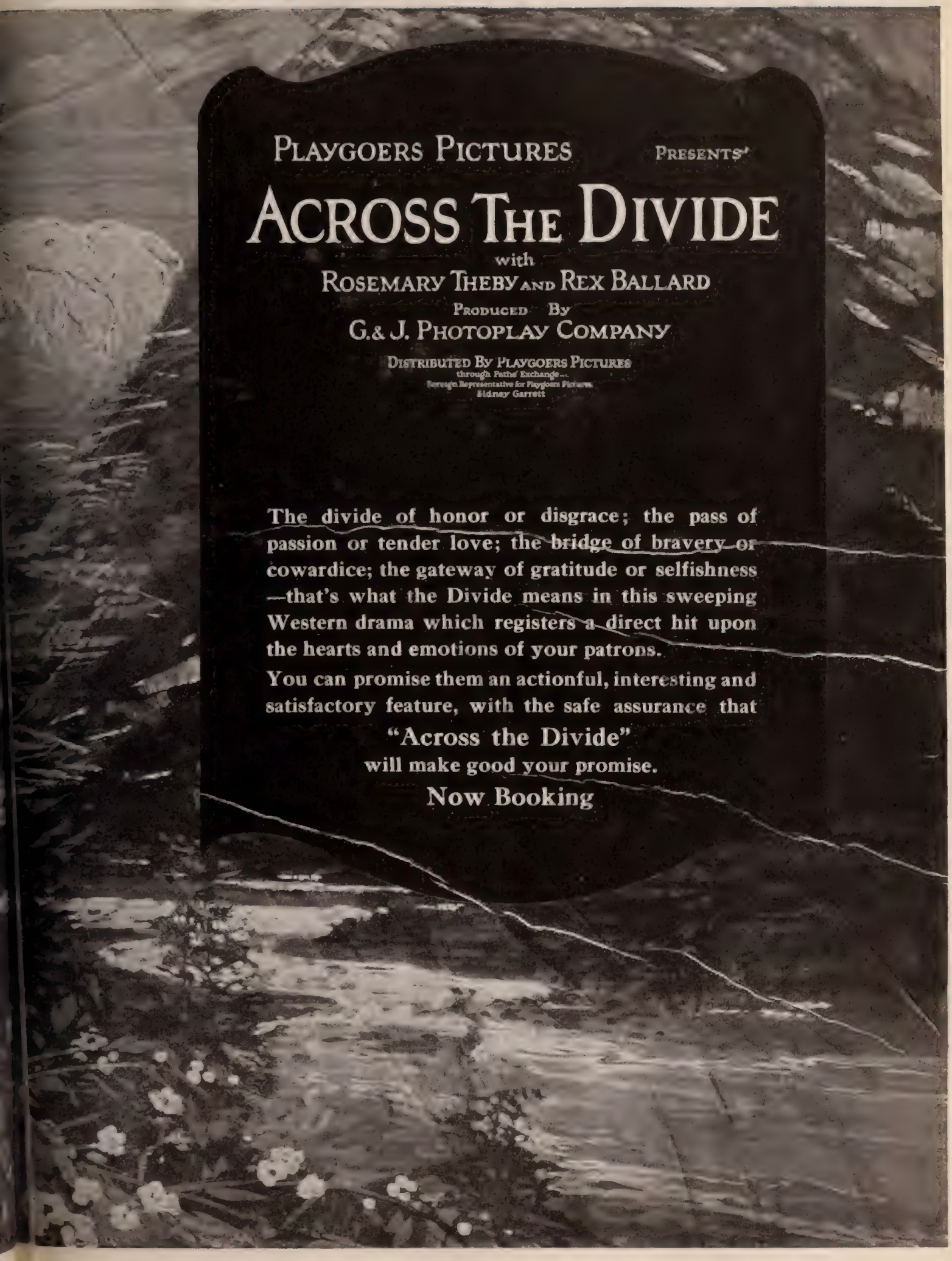
H. C. WITWER Stories in a series of twelve high class two-reel comedies

NOW READY **"FOOLS RUSH OUT" and "SPEAKERS SEX"** WIRE OR WRITE

117 West 46th St., N. Y. City — FIDELITY PICTURES COMPANY — Bryant 8

PLAYGOERS PICTURES
Presents
J. P. McGOWAN
IN
DISCONTENTED WIVES
A HERALD PRODUCTION
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
through Representative for Playgoers Pictures
Sidney Garrett
"Sure-fire"—
that's "Discontented Wives"
A title which brings throngs of men and women to your theatre; a drama of the hazards of married happiness which grips and holds; a production whose stirring unfoldment has all the essentials of splendid entertainment, and, best of all, of never-failing box office merit; "Discontented Wives" is what the exhibitors call a "sure-fire" feature.
Book it!

MICHELSON


PLAYGOERS PICTURES PRESENTS
ACROSS THE DIVIDE
with
ROSEMARY THEBY AND REX BALLARD
PRODUCED BY
G.& J. PHOTOPLAY COMPANY
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
Sidney Garrett
The divide of honor or disgrace; the pass of passion or tender love; the bridge of bravery or cowardice; the gateway of gratitude or selfishness —that's what the Divide means in this sweeping Western drama which registers a direct hit upon the hearts and emotions of your patrons.
You can promise them an actionful, interesting and satisfactory feature, with the safe assurance that
"Across the Divide"
will make good your promise.
Now Booking

ORE-COL FILM CORPORATION presents
THE FAMILY CLOSET
From the Saturday Evening Post story "Black Sheep"
By Will J. Payne
Directed by John B. O'Brien
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett
An absorbing drama of intrigue, excitement and romance wherein the hidden secrets of a man's past, lurking like the "skeleton in every closet", rise up to challenge the honor of his family.
A corking good mystery story and an amazing climax which tops off a feature of rare entertainment.
Now Booking

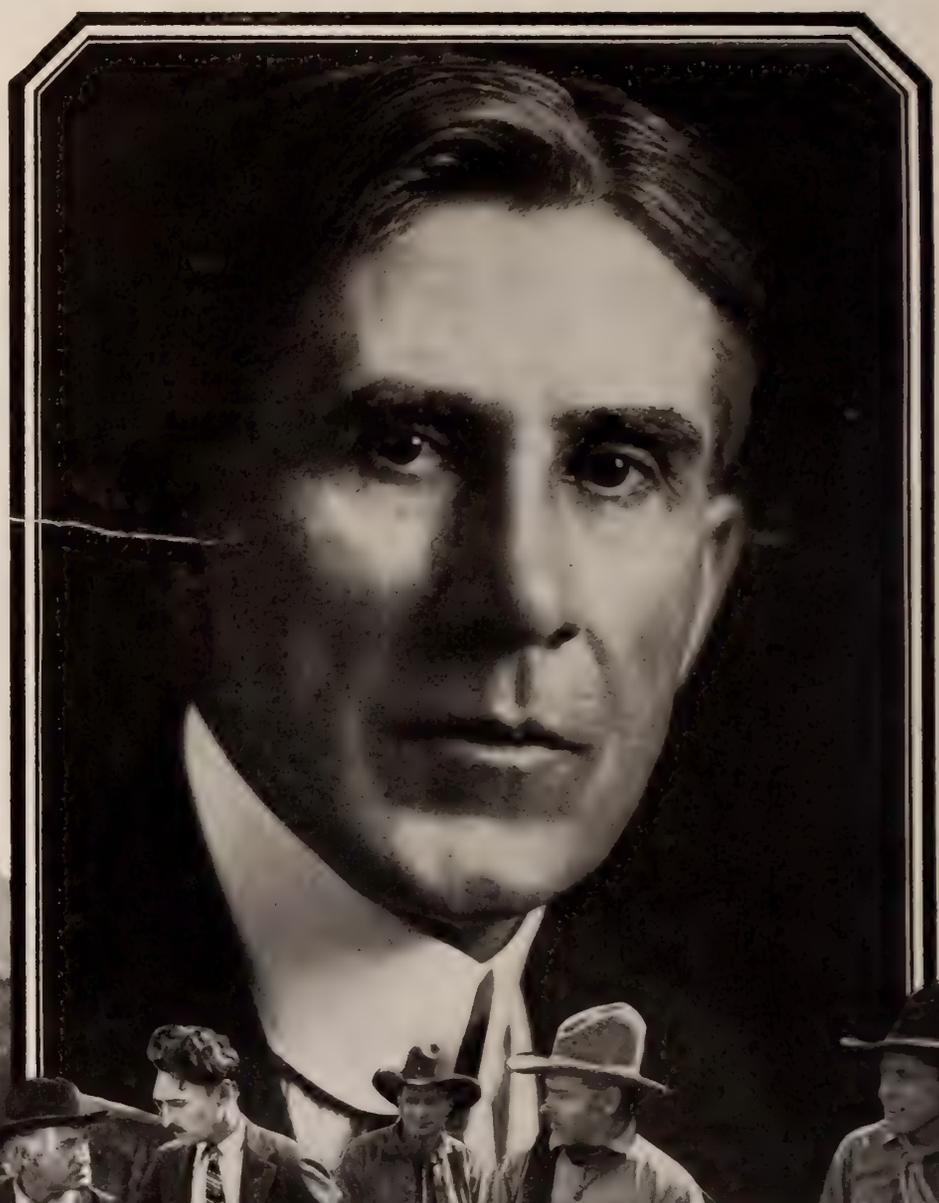
Cameo Classics present
HOME-KEEPING HEARTS
FROM THE STORY "CHAINS" by CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES
THROUGH PATHÉ EXCHANGE INC.
FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES
SIDNEY GARRETT
"The effective human interest and appealing atmosphere of 'Home Keeping Hearts' makes it worth while.
It is a sincere attempt to present an interesting character study, drawn against delightful backgrounds, and containing many fine touches which take it quite out of the class of ordinary attractions".
Wid's Daily
MICHELSON

"The MYSTERIOU

A HODKINSON RELEASE

With
ROBERT McKIM ~ CLAIRE ADAMS
and CARL GANTVOORT

Produced by
Benj B. Hampton and his Associates
Zane Grey Pictures Inc.



RIDER"

A BENJ. B. HAMPTON PRODUCTION

by ZANE GREY

The Greatest Box Office Author of all Time

What Exhibitors Say About Zane Grey Pictures

"It do beat all" how these Zane Grey pictures take with the audiences.
Liberty Theatre, Washington, Indiana

Zane Grey Pictures are very best bet.
Arcade Theatre, Cottage Grove, Oregon

All Zane Grey pictures please.
Odeon Theatre, Hardin, Mo.

Zane Grey's name stands for more than any author.
Home Theatre, Audeen, Calif.

Zane Grey is big bet for me.
Grand Theatre, Portland, Oregon

Zane Grey outranks all writers when offering stories for feature material.
New Grand Theatre, Portland, Oregon

HIS latest, and probably his greatest story, "The Mysterious Rider," to be released on October 23, promises to be the biggest money-maker of them all.

Distributed by

HODKINSON

thru PATHE EXCHANGE Inc.

WILLIAM M. VOGEL FOREIGN DISTRIBUTOR
130 WEST FORTY-SIXTH ST. NEW YORK

¶ The trade publishing event of the year—

¶ Motion Picture News BOOKING GUIDE

¶ Watch for further announcements!

EXCEPTIONAL PICTURES CORPORATION
CHARLES (Chic) SALE
"HIS NIBS"
PLAYS SEVEN DIFFERENT PARTS AS SEVEN DIFFERENT PEOPLE
SEVEN TIMES AS FUNNY AS YOU KNOW HE IS

Exact reproduction of a Ritchey twenty-four sheet to be used by the theatres of the country in exploiting this unique offering.

Exceptional Pictures

presents

CHARLES (CHIC) SALE

in

"HIS NIBS"

Unusual in theme, in presentation, and in the work of Mr. SALE, America's foremost delineator of rural characters, who plays every important role in this Exceptional Picture.

A guaranteed audience-winning production.

EXCEPTIONAL PICTURES CORPORATION

"HIS NIBS" believes in advertising

LET'S LISTEN TO "HIS NIBS":

"It'd be a sight easier t' tell you folks a funny story then this advertisin' business.

"But, I reckon I'll let the fillum do the story tellin'.

"It's gol darn sartin when you get a pitchur with one actin'-man playin' seven people, you've got sumthin' your customers are goin' t' like.

"An', when the fillum's so diff'rent from anything you've ever seen afore, that it'll make 'em all laugh 'emselves sick—why, consarn it, you'll be doin' a business big enuf t' bust the walls o' your pitchur house.

"I'm goin' on t' eighty year and if I've ever seen a better pitchur then this, I'll stop 'em callin' me—'His Nibs'."

CHARLES (CHIC) SALE

foremost delineator of rural characters on the American stage today

Supported by COLLEEN MOORE, JOSEPH DOWLING and a host of favorites

PRESENTED BY

EXCEPTIONAL PICTURES CORPORATION

ALEXANDER BEYFUSS

Vice-President and General Manager

1540 BROADWAY, NEW YORK CITY

IT'S AN EXCEPTIONAL PICTURE

BEING PREPARED FOR NOVEMBER RELEASE

The most fascinating of stars in a picture of charm and homespun quality..

William Fox
presents

SHIRLEY MASON

in

Queenie

Story by
Wilbur Finley Fauley

Directed by
Howard K. Mitchell

No motion picture advertising campaign is *complete* unless it utilizes to the *utmost* the wonderful sales possibilities of

MOTION PICTURE NEWS

"To the utmost."

Let us tell you what that "utmost" has meant in the experiences of others—what the greatest exhibitor circulation (A.B.C. proof) plus the liveliest reader interest and wholehearted, intelligent cooperation can do for YOU.

Rah-Rah-Rah! Rah-Rah-Rah! Rah-Rah-Rah! RAY!

You'll hear the cheers echoing down the gridiron, and you'll hear them in your theatre! The finest football picture ever screened. It'll get under the skins of the oldsters as well as the youngsters!

NOW is the time to book it—while the football season is Hot!

ARTHUR S. KANE presents

CHARLES RAY'S SWIFTEST

A picture filled with college spirit and college atmosphere—the golden haze of student days. Ah, the light hearted joy, the color, the vim, the enthusiasm of

TWO MINUTES TO GO!

Written by Charles Andres; Directed by Charles Ray. Produced by Charles Ray Productions, Inc.; Photographed by George Rizard.

A First National FIRST NATIONAL PICTURES Attraction

"One Arabian Night" Take

Triumphant Showing Jan

Rarely have critics been so unanimous, so enthusiastic, so lavish in their praise—depicting it as a colossal production, an exceptional film—unique, novel—one that thrills and holds you in its grip—the year's biggest artistic success

GOOD FOR 1001 BROADWAY NIGHTS

"'One Arabian Night' ought to be good for 1001 Broadway nights. A picture of the first order—in the exceptional class of finer films. Spectacular in the extreme with mob scenes that rival anything before shown. Glimpses of a sheik's harem which may make onlookers long for old Bagdad. Harem scenes gorgeous. Pola Negri and Ernest Lubitsch are the outstanding features though not a weak character can be found. The photography is flawless."—*New York Telegram.*

SPLENDID ENTERTAINMENT

"Glorious strokes of imagination constantly animate it. Again and again the spectator is thrilled by some arresting suggestion. American actresses would do well to study the technique of Pola Negri. Splendid entertainment, colorful and beautiful."—*New York World.*

STAR IS AT HER BEST

"If the crowds which attempted to throng into the Strand is any criterion, Pola Negri has established a huge following. She is strikingly beautiful, and radiates a virile, unrepressed personality that is at its best in this picture. The scenes are lavish."—*New York Mail.*

A PICTURE NOT TO BE MISSED

"Atmosphere that is irresistible. An unusual picture and rouses your acutest enthusiasm. It has so much beauty, so much charm and such remarkable effects that you must see it. A picture not to be missed. The scenery is admirable, the acting away above the ordinary and the episodes clever and intelligent. Few pictures can boast such a cast, the acting being extraordinarily vivid and convincing. Pola Negri is a great artist. She is superb, original and inimitable. She held you in a grip."—*New York American.*

FIRST NATIONAL PICTURES

IRRESISTIBLE POLA NEGRI

You'll Find Every Word of All the Revie

There'll be a Franchise everywhere

Press and Public by Storm!

N. Y. Strand to Capacity!

Rarely has there been so spontaneous an ovation given by the tremendous throngs that blocked sidewalks, defying cold and rain, to see the great continental artist, Pola Negri, in the spectacular production of Lubitsch, creator of "Passion"

AN EXCEPTIONAL PICTURE

"Ernest Lubitsch is the superior of most directors anywhere and Pola Negri is one of the few real players of the screen who can make a character live. All the characters are vivid in their parts. A fiery story of Eastern adventure and intrigue. Rich entertainment—highly colored romance. In acting, direction and setting it is exceptional—one of the year's best pictures."—*New York Times.*

VITAL—FULL OF FIRE

"The vital Pola Negri gives it fire. One sits at attention. It has fine intelligence in its character drawing and a great deal of humor. At times it is electrical in its fervor—a fine touch."—*New York Journal.*

POLA NEGRI ALLURING

"Pola Negri is the most alluring personage developed on the European screen—a winsome figure who does a dance in fascinating diaphanous draperies. The mounting is elaborate."—*New York Herald.*

A COLOSSAL PRODUCTION

"Tense and colorful drama with that marvelous actress, Pola Negri. Well nigh perfect—a colossal production, filled with action and suspense and the most quaintly humorous touches. Lubitsch, the director, is a wizard. There is no other artist on the screen so great as Pola Negri. The rest of the cast is perfect. So are the settings and mob scenes."—*New York Tribune.*

A DECIDED NOVELTY

"The acting is brilliant, the settings and atmosphere fascinating, and the technique fine and sure. The film is a decided novelty. Pola Negri is full of fire and exquisitely graceful. Lubitsch's work is splendid."—*New York Telegraph.*

FIRST NATIONAL PICTURES

IN "ONE ARABIAN NIGHT"

the Next Issue of Franchise!

A First National Attraction

The Capitol Gets

Read Rothapfel's Letter

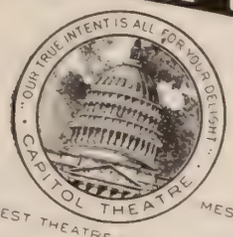
Marshall Neilan's presentation of

"Bits of

Photographed by
David Kesson

Adapted from the story by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan; scenario by Lucita Squier.

Neilan's Novelty



CAPITOL THEATRE

"LARGEST THEATRE IN THE WORLD"

MOREDALL REALTY CORPORATION - OWNER

MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR

BROADWAY - 50TH - 51ST STREETS

NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

October 3, 1921.

Mr. J. D. Williams,
Associated First National, Inc.,
6 West 48th Street,
New York.

Dear Mr. Williams:

I have just finished looking at "Bits of Life" and while still under its influence I cannot help but tell you that in my opinion it has gotten hold of me in such a way that it has made me think. Here at last is something different. It is as though I was listening to a series of clever stories by an excellent story-teller, and fortunately for us all, the story-teller was our own friend "Mickey."

Of course, I need not tell you what I personally think of his directorial genius and picture making. I have always had a sneaking idea that he was perhaps our greatest director. But here, in a way that brings forth his own personality that inimitable humor, and those deft touches that have made his pictures so popular with the masses, are evidenced in a greater degree and in a clearer and more suitable way than I have yet seen in motion picture work. It cannot help but make a great impression on its audiences and the exhibitor will do well to study this and then exploit it accordingly.

Here is a new idea with an excellent chance for exploitation - something so different and so clever that he need not be afraid to step out. He need not pull his punch, and in his presentation there will be many little things that will come to him that will, I think, enhance the presentation. I am extremely proud to have the honor of presenting "Bits of Life" and I am looking forward with a great deal of interest to the week of October 16th.

Yours sincerely,

L. Frohman

Life

It's a Hit

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Buster's the Whole Bloomin' Show!

And that's no kid! He's the orchestra, the minstrels, the lead, the cuties in the chorus, the monkey—yeah, and the whole audience to boot! And he'll prove the whole show for you!

Joseph M. Schenck

presents

BUSTER KEATON

in

"The Playhouse"

Written and Directed by
Buster Keaton and Eddie Cline

A Feature Picture
in 2 Riotous Reels

This is his first First National. There'll be six of them released on an independent basis (not sub-franchise plan). You can contract for the first three as a series or each comedy separately.

A First National FIRST NATIONAL PICTURES Attraction

Motion Picture News

"The Movie Thing"

IN California they have achieved "*The Affiliated Picture Interests, Incorporated.*"

It means just that: an incorporation of *all* the picture interests of the State.

All means producers, distributors, exhibitors, directors, writers, actors, assistant directors, art directors, cinematographers, and "the various classes of artisans employed in *every* branch of the industry."

Sectional jealousies, commercial wrangles, labor troubles, personal ambitions—all these obstacles have been leveled flat to lead the way to a common end, namely "a *central* body that would insure *united* action in all matters of *common* interest and *more especially* one that would provide the machinery for marshalling *the numerical strength* and *the financial power* of the industry in *combating unjust and detrimental legislation or regulation.*"

We quote from the organization's own statement. It is to the point.

* * *

"THE numerical strength and the financial power of the industry!" And to this we may add: *the publicity power of the screen.*

We stand today, so far as resources are concerned the fourth manufacturing industry, in size, in the country, and so far as power is concerned we possess an engine that admittedly transcends the greatest power previously known and that was the power of the press.

We can, through the screen, tell the truth, in this one country alone, to fifteen million people overnight.

Yet——

With these unequalled resources—no other industry has them, even the press lacks them—we are as helpless as a beggar on the street.

Anyone can hurl a brickbat at us, and everyone does.

We are sneered at, yelled at, lied about, insulted, vilified almost every day of our lives.

We are pie for the politician, the fanatic, the notoriety seeker, the destructionist.

The Governor of the State of New York just before the final hearing on a bill which takes from us the right of trial by jury, which, in effect, says that we are so dangerous to society as to be beyond the pale of the courts of the land, a piece of legislation hugely ominous and infamous, arose and with a sneer and a laugh said: "Let's have lunch and then we'll take up this movie thing!"

"*This movie thing!*"

That's just about where we stand today in the public estimation. Not the fourth manufacturing industry of the United States, not the educator of the millions of the world. But—"*a movie thing!*"

And why?

Simply because we can't talk back. We can't talk back and we can't talk forward. We can't make a whisper come out of our giant's mouth. We are dumb with disintegration.

The man who makes the film, the man who distributes it, the man who exhibits it—each stands utterly apart today; and the consequence is that the screen cannot say one word today in defense of and for the sake of the one institution today that needs most the light of truth—and that's the motion picture.

California achieves an affiliation, just the affiliation of *all* interests we appeal for; and this affiliation today has the respect of the State of California.

We can do nationally the same thing. It means simply an affiliation of existing organizations through a joint committee, representative and authoritative.

* * *

JUST as we write this editorial an exhibitor, one, too, whose judgment we highly respect, sends a letter which says, in brief: Your editorial on getting together is all right. I agree with you. But why ask Mr. Cohen to take the first step?

And we gladly reply:

Because some one must take the first step. Because Mr. Cohen leads the strongest organization the industry has thus far produced. Because this organization of exhibitors, however, representing as it does only one branch of this industry, can never, however it continues to grow, adequately represent and adequately protect the entire industry. And finally because we believe Mr. Cohen is big enough and broad enough to take just such a step.

WM. A. JOHNSTON.

Main Fight of New York Democrats this Fall Will Center Around Censorship

IN a statement issued October 2, Herbert C. Pell, Jr., chairman of the Democratic State Committee of New York, dclares that the main fight of the Democratic party this fall throughout New York State will be against governmental interference including censorship. The statement follows in full:

"The main fight of the Democratic party this fall, throughout the State will be against the tendency toward government regulation, interference and censorship. This tendency is un-American and, in the long run, will work serious injury to the people of this country. The principle of censorship is absolutely foreign to this country. There is today ample law to prevent libelous or indecent matter being published either in newspapers or in motion pictures.

"Our traditional principle allows a man to say, or otherwise publish on his own responsibility, and at his own risk, whatever he has in mind although, of course, he must suffer the consequences if his publication has resulted in material or moral loss to any one else or to the general public. In spite of the fact a system of licensing has some conveniences to an administration in power, this principle has developed on the ground that freedom of expression, unhampered by authority, is a necessary concomitant of a free government. The censorshop of the motion picture shows, I am afraid, is only the thin edge of the wedge and may result in an attempt to control newspapers.

"I believe we should guarantee to each individual the utmost liberty in the expression of his opinion, the management of his property and the conduct of his private life that is consistent with the maintenance of justice and public order. I prefer the happiness of being free to the pleasure of being a tyrant. It is for that reason I am a Democrat.

"We should bear this situation in mind this fall and guard our liberties by voting for Democratic candidates for public office, against reactionary Republicans."

Washington Exchange Managers Organize

If enthusiasm means anything, then the Exchange Managers' Association of Washington, D. C., has achieved success at the start. One hundred per cent efficiency was the keynote of the meeting held last week in which the Association became thoroughly reorganized.

New officers were elected for the ensuing year. They are: J. H. Beaver, of the Electric and Educational Film Exchange, president; Paul E. Kreiger, Fox Film Corp., vice-president; Jules Levey, Washington Film Exchange, treasurer; and Messrs. S. Galanty, of Hodkinson Film Corp., and Rudolph Berger of the F. B. Warren Corp., as members of the executive committee.

One of the first moves made by the newly reorganized association was to put the business matters of the association into the hands of a manager. Charles E. Wagner was selected to fill this position.

This meeting, comprising a membership of ninety-five percent of the exchanges of this territory adopted many new plans, and, according to President Beaver, it is the firm intention of those in authority to make this Association one of the strongest and most efficient in the country.

Westerly, R. I., Houses Not Controlled by Black

Daniel Novogrod, of Westerly, R. I., in requesting the correction of a statement published in the October 1st issue to the effect that the Central and Lyric theatres of Westerly are controlled by the Black Circuit, explains:

"The situation is that David Novogrod, owner, lessee, and manager of the Lyric and Central theatres, in Westerly, has taken over the management of the Bliven Opera House in this town, and all three theatres are now under his control."

To Deal Direct with Non-Theatrical Interests

The following letter, addressed by the F. I. L. M. Club of New York City to non-theatrical institutions, announces the adoption of a new policy by the member exchanges of the F. I. L. M. Club whereby business with these non-theatrical institutions will be done directly and not through middlemen:

"Heretofore some middleman has arranged bookings between the exchanges and the non-theatrical exhibitor of films. This practice has been thoroughly unsatisfactory to motion picture exchanges and led to the general practice now prevalent for all motion picture exchanges to refrain from doing business with non-theatrical users of motion pictures through the medium of a middleman, but to transact business direct.

"This is to advise you that the leading motion picture companies, all of which you find listed hereon, are prepared to transact all their business with you direct. That if it is inconvenient for you to call at the offices of the exchanges, arrangements will be made whereby representatives of all motion picture companies will be pleased to call upon you at a time and place suitable and convenient to you.

"We beg to express to you our assurances that the service which will be rendered to you under this system will be of greater value to you; that your needs and requirements will receive much more study and that through such direct contact, more suitable films will be made available for you than were heretofore."

Taboo Politics on Screens of Western New York

Western New York theatre screens have been closed to political advertisements. Howard J. Smith, president of the western N. Y. unit of the M. P. T. O. A., has sent the following letter to members of the organization:

"Some parties are approaching political candidates offering to sell our screens. The screens should not be used for politics as it would injure our business. This also applies to programs and circulars. Don't run any slides for candidates or allow any programs with political advertisements to be furnished you."

The order is of especial significance on account of the now raging political campaign. A new program company in Buffalo is hard hit by the move. The unit is aiding the national body in refusing to show any productions of an objectionable nature.

Censorship Situation in Lo Angeles Unsettled

The censorship situation is at a star still, pending the preparation of an or nance by the city attorney. The drafti of the ordinance will be completed with the next few days, it is expected. Fi leading ministers spoke on censorsh Sunday night, attempting to answer W liam De Mille's statement. Florida cit have wired the producers offering to bu municipal studios and assuring every n essary cooperation for production. T banks have shown interest indirectly kill the censorship movement. The Cha ber of Commerce has gathered statist showing that the average weekly pay-r is half a million dollars and that the vestment by the film producing indus in Los Angeles amounts to twenty milli dollars.

The Pasadena City Council has pass a censorship ordinance establishing "Better Films" Committee of five, serve without pay. A rider has been a ed to the ordinance providing for an a nual tax of forty cents per seat on moti picture theatres, payable quarterly. T money goes to the General City Fund.

Indiana Exhibitors Tak European Tour

B. F. Brentlinger, general manager the Victory theatre here and a compa which operates motion picture theatres Indianapolis, Ft. Wayne, South Be and other Indiana points, will leave wi in the next two weeks for Europe w five other motion picture men to study r tion picture production and exhibit methods abroad.

Mr. Brentlinger expects to bring b a true idea of the European-produ film and of the manner in which Europ exhibitors present the European American products.

All Iowa Exhibitors Ar Invited to Convention

All exhibitors of Iowa, whether m bers or not are invited to the Motion ture Theatre Owners of Iowa conven at Des Moines, Iowa, October 11 and The convention will be held at the Ch berlain Hotel, President B. I. Vand of the Royal theatre of Des Moines ing charge of the convention arra ments.

Miss Donna Risher Joi R-C Publicity Staff

Miss Donna Risher, newspaper wo and feature writer, has been added to publicity staff of R-C Pictures. Risher has had a wide experience in n paper and publicity work in the Mi West, where she was feature writer later assistant city editor of the Moines Register and Tribune.

Important Promotions Announced in Executive Personnel of Pathe

Elmer Pearson Made Gen'l Manager; Promotions from Within the Ranks

IMPORTANT promotions in the guiding personnel of Pathe Exchange, Inc. are announced this week by Paul Brunet, president of the Pathe distributing organization, and all are in accordance with the Pathe policy of advancing from within its own ranks those whose fitness commend them for bigger accomplishments.

Elmer Pearson, for more than eighteen months Director of Exchanges, has become general manager of the concern through choice of Mr. Brunet. Mr. Pearson's further advancement has met with unanimous approbation from the entire Pathe organization because of his record of foresightedness in business matters and his "square deal" policy for all, which conforms markedly with the precepts of President Brunet.

At a meeting of the Pathe Board of Directors last week, a management Committee was authorized, which will be comprised of the President, Vice President, Secretary, General Manager and Assistant General Manager.

Bernard Benson, of the well known banking house of Merrill, Lynch & Co., who for about two years has been a member of the Pathe Executive Committee, was elected Vice President. Mr. Benson brings to Pathe a wide and unusual knowledge of business and finance.

John Humm, for the last seven years identified with the Pathe organization, and for several years past its auditor and member of the executive committee becomes Assistant General Manager, under the new order of management as directed by Mr. Brunet. Into his larger field of activities Mr. Humm brings a knowledge of the affairs of Pathe that could be possible only to one who has been both Auditor and member of the Executive Committee.

Three very important units in the smoothly functioning Pathe machine, who will continue to administer their offices, as well as their posts on the Executive Committee, in their usual efficient manner, are:

Lewis Innerarity, Secretary, who since September, 1918, has carefully and successfully handled the reins of the secretaryship, and guided the legal department through many important law engagements. Mr. Innerarity is an expert on all questions pertaining to censorship.

Arthur E. Rousseau, Export Manager, who has been a member of the Pathe executive family for several years, and whose knowledge of the Export trade has held Pathe foremost in this department of the motion picture industry.

G. L. Chanier, General Superintendent of Factories, who has developed this post into a highly specialized position, the importance of which cannot be overestimated.

Mr. Pearson's record with Pathe is one that pays tribute not only to his own ability, but to the faithfulness with which Pathe adheres to its policy of promoting from within its own ranks. He began with Pathe as a salesman. He rapidly climbed the ladder of success, stepping first into a branch managership. In June of 1919, he came to the home office as Feature Sales Manager. In less than six months the business in this department

(Continued on page 1982)

Top row: center, President Paul Brunet; at left, General Manager Elmer Pearson; at right, Vice-President Bernhard Benson. Bottom row, from left to right: Assistant General Manager John Humm; Manager of Export Department Arthur Rousseau; General Superintendent of Factories G. L. Chanier, and Secretary Lewis Innerarity

Issuance of Permit Without Fee Up to the Board

While Attorney-General Charles D. Newton, of New York State, has just made a ruling on a certain class of pictures as to whether or not they should be forced to pay for a permit issued by the New York State Motion Picture Commission, it appears that the Commission itself will have practically the entire say in the matter. The opinion has just been given George H. Cobb, chairman of the censorship commission, in response to an inquiry on his part.

The Attorney-General, in his opinion, says:

"It appears from the language of the last paragraph of section 6, that the picture produced on the film need not be one of an educational, charitable or religious nature, but must be used and intended in the exhibition thereof, solely for educational, charitable or religious purposes. It cannot be used for commercial purposes. If the picture is exhibited under the auspices of a society, or body in its nature educational, charitable or religious, wihout an admission fee, or if with admission fee, the proceeds thereof to be devoted to some educational, charitable or religious work, then, and in such case it matters not what the nature of the picture film may be, whether drama, comedy, cartoon, history, sociology, science, etc.

"It therefore appears that any picture, no matter by whom manufactured and placed upon the market, which is rented for one of the purposes above set forth and exhibited in the manner set forth, may be, in the discretion of the Commission exhibited under a permit without the fee charged by your Commission. I assume that it was the intent of the Legislature, in permitting your Commission to grant such permit, without fee, to make it possible for educational, charitable and religious bodies or societies to rent such picture films at a lesser cost than would otherwise be the case if a license fee were charged.

"The application for the granting of this permit, however, should be accompanied by proper affidavit fully setting forth the facts that such picture films are only leased and exhibited under the auspices of educational, charitable and religious institutions or societies.

"Notwithstanding the conclusions above set forth, the question as to whether or not you will issue such a permit rests in the discretion of your Commission. The law having vested you with such power of discretion, it therefore follows that you may make any rules and regulations deemed necessary to carry out such provisions of the statute."

To Film Big Game in Wild Sections of Arizona

A motion picture hunting expedition into Gila County, Arizona, arranged by Jack Callicotte, former manager of the Kinema theatre in Los Angeles, left the city during the past week for a stay of six weeks. The purpose of the expedition is to secure wild animal films.

Reports from the game inspector of Gila County are to the effect that bear, mountain lions and other big game is in abundance in that section which is miles from a railroad and civilization.

The motion picture will be made under the supervision of Callicotte, Harry Leonhardt, Fred Miller of the California theatre, Los Angeles; Henry Charles, vice-president American Photoplay Company, and the camera man, A. J. Stout.

Zukor to Entertain Paramount Club Members

The members of the Paramount Club, which comprises a large proportion of the Paramount home office employes, have been invited by Adolph Zukor to an outing at his country estate at New York City, Rockland County, on Saturday, October 15.

Lawrence E. Goldman, counsel and secretary of the Motion Picture Theatre Owners of Missouri

THROUGH the constant and untiring efforts of Lawrence E. Goldman, counsel and secretary of the Motion Picture Theatre Owners of Missouri, exhibitors in the territory west of the Mississippi River are about to attain the goal which has long been sought for—music free from tax, unhampering methods in the collection of internal revenue taxes and unrestricted co-operation among exhibitors.

Having obtained the passage of the Missouri Deposit Bill, of which he was the author, Mr. Goldman is now working on a plan whereby non-members of the American Society of Authors and Composers will become banded with the exhibitors, thus dealing a telling blow to music tax. Internal revenue problems, dealing with the technical details concerning the issuance of tickets from the box-office, the methods involved in keeping a check on exhibitors by revenue agents, are only a small portion of the tasks which are confronting Mr. Goldman.

Recently, letters were sent to members of the American Society of Authors and Composers, stating that exhibitors refused to be "brow beaten" into paying tax on music, and that in the future only non-taxable music would be used. Following this, Mr. Goldman's office wat literally "swamped" with offers from non-members of the music tax organization, and many letters were received from members of the American Society of Authors and Composers, asking that some arrangements be made whereby their productions could be used by exhibitors; also asking that they be allowed to send a representative to Kansas City where the matter might be considered. The latter request was granted by Mr. Goldman.

As secretary and counsel for the exhibitors, Mr. Goldman faces a busy winter this year. Having declined a proposal to run for State Senator, not desiring to participate in partisan politics, he has buckled down to the many tasks which confront him. So highly was his opinion valued, that he was called into consultation at the Iowa-Nebraska convention, and his opinions on many vital problems sought.

Reels Worth $7,000 A[re] Stolen in Buffalo

Forty reels of valuable film were st[ol]r. from the United Artists, Nu-Art and [E]ducational companies in Buffalo last w[ee]k. It was the biggest film robbery ever [re]corded in the city and is perhaps the l[ar]gest in the country in a long time. [The] value of the stolen films will reach $7,[000]. Among the features stolen were print[s] of Fairbanks' new film "The Three Mu[s]keteers," "Dream Street," a Griffith pro[duc]tion, "Carnival" a foreign feature; "[Di]sraeli," George Arliss' new vehicle [and] several Pickford releases. Nu-Art [lost] some five reel features and short subj[ects] and Educational a number of short [sub]jects. It is believed that an employe, [who] has since disappeared, worked with sc[me] one on the outside. The films are p[rob]ably now out of the country. The Bu[ffa]lo police are investigating. All the f[ilms] were stolen from the shipping departm[ent] of the three exchanges, all of which [are] housed in the Nu-Art building, 221 Fr[an]klin street.

Bankers in Los Angeles [Are] Entertained by Studio

The film industry is playing a big [part] in the entertainment of the delegate[s] to the American Association of Bank[ers'] convention being held in Los Ange[les]. Over four thousand persons are in att[en]dance. Sunday was spent at the Bru[ce] studio, where a Spanish barbecue [was] served. Buster Keaton, J. L. Frothi[ng]ham Productions, and the Jackie Co[ogan] Company demonstrated the work of m[ak]ing films. Wednesday evening, the b[an]kers were entertained by Universal [H]ill at the Monte Carlo set where a trick [rain] storm was staged, and the delegates [were] "held up" by members of the Wi[ld] of the West serial company headed by [Art] Acord.

Many Promotions in Pa[the] Ranks

(*Continued from page* 1881)

had more than doubled. The follo[wing] February, Mr. Brunet named him D[irec]tor of Exchanges, and now, a few [days] more than eighteen months from his [in]vation to that position, he has been [ap]pointed General Manager.

In announcing the promotions, [Mr.] Brunet stated:

"It is gratifying to head an organization whos[e per]is composed of men who can so readily adapt [them]selves to positions that demand greater abilit[y and] more pronounced initiative, than had ever befor[e been] demanded of them. Pathe has always felt prou[d that] within its own ranks were those who could fulfi[ll the] demands that might be made upon them. Neve[r has] we been obliged to go outside our own organi[zation] for men of calibre to fill important posts.

"In announcing the appointment of Mr. Pear[son] General Manager and Mr. Humm as Assistant G[enera]l Manager, I naturally feel some pride for I have w[atched] keenly their progress, their earnest efforts that [have] brought them forward. I know they will ably [fill] the positions with which they are now entrusted. The opportunity that is theirs awaits every emplo[ye] of Pathe, because it is the Pathe policy to promo[te on] proof of fitness, and that policy has been o[f vital] importance in building up the great and succ[essful] organization of which we all are a part."

Carl Laemmle Back from Europe Has No Fear of Foreign Ascendancy

Leaves for the Coast at Once; Finds Little Change in Industry Abroad

THOUGH Carl Laemmle had been away from his office at the Universal for more than four months, he stopped in New York just long enough to settle necessary business which awaited him there and started for California. He and his party arrived on board the Aquitania on Friday of last week, and he started for Universal City on Thursday of this week. One reason for going to California so soon is to confer with Erich von Stroheim on the final cutting and shaping of "Foolish Wives."

The early departure prevented several functions which had been planned with Mr. Laemmle as the central figure. One of them which he was exceedingly sorry to miss was a dinner tendered to him at which the representatives of Censor Boards in the East were to present to him formally an engrossed set of resolutions thanking him for the vision and generosity which prompted the meeting of the Censors with the producers at Universal City. This dinner had to be abandoned, but the resolutions have been hung in Mr. Laemmles office.

Mr. Laemmle's trip was a combination of business and pleasure. He visited the various Universal branches in England and on the Continent and made a general survey of film conditions there.

After his four month's study of moving picture productions in Germany and other European countries, Mr. Laemmle is still a firm believer in the continued ascendancy of American films. It is his opinion that it will be a number of years before the master film minds of the Continent will be in a position to challenge American supremacy on the screen.

"The Virgin of Stamboul," he says, was the first big American film to be shown to the German public under the import film admittance regulations. It was received with unusual acclaim. German reviewers were especially struck by the superior photography, the unusual lighting effects, and the ability by the American producers to make a suspenseful film story out of a plot and theme not of the grand order.

"European film conditions show very little change," said Mr. Laemmle, "since I was abroad a year ago. Attendance particularly on the continent, has improved with the return of stabler industrial conditions and producing abroad has been greatly stimulated by the success of the several German films that have been exploited in America. The main impressions that I received were the intense desire on the part of producers and actors to do things in the American way and the very general resentment against the tariff

Carl Laemmle

agitation in this country. These two impressions taken together may seem to strengthen the feeling which has been manufactured in America that foreign films are in any sense a menace to America. Quite the contrary; I came back still more convinced that American films have nothing to fear and everything to gain by foreign competition. It is only in costume spectacles that foreign producers ever have scored in this country and I have no hesitancy in predicting that foreign producers never will be able to produce ordinary features for this country. The customs, mannerisms, ideals, clothes and style of acting as I see them in the ordinary run of foreign features are entirely too 'national' to be accepted in America.

"The only chance I see for foreign made films is to have them made by an American director and American technical expert. Even then he would have great difficulty but I have not by any means given up the idea I have entertained for some time of making productions in Germany, France, England, Czecho-slovakia and possibly some of the northern countries. This country has no scenery or buildings like the old world and I have an idea that the company which can combine these old world settings with American methods of production and acting will be well repaid.

"The interest that European film centers take in the prospect of success of their pictures in America is well shown by the indignation which foreign producers feel at the danger of a tariff wall being erected against their productions. I cannot think of any more ill advised move than a duty on foreign films. The revenue would be very slight; the hostile feeling aroused is already alarming and is certain to result in retaliatory measures. A duty on films coming into America will hurt American producers a thousand times more than European producers. Take the exports of America and compare them with the imports from any foreign country. The damage such a tariff will do to us will be in precisely the same proportion as you find in these figures."

Pittsburgh Paramount Pep Club Hold Big Dance

Another page was written in the history of the Pittsburgh Paramount Pep Club, which is composed of the members of the Pittsburgh Exchange of Famous Players-Lasky Corporation on Saturday evening, October 1st, when they held their first dance at the Elks Club, Pittsburgh. Everybody had a "great" time. Everybody was enthusiastic and all that could be said for any successful social event would be also true about the dance of the Paramount Pep Club. The dance was held in the big ball room of the Club. Everybody wore bright silk ribbon badges with the word *Paramount* emblazoned thereon.

Recent Incorporations in New York State

The following companies incorporated in the motion picture business in New York state the past week, through the filing of the necessary papers in the secretary of state's office:

Second National Pictures Corporation, $10,000, Joseph Nemerov, Daniel V. Barnes, Bernard Levey, Brooklyn; Federation Producers Service, $100,000, Thomas H. Glaze, Harry Kirschbaum, Samuel Schein, New York; Science Foundation, Inc., $100,000, Warren A. Miller, Joseph L. Hegeman, Robert L. Noah, New York City; B. R. B. Photo Play Corporation, $15,000, Charles Berkowitz, Harris Rubin, Samuel Bergoffen, Brooklyn; F. B. G. Holding Co., $30,000, Charles and Samuel Fisher, Max Bernstein, Brooklyn; Sheepshead Amusement Corporation, $1,200, the same incorporators as in the above; Westminster Film Corporation, $100,000, R. B. Olsen, E. Campbell, New York; C. M. Pulver, Brooklyn; Campbell-Hall Corporation, $500, Argyll Campbell, L. J. Hall, George P. Breckenridge, New York.

Northern California Has Business Revival

Larger Theatres Back to Old Level; Business in Smaller Houses Also Improved

IN reporting the results of its survey of the Northern California territory, Associated First National Pictures declares that conditions in that section of the country have greatly improved and that the present finds business in all of the larger theatres "back to the old level." The smaller houses are also doing a good business, and their managements are effecting renovations and planning better programs in anticipation of a greater increase in patronage in the immediate future, according to the First National statement, which follows in part:

"Though the San Francisco territory was not hit as hard by the general business depression as the rest of the country as a whole, conditions there two months ago were not the best in the world by any means. The city was in the throes of an industrial strike that practically tied up all business in the city; small stores were forced to the wall and made money very tight over the entire city. The larger down-town theatres and the large suburban houses felt it the most, and their attendence was cut down from one-third to one-half of what it was normally. Every cloud though has a silver lining, and a silver lining it was, small silver, nickels and dimes, to the small neighborhood houses who got the people who used to go to the larger theatres but who from force of circumstances were obliged to seek their amusement elsewhere. The smaller theatres showed in practically every instance that their attendance had increased over twenty-five per cent.

"Conditions have greatly improved. The strike is over; men are going back to work; new building is going on—the survey of Associated First National Pictures disclose. In fact the city records of building permits granted show that at no other time than just after the fire in 1906 has there been such an epidemic of building. This means an era of prosperity and good times coming, and from present indications they are here all ready.

"Business is back to the old level in all of the larger theatres, while people have found that the small theatre offers them good amusements and are going more the smaller houses. The small hou managers realize the necessity of holdir the public and are doing more to bright up and freshen up their houses, putting new seats, new equipment, better musi and in fact there is a general air amor all the theatres both large and small th better times are coming and all are mal ing an effort to book better programs the better pictures rather than judgin pictures by the price as they were doin some few weeks before.

"In the San Joaquin valley in th spring of this year they had a heavy fro that practically destroyed their fruit cro and killed prospects of a good summe business. This depression is over, an everybody is brightening up their ol house and getting plans ready for a ne house next year.

"In the Sacramento valley they hav practically all started in business anev with theatres changing hands, new thea tres under way, and a general feeling o prosperity ahead."

Affiliated Picture Interests Issues Report

Coast Organization by Co-operative Action Has Won Important Victories During Past Year

AS though in answer to the editorial of William A. Johnston, entitled "Get Together," which appeared in the Motion Picture News issue of September 17th, comes a report of activities and general purpose of Affiliated Picture Interests, Incorporated, which organization represents every department and phase of the film industry on the West Coast.

The officers of the organization are Frank E. Garbutt, chairman; W. J. Reynolds, treasurer; Ted Taylor, secretary; Edward Roberts, manager and chairman of committee representing producers, directors, writers, players, cameramen, technical employers and union labor.

The report to members of the first six months' work of the organization is given in part as follows:

"The Affiliated Picture Interests was organized last March at a meeting of representatives from all branches of the motion picture industry.

"The organization plan was based on the theory that all those engaged in the industry should have a voice in its affairs. Accordingly the constitution as finally adopted extended membership to all those interested in the industry either as investors or workers deriving their livelihood from the manufacture, distribution or exhibition of motion pictures.

"In organizing the Affiliated Picture Interests cognizance was taken of the fact that the various elements in the motion picture industry properly organized contained a potential electoral power which would be strong enough to secure the recognition and consideration due the industry at the hands of those charged with the enactment of legislation or the enforcement of laws. It was also recognized that most of the evils from which the industry suffer and many of the difficulties that beset the various branches thereof could be more readily overcome thru the co-operation of the entire industry as a whole.

"The organization was still in its formative stage when the Pomona censorship campaign began. In addition to contributing toward defraying the expenses of this campaign, a committee was appointed and co-operation was extended to the theatre owners directly affected.

"Immediately thereafter the Los Angeles municipal campaign began and the Affiliated through its Board of Directors took an important and beneficial part in that campaign. For the first time in the history of the picture industry we were able to boast of a working political organization. Heretofore the great bulk of the motion picture vote had been permitted to lie dormant, a great number of motion picture people having neglected to register and the potential political power within the industry never having been whipped into such shape as to make its strength felt.

"Of the nine members elected to the City Council six were endorsed or supported by the Affiliated. This, our first campaign, won for the industry immediate recognition as a civic and political power to be reckoned with in the affairs of the city.

"In the Clara Smith Hamon matter, the Affiliated, before production had been begun on the so-called Hamon picture, called on members of the industry to refrain from participating in either the production or exhibition of any picture exploiting any notorious person. A copy of this resolution was sent to the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America, with the result that the circulation of the Hamon production has been effectively checked and consequent injury to the entire industry avoided.

"In the local censorship fight which has recently been precipitated upon the industry, representatives of the Affiliated appeared before the welfare committee of the City Council and urged the repeal of the present city censorship ordinance. Other measures have also been taken to combat local censorship and there is every expectation that these measures will prove successful in securing fair consideration for the rights of the industry."

Cincinnati Picture Patrons to Act as Film Censors

AN experiment in censorship—that of leaving the censorship of a film to theatregoers themselves—is being tried out at the Walnut theatre in Cincinnati this week in connection with the showing of "One Arabian Night."

Mrs. Evalyn Frances Snow, Columbus, Ohio, Chief of the Division of Film Censorship of the State Department of Education, has placed the film on probation for one week. Whether it will be shown elsewhere in the state will depend on the response that is made by the persons who see it, Mrs. Snow said. If theatregoers like the film, all well and good; but if they object to it, the censorship ban will be invoked, it was declared.

"The production has presented an unusual problem to me as a censor," said Mrs. Snow. "It is, undoubtedly, a beautiful spectacle and a work of splendid artistry. And yet the story deals with conditions of life that may be regarded as inimical to the moral welfare of our public. It has been difficult for me to satisfy myself that I had assumed the viewpoint of the picturegoing public. For this reason I have decided that it will be only fair to make a test of public opinion."

'Bits of Life" Booked for Capitol Week of Oct. 16

"Bits of Life," Marshall Neilan's four-in-one dramatic innovation, an Associated First National attraction, will have its metropolitan premiere at the Capitol theatre, New York City, where it will be presented under the personal supervision of S. L. Rothapfel.

This will be the first time since the showing of "Passion" at the Capitol during December, 1920, when that production played a two weeks' engagement at the big theatre, that a First National attraction has been seen there. Ever since Mr. Rothapfel saw "Bits of Life" a few weeks ago and realized its unusual qualities as a novelty entertainment, he was determined to obtain the picture for the Capitol if such a thing was possible. Negotiations were begun with the Strand, the first run First National franchise house for the metropolis, with the result that a basis of agreement was finally reached, and Mr. Rothapfel acquired the right to run the Neilan attraction.

Two Elmira, N. Y., Houses Change Hands

William Berinstein, owner of the Colonial theatre, a motion picture house in Albany and a holder of a First National franchise has bought the Mozart and the Majestic theatres at Elmira. He took possession September 26. The deal by which Mr. Berinstein takes over the two theatres involves over a quarter of a million dollars, according to reports.

Walter H. Powers, manager of the Colonial theatre at Albany, has been designated as general manager of both these Elmira theatres by Mr. Berinstein and entered upon his duties at once.

Changes Made in National Association Committees

Several important changes were made this week in the committee appointments of the National Association of the Motion Picture Industry.

Ralph A. Kohn of Famous Players-Lasky Corporation has been appointed Chairman of the Finance Committee in place of Adolph Zukor who requested that Mr. Kohn be designated to represent Famous Players on this important committee as well as on the Americanism Committee of which Colonel Arthur Woods is Chairman.

Charles C. Pettijohn has been designated to represent The Selznick Corporation on the Executive Committee instead of Lewis J. Selznick as originally announced and has been appointed Chairman of the Sunday Opening Committee in addition to his membership on the Censorship and Law Committees. Earl J. Hudson of Associated First National Pictures will serve as Vice Chairman of the Sunday Opening Committee.

H. P. Carver of the International Film Service has been appointed a member of the Censorship Committee, other new appointees to which are Captain G. McL. Baynes of Kinograms, E. V. Durling of Selznick News and J. W. Alicoate of Wid's Daily. Mr. Durling and Captain Baynes have also been appointed members of the News Weeklies Committee. Mr. Alicoate has been named as a member of the Trade Press Editorial Committee, Vigilance Committee and Sunday Opening Committee.

J. Robert Rubin will represent Metro Pictures Corporation on the Sunday Opening Committee and F. M. Brockell of Associated First National has been appointed as a member of the Distribution Managers Committee. Another newly appointed committeeman is R. A. Foster of the Inter-Ocean Film Corporation who will represent that organization on the Transportation Committee.

Take Step Against Alleged Dishonest Advertising

The Advertisers' Club of Cincinnati, Ohio, has taken a very definite step against alleged dishonest advertising on the part of a theatre-owner of that city, according to word from the headquarters of the United Artists Corporation. United Artists quotes a clipping from the Cincinnati Times-Star of September 27th which relates that Frank E. Barnett, representing the Advertisers' Club, obtained a warrant for the arrest of Isaac Frankel, proprietor of the Lubin motion-picture theatre. According to the press account, the warrant alleges that Frankel in his advertising in the local daily papers as well as in his announcements in front of the theatre led the public to believe that the program offered in the Lubin was the Douglas Fairbanks-United Artists release, "The Three Musketeers."

Triangle Shows Improved Financial Condition

TO the stockholders of Triangle Film Corporation has been issued a report and a balance sheet, showing the financial condition of the company as of June 30th, 1921. This audit shows that the total assets are $5,375,-164.06, of which the good-will, trademarks, and so forth, subject to appraisal, are valued at $3,845,573.49.

The statement issued by P. L. Waters, president of the corporation, states that as the result of operations since January, 1918, all of the indebtedness of both the Triangle Film Corporation and the Triangle Distributing Corporation, which at that time amounted to $1,980,000 and $700,000, respectively, has been satisfied, and all of the securities released from pledge and mortgage, and returned to Triangle, which it now owns free and clear.

In November, 1920, Triangle entered into an agreement with the Film Distributors' Feature, Inc., whereby the latter agreed to pay the sum of $877,000 during a period of 130 weeks. To June 30, 1921, $149,000 had been paid. "As Triangle is practically out of debt," states the report, "the time is approaching when consideration is to be given to the production of a listed number of high-class motion picture from the stories and scenarios already on hand."

Kent Names Three New Branch Managers

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has announced the following appointments in the Paramount sales organization:

A. E. Bernstein, former manager of the Minneapolis exchange, has been transferred to the new Milwaukee exchange as manager. Maurice Schweitzer, formerly sales manager at the Minneapolis exchange, has been appointed manager at Minneapolis, succeeding Mr. Bernstein. Harry Hunter, formerly assistant manager of the Portland, Ore., exchange, has been appointed manager at Des Moines, succeeding J. A. Muchmore, resigned.

The above appointments take effect immediately.

New Corporation to Produce International News

International News, which for several years has been made by the International Film Service Co., Inc., and released through Universal, will be produced after October 1st by a new organization. The name of the new corporation is International News Reel Corporation. William R. Hearst maintains the same interest in the new company that he did in the former, while Edgar B. Hatrick, who has had charge of the Hearst News Film interests since their inception in 1912, will be the general manager of the new corporation. The change in the producing corporation will not, however, affect the releasing arrangements, which will be through Universal as heretofore.

"Name a Date and Play Your Pictures"

By J. S. Woody, General Manager of Realart

HOW soon after contracting for a picture should an exhibitor be obligated to play it?

Let me answer that question by asking another, in typical American style: When should a distributor furnish a print to an exhibitor? The exhibitor's answer is readily given: 'Just when he wants it!'

But I want to point out that the exhibitors themselves are very often the cause of other exhibitors not being able to get pictures *just when they want them,* and in addition to this inconvenience are very often responsible for the prices they have to pay for service.

The distribution of motion pictures in a great many respects parallels that of many other commodities; in order for the retailer to clear his shelves for fresh goods he must look to his customers to pay for and take their purchases as soon as they possibly can lest his working capital be tied up in idle stock. Profits in most businesses depend upon quick turnover and this applies with particular emphasis to the marketing of motion pictures.

Due to the enormous expenses involved in the production and distribution of a picture, it is usually a year before an even break can be looked for. Therefore the problem naturally resolves itself into facilitating distribution in order that the ball can be kept rolling.

But, it may be advanced, Mr. Exhibitor is not concerned whether the distributor makes a profit or not. Nevertheless he *is* affected, whether he realizes it or not.

Suppose for instance, a production costs a hundred thousand dollars. Now, if on account of the uncertainty of bookings, a year elapses before a profit can begin to be realized on that picture, an interest item of several thousand dollars must be charged against it in addition to its production cost. Naturally this amount must be taken into consideration when the rental for the picture is determined. And that is only one item.

While Realart does not distribute its pictures on an individual basis, the above conditions apply to the marketing of its service. Actually, it costs close to thirty-five per cent of the gross eventually earned to distribute a production. Doesn't it stand to reason that if this can be brought down to twenty-five, twenty or even a less percentage the cost to the exhibitors should be correspondingly less?

When a first-run exhibitor, for instance, refuses to play pictures for which he has contracted, at the time when they are ready, he delays the realization of revenue, not only from his own theatre, but of that from numerous subsequent runs. Interest must be paid on the distributor's money while prints are inactive and this charge of course must in some way be met. Naturally, it is added to rentals.

Part of this delayed exhibition difficulty is due to a tendency to contract for more pictures than there are days to play them, which, as any one can see, is conducive of anything but good business. The result is a hopeless congestion for which both exhibitors and distributors must suffer. Naturally, the longer exhibitions are delayed the more serious the situation grows, which cannot fail to have a negative economic effect all along the line. It's waste of the most wanton sort.

Of course, in the case where an exhibitor contracts for pictures with no intention of ever using them, simply to keep them out of his competitor's theatre—and this is by no means as infrequent as one might think — the advantage is obtained not only at expense to himself but at a considerable aggregate cost to the entire industry.

And then again, there is the case of the exhibitor in a town boasting several other theatres, all potential customers, who has contracted for service but cannot be persuaded to give definite play dates, the consequences of which is that the other theatres, although eager to run the pictures, cannot do so. By the time the first-run reaches the point where he consents to give play dates, the others, wearying of his procrastination, have signed up for other service, depriving the distributor of the chance to secure the revenue to which he is justly entitled. Does anyone kid himself into the belief that he does not pay a heavy economic penalty in the long run for such a business policy?

A case somewhat similar to that described in the preceding paragraph occurred in an open town where Realart signed up for its season's output. The exhibitor delayed supplying us with play dates until after his competitors had closed for all the product they needed. Even to the end of the season he persistently refused to give us dates with the result that we received absolutely no revenue from that town. Can it be argued that this attitude does not operate to increase costs and so to increase rentals?

There is another angle of this 'delayed playing' which I think escapes the attention of many exhibitors. Few, these days, will deny the existence of that very potential influence, star personality and popularity.

When an exhibitor presents a certain star at frequent intervals in his house he builds up a return patronage based on her popularity and drawing power. If, however, he defers dates so as to allow too long a period to elapse between her pictures he helps to erase her from his patrons' minds thereby losing the prestige he has gained for her, and this loss cannot but be reflected in his box-office, eventually.

The public is undeniably fickle and it must see its idols frequently or they cease to be idols.

Quite often we receive letters from exhibitors wherein they describe the difficulties and annoyances which they experience and which are due to nothing more or less than neglect on the part of other exhibitors to give consideration to their contemporaries. Our answer to one of these should prove of interest, applying as it does to the matter of play dates:

Your comment on conditions which confront the exhibitor appeals strongly to us. You say:

I do not know whether you or your concern really understand the great difficulty that we have from time to time to get our pictures at the time we need them.

It was exactly that which we had in mind, Mr. ————, in offering our plan. You know definitely under the Realart plan just when the Realart part of your entertainment will be available. There is no delay or guess-work; it's definite and fixed. You probably have a pretty fair idea of the amount of calculating, planning and hard work which is involved in arranging a year's production so that prints may be assured to the exhibitor on designated dates. A task of this magnitude, we believe, has not been undertaken by any other company under present producing conditions. It was undertaken by Realart only because there was insistent demand from our customers for dependable information regarding regularity of releases.

Realart, of course, cannot be of more service to you than to do its own share, and it is this that we are trying to do. Your Realart dates are thirty-six out of the year. That obviously is not many. But it's a beginning—it furnishes something tangible around which you can build—assures you that at least part of your bookings for the coming year are dependable — relieves you of that much bother and trouble.

Elaborate Fire Protection for Universal City

FIRE protection equal to any found in the big cities of the country is the object of a construction project just started at Universal City. The cause of the new precautionary measures was a fire which broke out last week in the film city and for a time threatened to be disastrous in its effects upon the sets and permanent stages which aggregate millions of dollars in cost. While some damage was done the fire was checked in time to prevent any great losses. It required the combined efforts of the entire Universal City forces to subdue the flames.

The new enterprise is in charge of Harry D. Brown, electrical chief. An expenditure of between $30,000 and $50,000 will be required to finish the work, according to the plans laid down. It is estimated that it will take six months to complete the installation of the new equipment and perfect all the details.

Michigan Exhibitors Hold Lively Convention This Week

President Cohen Flays Distributors; James Ritter Resigns Presidency

THE convention of the Motion Picture Theatre Owners of Michigan, which was held in Jackson, Mich., on Tuesday and Wednesday of this week, marked another step forward in the history of that state body and the parent organization, the Motion Picture Theatre Owners of America. The principal speaker of the convention was Sydney S. Cohen, president of the national body, who took the United Artists Corporation and Associated First National Pictures to task for alleged unfair treatment of exhibitors. Famous Players-Lasky, on the other hand, was praised by the national president who declared that every detail of the arrangements made by the representatives of the M. P. T. O. of A. and the Famous Players-Lasky organization some weeks ago had been faithfully carried out by the latter.

Another high light of the convention was the retirement of James C. Ritter from the presidency of the Motion Picture Theatre Owners of Michigan and the election of Claude C. Cady of Lansing, Mich., to the executive vacancy. Harlan T. Hall of Detroit was reelected to the office of secretary, and Fred R. Rumler of Detroit was again chosen for treasurer. In compliance with the policy of the Motion Picture Theatre Owners of America the name of the state organization was changed to the manner of designation adopted by the other exhibitor state organizations affiliated with the M. P. T. O. of A. Accordingly, the Michigan body will hereafter be known as the Motion Picture Theatre Owners of Michigan instead of the Michigan Motion Picture Exhibitors' Association.

Another important speaker of the convention was Dr. Francis Holly, the director of the Bureau of Commercial Economies at Washington, D. C., who addressed the members of the organization at the banquet at the Jackson City Club on Tuesday evening. Dr. Holly described the purposes of the department of which he has been made the head and emphasized the relation of the motion-picture screen to the work that he has in hand. The object of the enterprise is an educational one and aims to utilize the motion-picture screens of the country in a cooperative effort with the schools for the exhibition of educational films. Aside from the tremendous influence that the screen will thus exert in the educating of the younger generations of the nation, Dr. Holly spoke of the prestige that the exhibitor will assume as an important educational factor in the life of his community. Dr. Holly addressed his remarks to the Michigan exhibitor with special emphasis as the plan of cooperation is to be given its first genuine test in the state of Michigan. The scheme has already attracted wide attention throughout the country, and undoubtedly the results of the trial test in Michigan will be followed with greatest interest.

The convention was officially opened at Castle Hall on Tuesday at 10 A. M., the full attendance approaching the 200 mark. Executive headquarters of the convention was established at the Otsego Hotel, but all business sessions were conducted at Castle Hall. President James C. Ritter presided. An elaborate entertainment program had also been prepared for the exhibitors and the members of their parties, including the showing of the "Affairs of Anatol" and "Molly O" at the Majestic theatre.

It was at the Wednesday session that President Sydney S. Cohen scored the two distributor organizations. He declared that his New York headquarters had received hundreds of complaints from exhibitors in connection with alleged excessively high rentals for First National pictures and that an investigation was to be started immediately. Alleged high prices for advertising accessories also received attention, Mr. Cohen contending that an enormous profit was realized. The United Artists was taken to task by President Cohen in connection with distribution methods which he said were employed on "Way Down East." Alleged exorbitant rentals were also scored, Mr. Cohen striking particularly at D. W. Griffith.

"The Rosary" is Classed as "Remarkable Picture"

WE were privileged this week to preview the Selig-Rork production, "The Rosary," a print of which has just arrived from the Coast. There had been rumors that this was a notable production; but this does not express the enthusiasm which a small audience of practical film men accorded practically every foot of this fine effort.

"The Rosary" will be reviewed at length in a future issue. We will not attempt here to give credit, so well deserved, to all those whose skill in many ways evolved this well-rounded success. The story, the continuity, the casting, the acting, the atmosphere—all are of high order. Some members of the notable cast, such as Lewis Stone, Jane Novak, Robert Gordon, Wallace Beery, have done their very best work on the screen. And we cannot pass over the fine character delineations by Bert Woodruff, Dore Davidson, Harold Goodwin, Eugenie Besserer, Pomeroy Cannon, and Mildred June. And, of course, to Bernard McConville and Jerome Storm will go the plaudits of successful creative and directorial effort.

In a season quite remarkable for big pictures of a very broad box-office appeal, pictures marked by genuine sincerity and skill, "The Rosary" will take its place and hold its own. We are particularly pleased to give it here something of what the picture deserves because it is an independent production, and because we have always believed that the health of this industry will always be quite largely dependent upon the adequate encouragement of this source of production. WM. A. JOHNSTON.

Against Censorship, Asserts Candidate for Mayor

Henry H. Curran, Borough President of Brooklyn, and Republican-Coalition candidate for New York's mayoralty, went on record as absolutely opposed to censorship of motion pictures, when interviewed by a committee representing motion-picture producers and distributors at the Murray Hill Hotel, New York, on Wednesday of this week. Mr. Curran further declared that his present stand was not one animated by political expediency but that his past record and remarks would prove that from the first he has been unalterably opposed to censorship of the screen.

Plans to Foster American Trade in Spain

As a part of its plan to foster American trade in Spain, the American Chamber of Commerce in Spain intends to edit in the early part of December a special number of its Monthly Bulletin. Full particulars may be had from the American Chamber of Commerce in Spain, Rambla de los Estudios 8, Barcelona, or from Mr. Eugene L. Perea, care of Messrs. Boera Brothers, Staten Island Ferry Terminal Building, New York City.

Hyland Voices Opposition to Screen Censorship

Opposition to screen censorship was voiced by the New York City Administration at the A. M. P. A. luncheon held last Thursday at the Cafe Boulevard, New York. The Administration was represented by Mayor Hylan, Comptroller Craig, and Murray Hulbert dock commissioner, all of whom spoke in opposition to censorship.

The speakers were introduced by Major J. O'Mahoney, and C. O. Yearsley, of First National, presided. Other speakers were Peter Brady, Harry Reichenbach, P. A. Parsons, and Paul Lazarus. Mayor Hylan was the guest of honor.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Affairs of Anatol—

A knock-out. The biggest thing I've played in ages—but business was a little disappointing, doubtless due to bad weather. (East.)

The picture did such a good business that it was held over for a second week's run. (Middle West.)

Capacity business all week, 20,000 people at four houses on opening day. Patrons liked production. (East.)

The cast of famous stars and amusement value of story make this picture a sure fire box office success. Did big business for week. (Middle West.)

Scores in splendid manner. (East.)

Two weeks' run to good business and pleased audiences. (West.)

Wonderful picture. Did a record business. Worth extended engagement. (Middle West.)

Great picture. Did fine business. (West.)

This one went over the top in great shape. Had the largest box office receipts in months. (West.)

Cappy Ricks—

A nice, light picture which is capably acted. Good box office attraction. (Middle West.)

A very fine picture on which we had good business. (West.)

Passing Thru—

Found this to be a good feature, with much entertainment, and good box office value. (West.)

The Great Impersonation—

Went across dandy. (East.)

At the End of the World—

This picture was the recipient of more commendation than any picture we have shown for the last two months. (East.)

The Princess of New York—

Very mediocre picture and business bad. (East.)

The Whistle—

The picture appealed especially to laboring classes and drew a good attendance. (Middle West.)

The Faith Healer—

Had very poor business with this picture. (West.)

Footlights—

We had good business on this picture. I consider it a very fine production and it pleased my patrons. (West.)

Sentimental Tommy—

Poor business with this feature as it is not the kind of picture that our patrons want. (Middle West.)

FIRST NATIONAL

A Midnight Bell—

Charles Ray's popularity here always assures a good house. Good crowds for a week's run. (Middle West.)

Bits of Life—

Very good. Business only fair, however. (East.)

Serenade—

Big success. Receipts O. K. Received as "old-time" stuff with pull. (East.)

The Child Thou Gavest Me—

One of the most improbable plots ever seen in a picture. The long arm of coincidence is overworked. Nevertheless, this is a first class melodrama which keeps up the suspense to the last minute. Drew well. (Middle West.)

The Heart of a Fool—

Old time melodramatic picture, with good cast, fairly good drawing card. (East.)

The Sign on the Door—

A good picture, Norma Talmadge at her best, and business exceptionally good. (East.)

The Sky Pilot—

As a film play and business proposition—only fair. (East.)

Mamma's Affair—

Second week. Business mediocre. (East.)

REALART

Everything for Sale—

Good little picture, with a star who is a comer. She'll deliver the goods all right. Business fair. (East.)

Little Italy—

Miss Brady helps to put over a picture which has a rather trite plot. Fairly good attraction. (Middle West.)

One Wild Week—

No better picture for Bebe Daniels. Did good business. (Middle West.)

Moonlight and Honeysuckle—

A good week's business and satisfied patrons on this picture. (Middle West.)

METRO

The Man Who—

Likeable picture, star takes very good, good drawing card and pleased audience. (East.)

Picture only fairly popular, and business mediocre. (East.)

Life's Darn Funny—

Fairly good picture with pleasant little star. Not extra drawing attraction. (East.)

The Four Horsemen of the Apocalypse—

Three week run to good business and satisfied audiences. (West.)

FOX

The Night Horsemen—

One of Mix's best. Drew big houses. (Middle West.)

Tom Mix's greatest, and drew well. (East.)

Fairly good entertainment. Had average business. (West.)

When a Man Sees Red—

One of the best of Farnum's pictures and a mighty good drawing card. (East.)

After Your Own Heart—

A fair production which brought the usual attendance at my house. (West.)

The Primal Law—

Picture pleases, and business fair. (East.)

GOLDWYN

The Old Nest—

Positively a wonderful picture, and we stood them out for a block. (East.)

Fine feature with tremendous heart appeal. Went over big at this house. (Middle West.)

The picture ran for three weeks, doing a record business for this time of the year. (Middle West.)

Well worth seeing. Receipts fair (East.)

Ace of Hearts—

Fine. Featured Lon Chaney, and because of his great part in "The Penalty," "The Miracle Man" and "Outside the Law," all of which I featured in my ads, the picture drew exceptionally well. (East.)

The Invisible Power—

Excellent picture which did good business for week. (Middle West.)

Very good production. Had fine business on it during run. (West.)

UNIVERSAL

Moonlight Follies—

Marie Prevost's first picture was well liked by our audience, but not much as a drawing card. (East.)

Outside the Law—

Positively a big drawing card, Priscilla always drew big, but she outdid herself in this picture (East.)

No Woman Knows—

Picture went over pretty well and attracted more than usual business. (West.)

PATHE

What Women Will Do—

Nice little picture, but Anna Nilsson's fans didn't like her role. Picture drew fairly well, nothing to get excited about. (East.)

I Do—

Harold Lloyd was funnier than ever. Patrons were delighted. (East.)

SELZNICK

Is Life Worth Living?—

Pleased mightily, both as regards receipts and attendances. (East.)

Poppy—

Good—both entertainment value and box office value. (West.)

STATE RIGHTS

Burn 'Em Up Barnes—

Wonderful box office attraction. Really a great picture. (East.)

Kingfishers Roost—

One of Neal Hart's best pictures. Good drawing card. (East.)

ROBERTSON-COLE

Good Women—

Good picture and good receipts. (East.)

VITAGRAPH

Moral Fibre—

Average picture which failed to pull heavily at box office. Business slightly off. (Middle West.)

WARREN

Girl From God's Country—

Fair picture. Business about average. (West.)

UNITED ARTISTS

Carnival—

Pulled off in middle of run on account of poor pulling qualities (East.)

HODKINSON

The Journey's End—

Did only fair business during run. Fair picture. (East.)

PROGRAMS FOR THE WEEK OF OCT. 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Mark Strand Theatre—
Overture—"The Queen of Sheba" by Strand Symphony Orchestra.
Current Events — Mark Strand Topical Review.
Prologue—Street in Bagdad.
Vocal—"Far Across the Desert Sands," sung by Frank Mellor, tenor.
Novelty—Danse Arabe.
Vocal—"Less Than the Dust, by Joseph Martel, baritone.
Feature—One Arabian Night—Pola Negri.

Capitol Theatre—
Overture—Thirteenth Hungarian Rhapsody and Czimbalom Cadenza by Capitol Grand Orchestra.
Scenic—The Last Hops—Chester.
Special—Ballet Divertisement, (a) "Danse Orientale," presented by Doris Niles; (b) "Casandra," by Thalia Zanou; (c) "Glow Worm," by Mlle. Gambarelli.
Current Events—Capitol News.
Vocal—"Une Syane Tokef," by Alexander Rose, baritone; accompanied by Capitol Grand Organ.
Novelty—"A Little Love Nest"—Prizma.
Feature—Dangerous Curve Ahead—Goldwyn.
Next Week—From the Ground Up—Tom Moore.

Rialto Theatre—
Overture—Selection from "La Boheme," by Rialto Orchestra.
Novelty—"The Beggar Maid"—Triart Pictures.
Special—"Love's Joy," danced by Lillian Powell.
Feature—After the Show—William deMille.
Vocal—"Chanson de Baisers," sung by Grace Hoffman, soprano.
Educational—"Baseball"—Julian Ollendorf Sketchograff.

Rivoli Theatre—
Overture—Introduction and aria from "Aida," by Rivoli Orchestra, also Gaspar Santo, tenor.
Current Events—Rivoli Pictorial.
Vocal—"Day Dreams," by Eleanor Gerlach and Bermadette Carey, sopranos; Susan Ida Clough, mezzo soprano; Fred Jagel, tenor.
Feature—Footlights—Elsie Ferguson.

Criterion Theatre—
"The Golem," continued.

Lyric Theatre—
"The Three Musketeers," continued.

Apollo Theatre—
"Little Lord Fauntleroy," continued.

Park Theatre—
"Footfalls," continued.

The title of this ad. on "Carnival" by the Mark Strand theatre, Buffalo, gets the bulk of the space.

LOS ANGELES

Grauman's Theatre—
Overture—Tancrit.
Current Events—Pathe News.
Organ—Choruses of "My Old Log Cabin Home," "Down on the Beach," "The Aged Father's Sad Lament" and "I Wish I Were a Bird,' with song slides.
Educational—Pathe Review.
Instrumental—Piano and Accordeon duet.
Scenic—Flowers of the Fall—Pathe color.
Ballet—Solo toe dancer number.
Scenic—Robinson Crusoe Hours—Post Nature.
Feature—After the Show—Paramount.

Kinema Theatre—
Instrumental—Harp solo by Alice Holliday.
Current Events—From Kinograms and International.
Novelty—Topics of the Day—Pathe.
Feature—'Way Down East—continued.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—In the Cafeteria—Gumps.
Comedy—Small Town Stuff—Fox.
Overture—Medley of poular airs.
Feature—Headin' Home—Babe Ruth.
Next Week—Lloyd in "Never Weaken."

Tally's Theatre—
Overture—La Boheme.
Current Events—Fox News.
Comedy—Should a Husband Do the Housework—Century.
Vocal—"I Will Find a Way," soprano solo.
Feature—The Rage of Paris—Miss Du Pont. With personal appearance of star.
Next Week—Beyond.

California Theatre—
Overture—Second Hungarian Rhapsody.
Current Events—Fox News.
Organ—Somewhere. With song slides.
Special—Eight people song number with "I Never Knew," "Blue Danube" and "The Ladder of Roses" rendered. Performers appropriately costumed.
Feature—Dangerous Curve Ahead—Goldwyn.
Next Week—The Ace of Hearts.

Grauman's Rialto Theatre—
Second week of "The Affairs of Anatol."

Superba Theatre—
Second week of "No Woman Knows."

Clune's Theatre—
Second week of "The Blot."

Mission Theatre—
Fifth week of "The Three Musketeers.

Miller's Theatre—
Fourth week of Dempsey-Carpentier fight pictures.

Auditorium—
Sixth week of "The Queen of Sheba.

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Bohemian Girl."
Current Events—From Pathe and Kinograms.
Scenic—Feathers.
Comedy—A Toonerville Tangle—First National.
Vocal—Lloyd Warren singing "A Dream."
Feature—Dangerous Curve Ahead—Goldwyn.
Next Week—After the Show.

Clemmer Theatre—
Overture—Selections from "The Mikado."
Current Events—International News and Clemmer Graphic.
Comedy—Brownies' Little Venus—Century.
Feature—The Silver Lining—Universal.
Next Week—Moonlight Follies.

Liberty Theatre—
Current Events—From Selznick News and Liberty News.
Educational—Play Ball.
Comedy—The Playhouse.
Organ—"I Wonder If You Still Care for Me."
Feature—Passing Thru—Douglas MacLean.
Next Week—Blind Hearts.

Blue Mouse Theatre—
Overture—The End of a Perfect Day.
Current Events—Fox News.
Educational—Pathe Review.
Cartoon—The Stampede—Mutt and Jeff.
Feature—A Virgin Paradise—Pearl White.
Next Week—The Cup of Life.

Winter Garden Theatre—
Feature—Over the Hill—Fox.
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Next Week—Same.

Strand Theatre—
Second week of "The Affairs of Anatol."

CHICAGO

Roosevelt Theatre—
Overture—"Maritana," by Wallace.
Color Picture.
Literary Digest Topics.
Roosevelt News Review.
Specialty—"On the Road to Mandalay." Bass baritone solo and male quartette.
Feature—"Dangerous Curve Ahead."
Specialty—Scene from Victor Herbert's "The Red Mill," by Roosevelt Singing Octette.
Comedy—"The Toreador."
Tony Sarg's Wonder Cartoon—"The Caveman."
Coming Feature—Charles Ray in "The Midnight Bell."

Tivoli Theatre—
Overture—"Beautiful Galathea," by Franze Von Suppe.
Scenic.
Specialty—"The Last Rose of Summer." Miss Bettie Anderson, soprano, Mr. Frank De Bona, harp accompanist.
Tivoli Tonical Events.
Organ Solo—"Mimi." Milton Charles at the organ.
Literary Digest.
Specialty—"In Chinatown." Mr. Walter Pontius, tenor, and male ensemble.
Feature—Anita Stewart in "Sowing the Wind."
Komik Kartoon—Novel Organ Accompaniment.
Coming Feature—Wallace Reid in "The Hell Diggers."

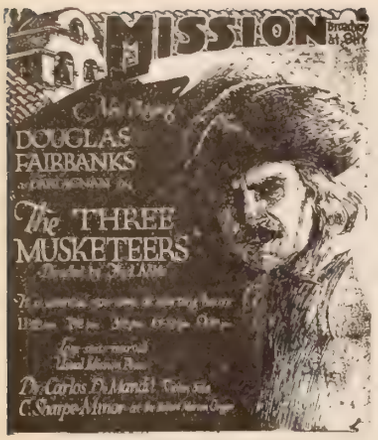
Randolph Theatre—
Organ Selections.
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming Feature—"Way Down East."

Barbee's Loop Theatre—
Pathe News.
Colored Review.
Comedy—Harold Lloyd in "By the Sea Side."
Feature—"No Woman Knows."
Coming Feature—"The Riders of King Log."

Ziegfeld Theatre—
Pathe News Weekly.
Topics of the Day.
Comedy—Selected.
Feature—Nazimova in "Camille."
Coming Feature—"Woman's Place."

CLEVELAND

Allen—
Overture—"Fourteenth Hungarian Rhapsody," by Liszt.



This clever quarter-page ad. of the Mission, Los Angeles, stressed the necessity of getting in at the start of the picture.

Vocal—Charlotte Bergh, coloratura soprano in repertoire of classical selections.
Current Events—Allenette, composed of Pathe, International and Kinograms.
Screen Snap Shots.
Cartoon—Aesop's Fables.
Novelty Prologue—"Ask Dad! He Knows." A musical entertainment by chorus of chorus, arranged.
Feature—"Dangerous Curve Ahead."
Next Week—"Why Girls Leave Home."

State—
Overture—Popular Selections, arranged by H. L. Spitalny, musical director.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Special—Two-reeler of Theda Bara at home and at work.
Special Extra—Theda Bara herself every day for the entire week.
Feature—"Dangerous Business," with Constance Talmadge.
Added Attraction—Style Show, under auspices Oppenheim-Collins Co., displaying models shown during recent style show at Winton Hotel by Irene Castle. Arranged by Manager George Dumond.
Next Week—"Passion," with Pola Negri.

Stillman—
Feature—The Three Musekteers—Douglass Fairbanks.
Next Week—Continued.

Euclid—
Overture—Mlle. Modiste.
Current Events—Pathe News—Kinograms.
Comedy—Brownie's Pet Doll—Century comedy.
Feature—After the Show.
Next Week—The Conquering Towers.

Park—
Overture—Hungarian Fantasie, concluding with Hauder's "Rhapsody Hongroise," rendered as a violin solo by Stelly Crassus.
Piano Solo—Henry Souvin, playing Tschaikowsky's Concerto in B flat minor with orchestral accompaniment.
Vocal Solo—Jesse Van Camp singing "Dreaming" and "I Know."
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff in the Mystery Trunk.
Comedy—The Toreador with Clyde Cook.
Feature—The Sting of the Lash, with Pauline Frederick
Next Week—Passion.

Metropolitan—
Overture—William Tell.
Current Events—Selznick News.
Cartoon—Bray Pictograph.
Comedy—I Do—Harold Lloyd.
Feature—Salvation Nell.
Next Week—The Kid and five acts of Loew's first-time vaudeville.

Circle—
Overture—"Cavalleria Rusticana," by orchestra, featuring the Intermezzo as a violin and organ duet with orchestral accompaniment.
Current Events—Pathe News—International News.
Comedy—I Do—Harold Lloyd.
Feature—They Shall Pay—Lottie Pickford.
Vocal—Tony Novak singing old songs and new, the most popular being "Roll on Silver Moon."
Next Week—Handcuffs or Kisses—Elaine Hammerstein.

Strand—
Overture.
Current Events.
Comedy—I Do—Harold Lloyd.
Feature—They Shall Pay—Lottie Pickford.
Next Week—Handcuffs or Kisses—Elaine Hammerstein.

Standard—
Current Events—International News.
Comedy.
Feature—Red Courage—Hoot Gibson.
Next Week——

PHILADELPHIA

Stanley Theatre—
Current Events—Topical review, including selections from all the weeklies of the world.
Grand Opera Number—Quartet from "Rigoletto."—(Verdi.)
Prologue—"Gathering Sunshine."—Prizma.
Feature—"Cappy Ricks."—Thomas Meighan.
Next Week—"Wedding Bells."—Phyllis."—Peerless.

Arcadia Theatre—
Comedy—Torchy's Promotion.
Current Events—Pathe News.
Scenic—Burton Holmes.
Feature—"Scrambled Wives."—Marguerite Clark.
Next Week—"Beyond."—Paramount.

Victoria Theatre—
Comedy—"Robinson Crusoe."—Elec.
Current Events—Pathe News.
Feature—"Jim the Penman."—Lionel Barrymore.
Next Week—"Nineteen and Phyllis."—Peerless.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Sketchograph.
Feature—"Woman in His House." Special Cast.
Next Week—"The Affairs of Anatol."—Paramount.

Regent Theatre—
Comedy—"The Big Mystery."—Fox.
Feature—"Passing Thru."—Douglas MacLean.
Next Week—"The Scoffer."—Peerless.

Capitol Theatre—
Current Events—Screen Snapshots. Masterpiece.
Comedy—"The Woman."—De Luxe.
Feature—"Everything for Sale."—May MacAvoy.
Next Week—"Sting of the Lash."—R. Cole.

BALTIMORE

Rivoli—
Overture—"Master Melodies," by Roberts.
Current Events—Rivoli News of the World.
Symphonic Prelude—Specially arranged by F. Iula.
Feature—Wedding Bells—Constance Talmadge.
Comedy—A Toonerville Tangle.
Next Week—The Invisible Fear—Anita Stewart.

Century—
Overture—"Sextette," from Lucia di Lammermoor.
Current Events—Century News.
Specialty—Edith Gale, lyric soprano. (a) Elegie. (b) Kiss Me Again. Grace Freeman, violinist. (a) Hejri Kati. (b) Souvenir.
Feature—After the Show—Lila Lee.
Comedy—Torchy's Promotion.

Parkway—
Overture—Ensemble of popular Airs.
Current Events—Parkway News and Special Review.
Feature—Home Stuff—Viola Dana.
Comedy.

Clune's BROADWAY
528 SO. BDWY.
NOW PLAYING
NELL SHIPMAN
The Girl From God's Country
A story of love and adventure in the great world out of doors.

Clune's Broadway, Los Angeles, emphasizes the far north with a border of animals in advertising "The Girl from God's Country."

New—
Overture—Medley.
Current Events—Pathe News.
Feature—The Affairs of Anatol.
Next Week—The Four Horsemen of the Apocalypse.

Strand—
Overture—Popular airs.
Current Events—Strand News of the World.
Feature—The Great Moment—Gloria Swanson.

Wizard—
Overture—Classic.
Current Events—Pathe News and Review.
Feature—The Girl from God's Country—Nell Shipman.
Comedy—Are Waitresses Safe—Sennett's.

One of the big scenes of "A Connecticut Yankee in King Arthur's Court" is used advantageously in framing this ad. of the Terminal theatre, Newark, N. J.

ATLANTA

Howard Theatre—
Overture—Mefisto's "Golden Calf" Ballet Music and Love Duet Finale, from "Faust."
Comedy Feature—Charles Chaplin in the Idle Class.
Prologue—"I Love You Truly," a tuneful visualization of a matrimonial adventure.
Feature—Rupert Hughes Dangerous Curve Ahead.

Metropolitan—
Overture—"An Arabian Fantasy," special arrangement by David Love, conductor.
Kineto Review.
Kinegrams.
Comedy—To be selected.
Prologue—"An Arabian Dance," by Anna Mae Coleman.
Feature—Pola Negri in "One Arabian Night."

Criterion Theatre—
Overture—Criterion Orchestra, directed by Will Chase.
Kineto Review.
Kinograms.
Comedy—Fontaine Fox's "The Skipper's Flirtation.
Feature—Gareth Hughes in Garments of Truth.

Forsyth Theatre—
Overture.
Burton Holmes Travelogue.
Selznick News.
Comedy—High Fliers.
Feature—The Great Day.

KANSAS CITY

Liberty Theatre—
Overture—Selections by Liberty symphony orchestra.
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston organists.
Feature—"Dangerous Curve Ahead," with Richard Dix and Helene Chadwick.
Next Week—"Mother O' Mine," Lloyd Hughes.

Doric Theatre—
News—International.
Comedy—"Snooky's Twin Troubles," Chester Comedy.
Organ Selections—P. E. Stevens organist.
Feature—"Moonlight Follies," Marie Prevost.

Next Week — "The Invisible Fower."

Newman Theatre—
Overture—Selections by Newman concert orchestra.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Double Feature — "Footlights," Elsie Ferguson and "The Idle Class," Charles Chaplin.
Next Week—To be selected.

Royal Theatre—
Overture — Special selections in conjunction with the feature by Royal orchestra, Lewis M. Forbstein, director.
News—Royal Screen Magazine.
Organ Selections—Milo T. Harte, organist.
Feature—"The Affairs of Anatol," All star cast. (Second Week).
Next Week—"The Three Musketeers," Douglas Fairbanks.

Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Short Subject—"Lorraine of the Timberlands," with Thomas Santschi.
Feature—"Passing Thru," Douglas MacLean.
Next Week—To be selected.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Presentation—St. Louis Yesterday and Today.
Vocal Solo—Miss Leola Aikman, winner of Beauty Contest.
Feature — Thomas Meighan in "Cappy Ricks."
Missouri News and Views.
Topics of the Day.
March—Missouri Symphony Orchestra.

New Grand Central Theatre—
Overture—"My Missouri," Rodemich's Orchestra.
Grand Central News Review.
Special Music—Ralph Nichols.
Feature Presentation—"The Birth of Our State."
Feature — Picture—Clara Kimball Young in "Charge It."
Stage Presentation—Missouri's Entrance In the Union.

Fox-Liberty Theatre—
Overture—Fox Liberty Orchestra.
Fox Liberty News Weekly.
Special Comedy Feature.
Feature Picture—Tom Mix in "The Night Horsemen."

West End Lyric Theatre—
Overture—David Silverman's Orchestra.
News and Views.
Scenic Beauty Presentation.
Feature—May Allison in "The Last Card."
Comedy.

MONTREAL

Allen Theatre—
Overture—"The Sicilian Vespers." Verdi.
Here, There and Everywhere with the Allen Cameraman.
Prologue—"The Springtime of Life."—Arranged by Francis A. Mangan.
(a) Reconciliation Polka, Miss Florence Rogge.

SUPERBA
Starting Today
Carl Laemmle Presents
HOOT GIBSON
The smiling happy-go-lucky hero that will make you sorry the picture is over—
"ACTION"
with a big Special Cast
There are thrills and excitement enough for any one-and there are Westerns but this is a real Western picture
HARRY SWEET
Also "STEALIN' HOME"
A speed burning Century Comedy
SPECIAL

The Superba, Los Angeles, conveyed the idea of action in the picture in this manner in the display recently used for the showing of "Action."

(b) Mammy Dance, Miss Nina Sergeyeva.
(c) Jump Jim Crow, Mr. Leon Leonidow and Chorus.
(d) Will You Remember, Sweetheart? Miss Mabel Corlew and Chorus.
"Over the Hill"—Childhood Days.
Interlude—"The Autumn of Life."
"Over the Hill to the Poorhouse," By Carleton; delivered by Harcourt Farmer, Elocutionist.
"Over the Hill."—Last Part.
Allen Grand Organ—A Potpouri of Old-Fashioned Songs.

BROOKLYN

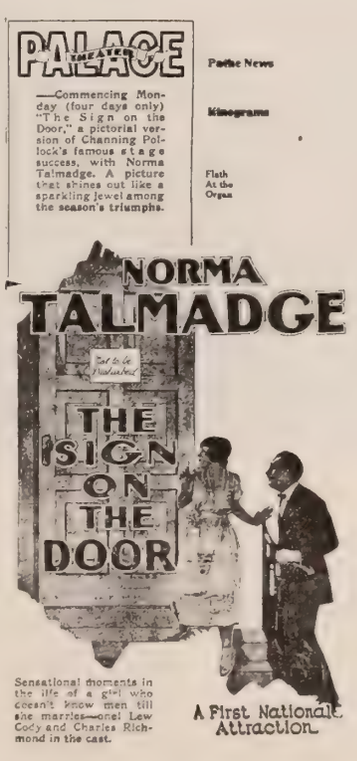
Mark Strand—
Overture—"Cavalleria Rusticanna" (Mascagni).
Film Novelty—"A Ride on a Runaway Train" (Lyman Howe).
Mazurka from "Ballet Suite" (Popy), danced by Serova ballet. Arctic scene, with "northern lights" effects, girls in ballet dress; cut out snow pyramids, snow sledge, dogs, etc.
Mark Strand Topical Review.
Anniversary Special—Presentation of "In a Persian Garden."
Persian garden scene with temple in background and playing fountain in foreground with terraced walk fringed by real poppies and poplars. Down stage luxurious setees with elaborate velvet hangings. Numbers were: Mark Strand Mixed Quartette in "Come Fill the Cup"; Eldora Stanford, soprano, singing "Each Morn a Thousand Roses Brings"; Walter Smith, basso, singing "Myself When Young"; Dorothy Bell, soprano, and George Dale, tenor, in duet, "Ah Moon of My Delight"; Mark Strand Mixed Quartette singing "Alas, That Spring Should Vanish With the Rose," aided by Serova dancers in pantomime number.
Featured Film—"The Child Thou Gavest Me."
"Jewel Song" from "Faust" (Gounod), by Eldora Stanford, soprano.
Tony Sarg Almanac Film—"Why They Love Cave Men."
Organ Solo—"A Royal Procession" (Spinney), by Edward Napier and John Hammond, organists.
Next Week—Pola Negri in "An Arabian Night."

ST. PAUL

Capitol Theatre—
Overture—"Morning, Noon and Night"—Suppe.
Capitol Digest—Including Current Events, Pathe and International News. Dinner Time in Frogland—Pathe Review; the Goldfish Peddlers—Pathecolor.
The Royal Family of Swasiland—Prizma.
Fireman, Save My Child—Tony Sarg Almanac No. 5.
Amedio—Dean of Accordeonists—(a) "Light Cavalry," Suppe; (b) "Stolen Kisses," Ted Snyder.
Nazimova in Camille.
Ralph H. Brigham, organ solo, "Marche aux Flambeaux," Scotson Clark.
Arthur Koerner, organ recital.

BUFFALO

Shea's Hippodrome—
Overture—(a) "The Magic Flute."


PALACE THEATER
Pathe News
Kinogram
Fish At the Organ
—Commencing Monday (four days only) "The Sign on the Door," a pictorial version of Channing Pollock's famous stage success, with Norma Talmadge. A picture that shines out like a sparkling jewel among the season's triumphs.
NORMA TALMADGE
THE SIGN ON THE DOOR
Sensational moments in the life of a girl who doesn't know men till she marries—one! Lew Cody and Charles Richmond in the cast.
A First National Attraction

Originality and effectiveness in displays was secured by Stanley Chambers of the Palace theatre, Wichita, Kansas, in his recent ads. on "The Sign on the Door."

Betty Compson and Buster Keaton split about even in this display on "For Those We Love" and "Hard Luck" by the Sun and Muse theatres of Omaha.

(b) "Thoughts of Twilight," played by Hippodrome Symphony Orchestra, conducted by Creatore.
Vocal—"The Gypsy Song," from "Carmen," sung by May Barron, soprano, with special scenic background.
Feature—Cappy Ricks—Thomas Meighan.
Comedy—The Bell Boy—Larry Semon.
Current Events—Hippodrome Review.
Next Week—After the Show—Lila Lee and Jack Holt.

Shea's Criterion—
Overture—"Irene."
Vocal — Selections by Mary Mitchell, soprano.
Feature—The Great Impersonation—James Kirkwood.
Comedy—The Devilish Romeo—Sunshine.
Current Events—Criterion Pictorial.
Next Week—A Connecticut Yankee at King Arthur's Court.

Mark-Strand—
Overture—Medley of popular airs.
Current Events — Latest Pathe News.
Feature—Dangerous Curve Ahead—Helene Chadwick and Richard Dix.
Comedy—Robinson's Trousseau—Lee Moran.
Next Week—The Ace of Hearts.

Palace—
Feature—Moonlight Follies—Marie Prevost.

Shea's North Park—
Feature—Cappy Ricks and same program as Shea's Hippodrome.

OMAHA

Rialto Theatre—
Overture—"Songtime."
Current Events—Kinograms.
Comedy—"The Idle Class."
Feature—"Passin' Through."
Next Week—"Cappy Ricks."

Strand Theatre—
Overture—Orchestral selections under direction of Harry Silverman.
Current Events—Pathe News.
Feature—"The Affairs of Anatol."
Next Week—"Experience."

Sun Theatre—
Overture—Orchestral selections under direction of Hugo Nordin.
Current Events—International weekly.
Feature—"Dangerous Curve Ahead."

Moon Theatre—
Overture—Giersdorfer musical troupe.
Current Events—Universal Weekly.
Feature—"One Man in a Million."

WASHINGTON

Crandall's Metropolitan—
Overture—Orpheus.
Instrumental Quartette—A Little Love, A Little Kiss.
Comedy—I Do—Pathe.
Current Events—Pathe News—Topics of the Day.
Scenic—Beauty—Prizma.
Feature—Dangerous Curve Ahead—Goldwyn.
Next Week—Serenade.

Loew's Columbia—
Feature—The Three Musketeers—United Artists.

Loew's Palace—
Overture—Morning, Noon and Night.
Current Events—Pathe News—Topics of the Day.
Comedy—The Goat.
Feature—The Matchbreaker—Metro.
Next Week—Cappy Ricks—Paramount.

Moore's Rialto—
Special Attraction—Josef Kardos (pianist), Marguerite Moody soprano) in repertoire.
Current Events—Fox News.
Feature—Sowing the Wind—First National.
Next Week—A Yankee in King Arthur's Court.

MILWAUKEE

Strand Theatre—
Weekly—Kinograms & Topics.
Feature—The Affairs of Anatol.

Alhambra Theatre—
Weekly—Pathe News—Topics—Scenic.
Song—Lo, Hear the Gentle Lark—Miss Amanda Brown, Coloratura Soprano.
Special—International News, presenting Charlie Chaplin Touring Europe.
Harp Solo—Luis Parisi.
Feature—The Conquest—Thomas Meighan.

Butterfly Theatre—
Overture—June Love—Symphony Orchestra.
Comedy—"Say Uncle," with Vera Stedman & Billy Fletcher.
Soprano Solo—Bernice Bowen.
Special—Blowing up of Battleship Alabama by Aerial Bombs.
Feature—"The Great Impersonation," James Kirkwood.

Merrill Theatre—
Overture—Orchestra.
Weekly—Pathe & Topics.
Prizma Picture.
Feature—Dangerous Curves Ahead.
Organ Solo—By Arnold Krueger & Omar Smith.

MINNEAPOLIS

State—
Overture—"Zampa," by Herold.
News Weekly—State Digest, includes Pathe and International News strips.
James Oliver Curwood's "The Northern Trail." Short subject.
Musical—Deighton, R.C.O., at the piano.
Feature—Johnny Hines in "Burn 'Em Up Barnes."
Organ Solo—E. J. Dunstedter.
Noonday Organ Recital—Ralph Mason Dix.
Next Week—Tom Moore in "From the Ground Up."

Auditorium—
Overture—"Pique Dame," by von Suppe.
Feature—Mary Pickford in "Little Lord Fauntleroy."
Organ Selections—Selections from "Babes in Toyland," played by Helen Du Fresne.

NEW ORLEANS

Strand Theatre—
Strand Topical Digest.
Feature—Wedding Bells—Constance Talmadge with Harrison Ford.
Sennett Comedy—The Book Agent.
Strand Orchestra.
Next Week—Rupert Hughes' "The Old Nest.''

Liberty Theatre—
Feature—Wet Gold.
Comedy and News.
Liberty Orchestra.
Next Week—De Mille's "What Every Woman Knows."

Trianon Theatre—
Feature—What's Worth While—Lois Weber.
Comedy and News.
Next Week—The Sign on the Door Norma Talmadge.

Globe Theatre—
Feature—Two Weeks With Pay—Bebe Daniels.
Comedy and News.
Next Week—One a Minute—Douglas MacLean.

Tudor Theatre—
Feature—Where Lights Are Low—Sessue Hayakawa.
Comedy—The Gumps in There's a Raisin.
Next Week—Not announced.

CINCINNATI

Walnut—
Overture—Vision of Salome.
Current Events—Pathe 78.
Topics of the Day—Literary Digest.
Aesop's Fables—The Wolf & the Crane—Fathe.
Feature—One Arabian Night.
Next Week—Camille.

Two scene stills and the title get the most of the space in this "The Invisible Power" ad. by the California theatre, Los Angeles.

Gifts—
Current Events—Fox 55.
Comedy—After the Dough—Hallroom Boys.
Feature—The Foolish Matrons.
Next Week—The Cup of Life.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Sting of the Lash.
Next Week—Her Sturdy Oak.

Capitol—
Overture—Natoma.
Capitol Combination reel—Fox News.
Scenic—Rocky Mountains—Sunburned.
Prologue to Feature:
Garden scene, girl in garden, young man outside fence.
Duet—Your Eyes Have Told Me So—Tenor and Soprano.
A Perfect Day—Tenor and Soprano.
Feature—Dangerous Curve Ahead.
Vocal—Visi D'Arte (Puccini)—Soprano solo.
Comedy—The Rent Collector—Larry Semon Vitagraph.
Next Week—Way Down East.

PITTSBURG

Olympic Theatre—
Current Events—Kinograms.
Specialty—Pictorial Review.
Novelty—Aesop's Fables.
Feature—Second week of Affairs of Anatol.
Comedy—none.
Next Week—Not announced.

Duquesne Theatre—
First Week of "The Three Musketeers."

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—Fine Feathers.
Specialty—Baseball Scoreboard.
Next Week—Big Game.

Liberty Theatre—
Current Events—International News.
Feature—The Child Thou Gavest Me.
Comedy—Southern Exposure.
Next Week—Bits of Life.

Regent Theatre—
Current Events—Kinograms.
Feature—The Northern Trail.
Comedy—The Storks Mistake.
Novelty—Ride on a Runaway Train.
Specialty—Play Ball.
Next Week—Passing Thru.

Savoy Theatre—
First Week of Over the Hill.

Blackstone Theatre—
Current Events—International News.
Feature—Dangerous Curve Ahead.
Comedy—Brownies Baby.
Next Week—No Woman Knows.

Grand Theatre—
Current Events—Grand News Weekly.
Specialty—Topics of the Day.
Feature—The Child Thou Gavest Me.
Comedy—Southern Exposure.
Next Week—Bits of Life.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Dangerous Curve Ahead.
Next Week—Dawn of the East.

DETROIT

Adams—
Overture—"Poet and Peasant."
Scenic—"A Bit Old-Fashioned."
Vocal—Ruth Chase, soprano.
Feature—"Cappy Ricks"—Thomas Meighan.
Comedy—Harold Lloyd in "Bashful."

Broadway Strand—
Second week of "Anatol." Same program as last week.

Madison—
Overture—"Merry Wives of Windsor."
Current Events—Pathe News.
Vocal—Colvin & Aubrey.
Feature—"Dangerous Curve Ahead."
Comedy—"Oh Buddy"—Christie.
Next Week—Charlie Chaplin in—

Washington—
Fifth week of "Over the Hill."
Next Week—"Way Down East."

Russell Film to Have N. Y. Showing

The New York trade will be given an opportunity to see Russell Productions' seven-reel classic, "Shadows of Conscience," which W. D. Russell will bring to the city, Monday. October 10th, for private exhibition. This feature, which has had two previous auspicious trade showings, in Los Angeles and in Chicago, has won the approval of hundreds of experienced showmen. It is in all respects the most pretentious offering ever made by this company.

On Thursday night, September 22, "Shadows of Conscience" was shown at the difficult hour of midnight, at Graumont's Million Dollar Theatre, Los Angeles, to about two thousand persons—the trade, the profession, the press and the public were all represented and the enthusiasm with which it was received was a revelation even to those most vitally interested in its success. Bernie Russell, who is production manager at the studio, lost no time in bringing the print to Chicago, which is distribution headquarters for the company, and arranging for an immediate pre-view for exhibitors of the Middle West.

Accordingly, the picture was presented at Barbee's Loop Theatre, Thursday morning at 11 A. M., where about two hundred gathered to see it. The occasion was a double reassurance as to the merits of the production, as representatives of the industry and the trade and daily press pronounced it a feature of decided artistic as well as box-office value.

Prologue number for "The Old Nest" staged by the Howard theatre, Atlanta, and described on the following page

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E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

A view of the prologue number for "The Idle Class," which Managing Director Joseph L. Plunkett of the New York Mark Strand theat presented during his engagement of the picture

Atlanta "Old Nest" Campaign Goes Bi

Exploitation and Presentation of Picture in Southern City Achieves Great Results

ENRICO LEIDE, managing director of the Howard theatre, Atlanta, and conductor of the Howard orchestra, has contributed materially to the picture history of the city by his exploitation and presentation of "The Old Nest."

Manager Leide began his campaign two weeks before his opening play date, by a tie-up with the Western Union, by which cards about 16 by 22, dark blue backgrounds, were hung in every branch office in the city, as well as in the suburbs, and in the big downtown main office. Pasted on these cards were especially effective stills from the picture, those predominating being of the Mother, alone, looking out of her window. On these cards, lettered in a lighter blue, and white, were the words, "Don't Break Your Mother's Heart! See 'The Old Nest' and send her a telegram, telling her that you remember!"

Practically the same line was followed with a tie-up with the florists, except that on these cards was lettered "Don't forget Your Mother! See 'The Old Nest' and tell mother you love her. Say it with flowers." These hung in every florist's establishment in the city, and many of them arranged special windows, giving these cards unusual prominence.

At the busiest corner of the city Manager Leide erected on a tall pole which brought it almost to the top of the municipal flagpole, a two-story "bird house," copied exactly from the house shown in the picture. Across this, and on the pole beneath it, were banners and signs reading, "Don't break your mother's heart by neglect. See 'The Old Nest' and remember!"

The prologue was entitled, "Dear Little Boy of Mine," and was divided into four parts as follows:

Part I.—The playing of "The Lost Nest," by the orchestra, leading up to the second part.

Part II.—"Dear Little Boy of Min sung by Mrs. Edwin Sawtelle, made as the mother in "The Old Nest."

Part III.—The representation on t stage of an actual train wreck, during t singing of the song. The mother is se standing looking out at a great windo which occupied nearly half the prosceniu opening. Bars several feet apart rep sented the sashes between the panes glass. Close to this window was a cut-o of a mother bird sitting on a branch abo a nest in which were four fledglings w opened mouths. In the distance appear clouds and distant mountains with a ra road bridge across a chasm in the fo ground. As the song was being sung t little trains, run by electricity, appeared the bridge and crashed head-on with a noise and flame of light.

Part IV.—"Dear Little Boy of Min The trains having crashed, the moth sinks to the floor singing the last three four strains of the song.

Some "Black Beauty" exploitation put over by the new Lyric theatre, Crookston, Minn.

Lobby front on "Blind Wives" erected by the Strand theatre, Port Arthur, Texas

ed Lined Extra Used at Indianapolis

The red lined extra was used recently r "An Unwilling Hero," by Edwin For- t Young, director of exploitation at the lhambra theatre, Indianapolis.

Copies of the Indiana Times were over- ied in two-inch red letters with a banner iat read, " Movie Actor Declared Hero," id note saying " See page 3."

On page 3, under a New Orleans date ne, was a story with the same head, Movie Actor Declared a Hero," which etailed the plot of "An Unwilling Hero," iaking Will Rogers, the star, the central iaracter in the recital. At the end of ie half column story the incident was nnected up with the photoplay and the ord "advertisement" appeared at the id of the story.

Twenty-five extra newsboys were put n to take care of the downtown rush for apers and fifty others were sent out very three minutes to cover the town. he people grabbed the papers and topped on the streets to read the story on age 3.

A man made up as Will Rogers was put n the Alhambra theatre to give an ex- ibition of whistling, a la Will Rogers in he picture, and this exploitation feature ttracted a great deal of favorable com- ient.

"Blind Wives" Lobby Front Pulls 'Em In

An accompanying cut illustrates fully he lobby display which R. D. France, ad- ertising director of the Holton theatres, Port Arthur, Texas, originated for a re- ent showing of "Blind Wives," at the Strand, one of the Holton string.

The display was not expensive and brought excellent results during the run of the picture.

Frost Takes Pains with "Old Nest" Lobby

A special lobby was one of the methods which Manager Frost of the Victory theatre, Tampa, Fla., utilized to exploit his recent showing of "The Old Nest." At the back he placed a set piece of scenery representing a bay window. Back of the window was a "cut-out" of the mother in The Old Nest. Trailing vines and Spanish moss was everywhere, while a large tree held the center, and in this tree is an "old nest," a real old last year's bird's nest, reposed in the limbs as naturally as tho placed there by the birds themselves.

San Antonio Newspaper Co-operates with Bird

Givens Bird, Manager of the Empire Theatre, San Antonio, Texas, pulled off a big exploitation stunt by putting over a double-page hook-up with the San Antonio Evening News on "The Sign on the Door."

The double page was cut up into 30 small spaces, which were sold to merchants, and the remainder of the space was taken by the Empire and an explanation of the contest.

This big hook-up appeared twice. In the first issue were only the trade-marks or slogans of the different firms and prizes were offered for those who could guess the greatest number of them.

The second appearance of the ad gave the winners, and also the firms to whom the trade-marks or slogans belonged.

Roy Tillson's lobby display for "The Yellow Typhoon," playing recently at the Regent theatre, Lansing, Mich.

Lobby display described in an accompanying article which Manager I. Welch used for his showing of "Once a Plumber."

Schmidt Strong for Desert Island Lobbies

• Manager George Schmidt, who combines "house-managing" the Strand Theatre, Atlanta, with exploitation direction of the Forsyth and Rialto, Atlanta, is long on "desert-island" lobbies, which fact he proved once more, when he played a return engagement on "The Woman God Changed," at the Strand.

The lobby of the Strand is circular in shape, and the whole wall was covered by a big circular painting, depicting the meeting of sea and sky. The lobby-floor itself was a desert island—covered with white beach-sand. There were several tiny palm trees on the island, and about half a dozen big shells such as "nigger-toe nuts" grow in, were half buried in the sand, with a cocoa-nut here and there. There were some beer bottles, only two or three buried head down, in the sand, and in the center of the island was a "brush-wood fire," made of drift-wood, supposedly (red electric light shining through bona-fide drift-wood, making an effective and realistic fire). Perched precariously on this fire was a battered and blackened coffee pot without a top.

On the left, as one entered the theatre, was a big tableau-light, green in color, which threw a weird, greenish light something suggestive of moonlight on the scene.

The box-office was hidden by cane brush, only a tiny space being left for tickets to be purchased, and the entrances were concealed by the painting, so that there was no jarring note to spoil the illusion of a desert island.

While the whole thing was tremendously effective, and Mr. Schmidt asserts that it was not at all expensive.

Manager Clark Finds "Merchants Week" Success

Manager Jess Clark of Strand theatre, Salisbury, N. C., stimulated dull business by putting over a "Merchants Week" for a fat total. He ordered a hundred thousand special tickets and about fifty thousand hand-bills explaining the idea. The tickets were sold to merchants in blocks for five to twenty dollars and were given away free with even small purchases. They were good at the Strand anytime during the week for *half* the prevailing admission, thus getting a big total for the week but giving the public something too. A double-page tie-up in the daily paper had ads for all the merchants who were giving the tickets, completing one of the broadest publicity campaigns ever attempted in a small town.

Welch Has Clever Lobby Display Idea

One of the most novel lobbies ever ranged for a picture recently was used T. Welch, manager of the Empress th tre, Calgary, Canada, for his showing "Once a Plumber."

The name of the feature was made fr jointed pipe and hung across the front the lobby. Various plumbers tools, pip joints, valves, etc., were displayed in lobby, the front of which represente plumbers work-bench.

Comedy caption cards were put up n the box-office, among them, several re ing as follows: "If your pipe bur open your windows, move everything o the lawn—then phone the plumbers,"

Cut-outs of Eddie and Lee were sea on the plumbers bench. Caption ca also were used to tie-up the showing w a local convention of the B. P. O. E.

The central effect of the lobby, howe was a "Laugh-o-meter." It consisted a dial, cut from the compo-board, ab five feet in diameter. Around its which was divided into four sections, w the four words "Laughing—Roarin Screaming—Hysterical." A pointer pivoted in the center of the dial so tha could be moved by the girl in the b office. As she heard the audience lau ing, roaring or screaming inside, would move the pointer to indicate passers-by, how much those inside w enjoying the comedy.

This Laugh-o-meter was a sure patr puller.

Cowboy Rides Buckin Auto as Exploitation

Clayton Tunstill, manager of the Tiv theatre, Beaumont, Texas, advertised showing of "A Big Town Round-Up" a street ballyhoo consisting of a racing on the rear end of which was a cowb seated in a saddle.

The stunt attracted a great deal of tention and was the means of increasi the Tivoli's business on the picture n terially.

"Sky Pilot" advertising by the Empress theatre, Shenandoah, Iowa

New Gotham Theatre Stages Extensive Exploitation Campaign

One of the most extensive exploitation campaigns ever conducted in New York's White Light district for a motion picture was launched last week when "Over the Hill," entered the new Tivoli theatre for an indefinite run. It was planned and conducted by Fox exploitation representatives attached to the New York exchange.

An effective street display consisted of an old lady made up to represent "Ma Benton," the central figure in "Over the Hill," seated in an ancient victoria drawn by a horse in keeping. Banners on horse and carriage completed the tie-up with the picture.

Colonel Green, "the man on stilts," attracted attention and transferred it to "Over the Hill" signs. A float festooned with "Over the Hill" banners added color to the Tivoli's publicity circus.

A neat advertising novelty was provided by 1,550 dainty handkerchiefs upon which was printed, "You'll need this when you see 'Over the Hill,' Tivoli, Next Week." These were inserted in programs of the theatre and distributed to women patrons the week before the beginning of the showing.

Another device was an imitation theatre ticket which aparently was a pass, inclosed in an envelope marked "Free Admission." The pasteboard within read: "You'll *ADMIT* that 'Over the Hill' is the greatest human interest story ot all times."

Vacant store buildings in the neighborhood of the theatre were utilized effectively. The windows were whitewashed, all but a small space, and behind the transparent section were placed signs such as "You can't see anything here, but you can see 'Over the Hill' the greatest human interest story of all times, at the Tivoli theatre." White arrows painted on the sidewalk pointed the way to the peep holes.

The attention-compelling lobby display included life-size lithograph cut-outs of the leading characters, highly varnished, mounted on easels.

Here is the lobby display used by the Superba theatre, Los Angeles, for the run of "Desperate Trails"

Manager Jess Clark Has "Clover Week"

Manager Jess Clark, of Strand theatre, Salisbury, N. C., recently aroused interest and increased attendance by designating "Clover Week" at his theatre, admitting free every child under fifteen who would bring a four-leaf clover. He advertised it for a week in advance and had the kids of Salisbury, scouring the fields and yards for the lucky four-leaf. They were not hard to find, however, and the youngsters came in droves and naturally dragged along others of the family to swell the receipts. The novelty attracted much newspaper space, too, and a good week's business resulted at no expense.

Burke Advertises "Big Prize Fight"

Barry Burke, manager of the Palace theatre, Ft. Worth, Texas, had some big cards printed announcing a prize fight at the Palace for exploiting Charles Ray in "Scrap Iron." Some hundred of these were put up around the different places where the "sports" of Fort Worth hang out. The wording was particularly clever and not until the very last could anyone reading it tell it was to advertise "Scrap Iron."

He also had a hook-up window with a local sporting goods store, which included a large cut-out of it was an exploitation stunt for Ray in fighting pose.

Here is a lobby display arranged for "The Golden Snare" by Saxe's Rialto theatre, Milwaukee, Wis.

Attractive decorations for "While New York Sleeps" by the Paris theatre, Durham, N. C.

"Old Nest" Lobby Pleasing

Modjeska of Augusta, Ga., Decorated Attractively by Manager Crysline

TO see "The Old Nest," when it played a three day run at the Modjeska theatre, Augusta, recently, one opened a white gate, set in a high red brick walk, and went up a narrow little "flagged" path between rows of blossoming flowers, to a box-office practically hidden by a summer-house arrangement of white laths, covered with artificial wistaria.

The fence was quite high, and the only posters that could be seen were the three-sheets at either side of the lobby. The fence or brick-wall began at the very edge of the lobby, and was so arranged, that one side seemed to lap over the other, leaving the little white gate. Artificial Dorothy Perkins roses nodded over the top of the brick wall, luring one into an old-fashioned garden, which was distinctly pleasing, even if artificial.

The big electric sign outside the theatre gave the name of the picture, and an arrangement of dull grey paper strips formed a sort of nest. Inside the brick wall, there was a small sapling at one side of the lobby, and in this was a genuine abandoned bird-nest.

In addition to the lobby, a tie-up was made with a local photographer, whereby special rates were made to people who brought little slips given them with their tickets to see "The Old Nest" and the photographer carried an ad in the paper for three days preceding the run, as well as for the three days of the run, advertising this.

Another thing which caught the interest was the theatre's announcement, contained in all of their ads and "readers" in both of the daily papers for a week preceding the run, that, because the picture was such a wonderful one and because they wished every man, woman and child in Augusta to see it, they would be glad to admit free, as their guests, anybody unable to pay the admission price.

It is not on record that advantage was taken of this generous offer, but it played its part in assuring Augusta and surrounding towns that the picture was worth-while, judging by the tremendous crowds which, even at double the usual admission, and in the midst of the baseball team's last games of the season, coupled with the unusually hot weather, greeted the picture at each showing.

Philadelphia Schools Ai "Rip Van Winkle" Premiere

An exploitation campaign that w directed especially to the public scho students, has been the feature of a pr release showing of "Rip Van Winkle" the Academy of Music, Philadelphia.

A tie-up with the schools, with a tendent newspaper publicity was brougl about as follows: Ten gold watches we offered as prizes for the ten best fift word essays on "Rip." "Rip" in perso accompanied by four little gnomes, visit the schools and gave away heralds c which were printed all the necessary in formation. So enthusiastic was the c operation accorded that in many instanc the principals of the different schools se teachers from room to room to give short talk on Washington Irving's in mortal classic and the place it occupies i American literature. Special tickets we issued for school children which admitte them for half price. The whole campaig was comparatively inexpensive an brought the showing of the picture to th attention to practically every resident c the Quaker City.

Durham Theatre Builds Inexpensive Lobby Display

An effective lobby display on "Whi New York Sleeps" was designed by Mar ager Nichols of the Paris theatr Durham, N. C., as shown by the a companying cut.

The central display of the "peacoc woman" was lavishly sprinkled wit "jewels," rhinestones and glass jewelry i different colors being glued on the figur The effect at night when various colore lights scattered about the lobby i luminated the display, was excellent.

This is the way Managing Director E. R. Rogers of the Tivoli theatre, Chattanooga, Tenn., decorated his lobby for the showing of "Carnival"

This lobby for "The Sky Pilot" was used by W. E. Drumbar, manager of the Strand theatre, Knoxville, Ky.

Mayer Puts "Reputation" Over at Columbus

Columbus, O., was ripe for a motion picture taking stunt when Joe Mayer, Universal exploiteer, went there recently to exploit the showing of "Reputation" at the James theatre.

By advertising, heralds and cooperative publicity with the local newspapers, Mr. Mayer soon had the pretty and near-pretty girls of Columbus all looking forward to screen tests. Permission was obtained to make the tests in Franklin Park, one of the City's beauty spots, on the Sunday preceding the showing of "Reputation."

Cooperating with J. Real Neth, manager of the James theatre, Mayer arranged a short continuity built around a progressive fashion show. Models were supplied by a local department store. After pictures of the fashion parade had been taken, intimate close-ups of volunteer screen subjects were taken.

More than 5000 spectators crowded around the camera-man. The screen tests taken were shown at the James theatre during the run of "Reputation" and then sent to Universal City to be viewed by the casting director.

Considerable advertising also was obtained through a "character" test, run in the various newspapers in connection with various poses of Priscilla Dean, taken from her several characterizations in "Reputation."

A double page truck tie-up advertisement also was used in two Columbus newspapers, built around the word REPUTATION. The tie-up was very effective and the double page spread made a smashing ad for the picture, the title of which was plastered across the two-pages in two-inch letters.

Teaser ads and a large amount of special story publicity completed Mayer's Columbus campaign.

Drumbar Transforms Lobby Into Wilderness

Transforming his lobby into a wilderness through the use of a profusion of greenery, ferns, leaves, evergreens, and branches of trees, W. E. Drumbar, manager of the Strand Theatre, Knoxville, Tenn., made an ideal setting for the little log church in the woods which was to exploit "The Sky Pilot."

Over the entrance, exit and the front of the box office log cabin fronts had been built with window and doors. Worked in between, in panels of green, were the posters announcing this feature.

Up above the center panel of the front Mr. Drumbar placed a small church bell and from time to time, as the crowds passed along the streets, the cashier would give the bell card a pull and set the bell to ringing.

Another clever stunt was the procuring of a lot of locusts which were released in the lobby. They kept up a merry lay, attracting a great deal of attention.

Forsyth Theatre Builds Fine Lobby Display

Manager Irwin, of the Forsyth theatre, Atlanta, recently played "The Old Nest" for three days immediately following the picture's run at the Howard theatre. Yet the Forsyth played to capacity business, as well as the Howard.

The lobby was transformed into a room, furnished as much like the Mother's room, in the picture, as possible. Seated at the window where the curtains were half drawn, was a life sized cut-out of the Mother's figure. Away in the distance seemingly miles away, so tiny it looked, was a railroad trestle. A big yellow harvest moon shone down on the seated figure at the window, and just outside the window within reach of the mother's hand, seemingly, was a tiny bird's nest.

There was practically no expense to this lobby, due to the fact that almost if not quite all of the props were borrowed from the Howard where they had been used for a prologue, to the same picture, the week before.

Showing a scene from the prologue number for "The Passion Flower," presented by Managing Director Francis A. Mangan at the Allen theatre, Montreal

"Dream Street" lobby decorations used by Manager Edward Weinberg of the Mark Strand theatre, Buffalo

Goldman Gets Local Prize Beauty for Personal Appearance

A beauty contest recently conducted by the St. Louis Globe-Democrat has had the attention of residents of St. Louis for weeks and resulted in thousands of people becoming directly interested.

This fact was known to Managing Director William Goldman of the Missouri theatre, St. Louis, and when the winner of the event was finally announced plans were already made to capitalize thereon.

Mr. Goldman immediately got in communication with the winner, a resident of Moberly, Mo., and made arrangements for her personal appearance at the Missouri.

Goldman ran advertisements a bit larger than usual in all the daily newspapers carrying the pictures of the Venus of the Middle-west. On Monday 2,500 printed post-cards were dispatched through the mails to the names on the Missouri's mailing list, Stage-director Charles Dahl had already constructed a special setting for the young lady's appearance, and canvass signs were thrown over the entire neighborhood of Grand and Olive, the city's center of motion picture activity and night life.

The results were big. Every one in St. Louis wanted to see the girl who was adjudged the "best looker" in many states, and the crowds that jammed the doors contained many unsuccessful persons whose efforts to get past the crowded lobby were futile.

Another success due to keen wittedness.

Picnic for Kids, "Phantom Foe" Exploitation

To give "The Phantom Foe," a big send-off, Manager Ford of the Marple theatre, Wichita, Kansas, gave the boys of the city a picnic. There were 500 watermelons, other eats, races for which prizes to the winners were provided and other entertainment features.

The stunt was engineered in conjunction with the Wichita Eagle which gave the plan publicity.

In the afternoon the whole crowd was marched to the theatre where the first episode of the serial was shown. The boys and their picnic with the attendant publicity the stunt received was instrumental in giving "The Phantom Foe" record houses for the opening number.

Manager Ford is immensely pleased with his plan and figures that the cost of his picnic was little when the results were viewed.

Weinberg Builds Attra tive "Dream Street" Lobby Display

One of the most attractive lobby d plays seen in Buffalo in many months w that which E. O. Weinberg installed front of the Mark-Strand last week, d ing the presentation of Dream Street.

The feature of the display was a la boxed scenic billboard which was pla in the center of the lobby in front of t box office. The whole thing was tak from a six sheet. The characters w cut out, mounted on beaver board a placed in relief in front of a large Dre Street. The Strand artist went over t letters spelling Dream Street. A lan post cut from the cut and put on bea board was surmounted by a lamp ma in the Strand art shop. An electric li was placed in the center of it. Soft b colored bulbs were connected along t inside of the top and bottom of the fra their light throwing a dreamy hut o the scene. The frame attracted a lot attention. The Buffalo office of Uni Artists thought so much of it that th purchased it to rent to other theatres the city and territory. It will next go the Victoria, a Buffalo neighborh house. The frames at the side and t of the lobby was also unusually attracti These were a combination of views fr the sheets with the background and lett ing painted in by Strand artists.

Crysline Uses Cut-out t Good Advantage

Manager Crysline, of the Modjes Theatre, Augusta, played "The Sting the Lash," recently, with a lobby that w the height of simplicity, yet one of intere

A cut-out of Pauline Frederick, t star, was made from a twenty-four she and mounted. This cut-out showed M Frederick, with a huge "black-snak whip, poised as if about to lash out w it, and the effect of the startlingly life-li figure, with the threatening attitu caught and held the interest of all w passed.

The cut-out was backed up with t usual lobby-frames, posters, etc.

This ballyhoo for "Over the Hill" was used at the new Tivoli theatre, New York

Landau's Style Show Essentially One Act Musical Show

Alhambra Theatre, Milwaukee, Presents Highly Original Number

A STYLE show that was virtually a musical comedy was recently presented at the Alhambra theatre, Milwaukee, by Managing Director Leo A. Landau.

The show opened with the Alhambra's 9-piece symphony orchestra playing "Sometime" as an overture under the direction of Jerry Mastri. Immediately following this, a man and woman singer introduced the show by coming from behind a beautiful, big, peacock blue drop, which closed off view of the entire stage, and onto the runway, singing a fitting parody on "Make Believe," written by Leo Landau, as follows:

Now's the time the Alhambra'll show to you
Everything in fashion that is new,
So pay close attention for a little while
To this great review of style.

Make believe you're parading 5th Avenue,
Where all the fads make their bow;
All types of clothes,
Hats, shoes and hose,
You are to see them now.
Just the things you should wear
From your feet to your hair,
So when these curtains part—
We are ready to start
Our show of Make Believe."

On the last words of the song this main drop opened, behind which was revealed a stage setting representing the stage and grand stairway of the Paris Opera House. At the foot of this stairway—on either side—was a cluster of white lights in a transparent globe, about seven feet high. These unusual lights gave an exceptional unique appearance to the entire setting.

In the center of the main stage was suspended a chandelier with six drop lights. The main background was of yellow color with two panel lights. The over drapes for this drop were of rose color with a smaller one of dark blue underneath, with gold fringe. The side drapes were the same as the center drapes and the long drops were of pale blue color, with gold design. The pillars were of blue.

After the man and woman announced the show with "Make Believe," a girl dressed in a suit entered from the right side stage, introducing suits with the following lyrics, written by Mr. Landau, to the tune of "Cherie":

You see, on me,
A suit, just as cute as can be—
And some to come,
You'll like even better, maybe.
Skirts are same length as in the Spring,
Coats short or long are just the thing—
Watch close and see
Each style is worth while, Ma Cherie."

While this is being sung, two models dressed in the latest suits, appeared from either side of the upper stage and met at the top of the grand stairway, which they descended together, parting at the foot of the stairway, one going to each end of the stage where the runway commenced. After finishing modeling on the runway to all the latest Fox-trots by the Alhambra's orchestra, these two models left the stage by the side stages, one model leaving at either side. At the same time two other models, displaying more suits, appeared from either side of the upper stage and the procedure was the same—two models showing suits at one time, until all were shown.

After this display of suits, another girl introduced "street dresses" by singing lyrics by Mr. Landau, to the tune of "Caresses," as follows:

"Street dresses now you'll view,
They're all that's chic and new,
The shades are right—
Both dark and light,
There's surely one for you.
In tan and black and blue,
And green and orchid, too—
There's happiness one can't express
In Fields dresses for you."

As before, while this was being sung, the models displayed the latest things in "street dresses," following the same procedure as explained above.

The next number on the program was "Tailored Dresses," introduced with lyrics (by Mr. Landau) to the tune of "Mimi," as follows, and sung by a young lady:

"Nobby are these fall fashions
All in strict accord with proper style decree
Varied designs and colors
Just the modes you want for your society.
There is great satisfaction
To know you have the best the market yields—
It gives one a sense of bliss,
Be they matrons or young miss.
Why shop long, can't go wrong at Fields."

The procedure of display was the same as heretofore mentioned.

Next in order were "Afternoon Dresses," displayed to lyrics (by Mr. Landau), sung to the tune of "I Never Knew," by a young lady appearing from the side stage dressed accordingly.

"You'll never know how much you need a dress
Like those you are about to see;
Until you go among both old and young
And see how proper they will be.
Black and blue, olive too,
No matter what you're taste be, there is one for you.
You'll never know how you need a pretty street dress—
You'll want more than one, maybe."

After these dresses were shown, little Mary Clauder, a talented dancer, dressed in a specially designed dancing frock, sang "I Like It," after which she danced.

Next, "Dinner Dresses" were shown.

After these, "Coats" were introduced by lyrics (by Mr. Landau), sung to the tune of "All by Myself."

"A comfy cloth coat in the morning,
A lovely fur coat in the night—
You'll stay at home if you haven't one to wear,
So unhappy there, can't stand the cool air.
A warm coat and you'll not get lonely—
Watching the clock on the shelf—
A nice Fields coat is great on anyone's shoulder—
Then you'll never get colder
All by yourself."

Next, "Evening Gowns" were introduced by a man singing the chorus of "Beautiful Faces," which words couldn't be improved upon.

"Beautiful faces need beautiful clothes—
Satins and laces, nice ribbons and bows,
An ankle may be joy, but any boy who gazes
Won't warble its praises
Unless it is covered with attractive hose.
Many a shop girl, whom nobody knows
Would be the top girl, in musical shows
If she were dressed in the best
From her head right down to her toes—
For beautiful faces need beautiful clothes."

As each model finished modeling the runboard she did not leave the stage, but instead, took her place on the stage or steps as designated for the grand finale. When all the girls had modeled and taken their places, the singers, dressed in evening clothes also, stepped out from the two side stages and all sang lyrics, by Mr. Landau, to the tune of "All for You."

"All for you, all for you,
We have done our best for you—
And we hope you liked the show,
And will tell all those you know.
All for you, all for you,
You have seen all that is new—
To please you we've tried,
Hope you're satisfied
With Alhambra's Revue."

(Continued on following page)

Two views of the lobby display on "The Old Nest" which W. E. Drumbar, manager of the Riviera theatre, Knoxville, Ky., recently origina

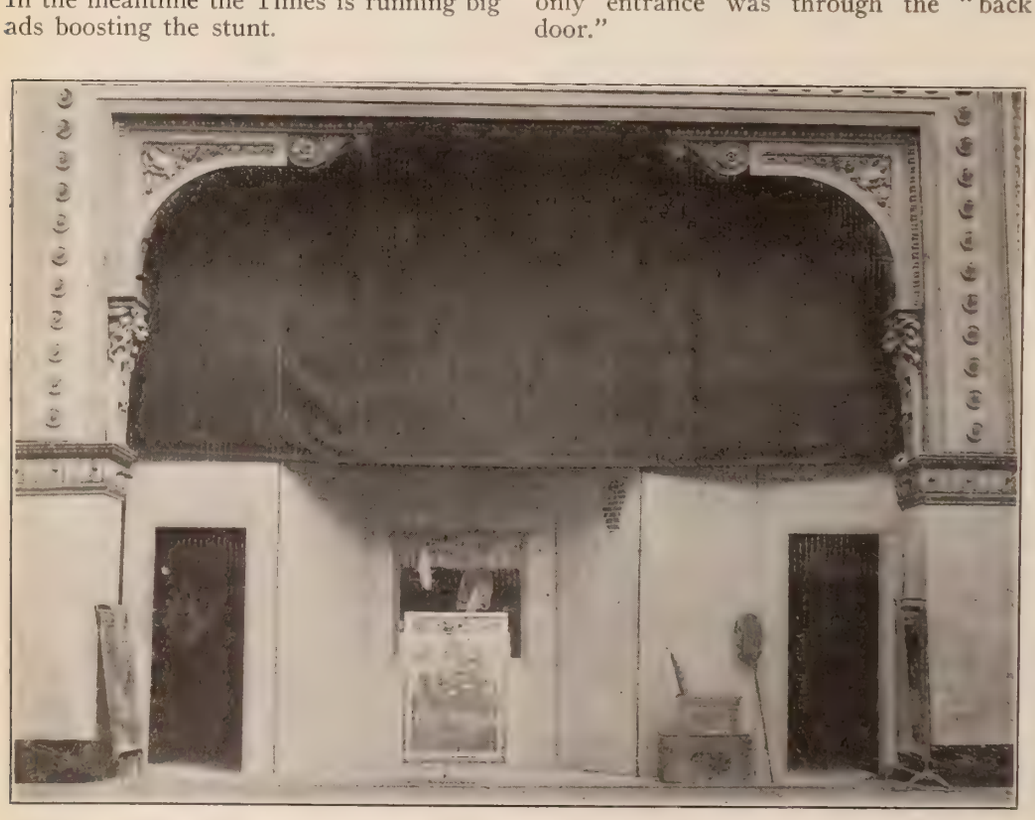
Buffalo Theatre and Newspaper Work Together

The local Universal exchange and the Palace theatre are getting a lot of free publicity through an excellent tie-up with the Buffalo Times. A Beauty Contest is being held in which girls equally as beautiful as Priscilla Dean, Miss Dupont, Miss Prevost and Mabel Julienne Scott. The Times is offering $700 in prizes, the Universal company is offering the winner a chance to enter pictures and the Palace will show a motion picture of the winner. In the meantime the Times is running big ads boosting the stunt.

Boone Builds Unique Lobby Front

A simple but effective lobby display was constructed for "Through the Back Door" by Publicity Director Boone of the Bijou theatre, Greensboro, N. C., recently.

The whole front of the theatre was boarded up to resemble the back door of a house. The usual washtub, wringer, mop, broom, etc., was in evidence near the door. A clothes line hung with baby clothes was strung over the lobby and a cut of Miss Pickford holding a garment was placed in the ticket window. The only entrance was through the "back door."



This is a picture of the lobby display for "Through the Back Door" used by the Bijou theatre, Greensboro, N. C.

Landau's Style Show O e Act Show

(Continued from preceding page)

While this was being sung, the br r lights were dimmed on the stage and placed by colored lights from the f lights, back stage and proscenium a The pillars were also lit up from wi with a red light.

When this chorus was finished it sung again and the entire chorus sta marching around the runboard, sing At the same time a huge mirror ball ball made of all small mirrors), ha been suspended in the middle of the st was lowered and slowly turned aro and around. Two spotlights were tu on it and this cast a reflection of all t little mirrors over the entire house, the ball being turned, kept them flicke about.

The parade around the runboard finished with the last of the second rus. Then each took her place as be and the mirror ball was raised, lights lit, and the show went right into the rus again for the third time. This er the very effective finale. The orche continued playing "All for You" t the organ took it up for the openin the feature.

Harrison Advertising "Three Musketeers" in Advance

As advance exploitation for "The T Musketeers" Manager Harrison of Victory theatre, Waco, Texas, has util small sized telegrams from Douglas F banks reading: "'The Three Muskete is the crowning achievement of my reer."

Two girls dressed in full Wes Union regalia handed the telegrams to Victory patrons as they entered the lo

Lobby display for "The Shark Master" originated by the Superba theatre, Los Angeles

"Snow" Lobby Display Used by Manager Walsh

When Manager Walsh, of the Vaudette Theatre, Atlanta, played "The Call of the North," for about a fourth, or fifth run recently, he counted on the exceedingly hot weather, and adapted his campaign of exploitation to off-set it.

All the lobby-frames were covered with white cotton sprinkled with artificial "snow," which, under the lights gave the frames the look of being encased in ice. Icicles were painted, and hung across the front of the theatre. The banner proclaiming the picture and the name of the star was lettered on pale green background, liberally sprinkled, while the paint was wet, with artificial "snow" which clung and sparkled.

Wherever it was possible to hang a bit of white cotton, "snow"-encrusted, the opportunity was made the most of, until the lobby fairly sparkled with snow and ice.

It was most effective, and convinced people that the Vaudette *must* be indeed "the coolest spot in town."

This "Mother O'Mine" Stunt Went Big

Every mother ill, in a hospital in Indianapolis, received a bouquet of flowers last week as a result of the presentation of "Mother o' Mine," at the Alhambra theatre.

Edwan Forrest Young, exploitation director of the Alhambra, arranged that during certain hours of the days on which "Mother o' Mine" was shown, admission to the theatre would be granted to all who had a bouquet of flowers at the door. The bouquets were sent to local hospitals for distribution among mothers.

Uses Blotters in Place of OrdinaryHeralds

Blotters with one side glazed on which is printed advertising for a number of coming special attractions is an exploitation stunt which J. A. Morrison, manager of the Star theatre, Meaford, Ont., is using most successfully.

The advertising headlines the theatre and announces that "One of these stars will be featured every Friday and Saturday." Below this line is a series of small cuts of stars and pictures in which they appear, that are dated for the Star.

The whole is a tasty bit of exploitation that finds its way to office desks, banks, etc., and gets a place where heralds would not be tolerated.

Novelty Cards Advertise "Her Winning Way"

Manager Harold Kistler, of the Rialto Theatre, Atlanta, believes in getting the maximum of results from the minimum of expense. For a showing of "Her Winning Way," recently, he had five good-sized cards of a unique shape and size, a pale tan background, lettered in black and red, hung outside around the edge of the marquee of the theatre. These screamed for attention, both by reason of their colors and their position.

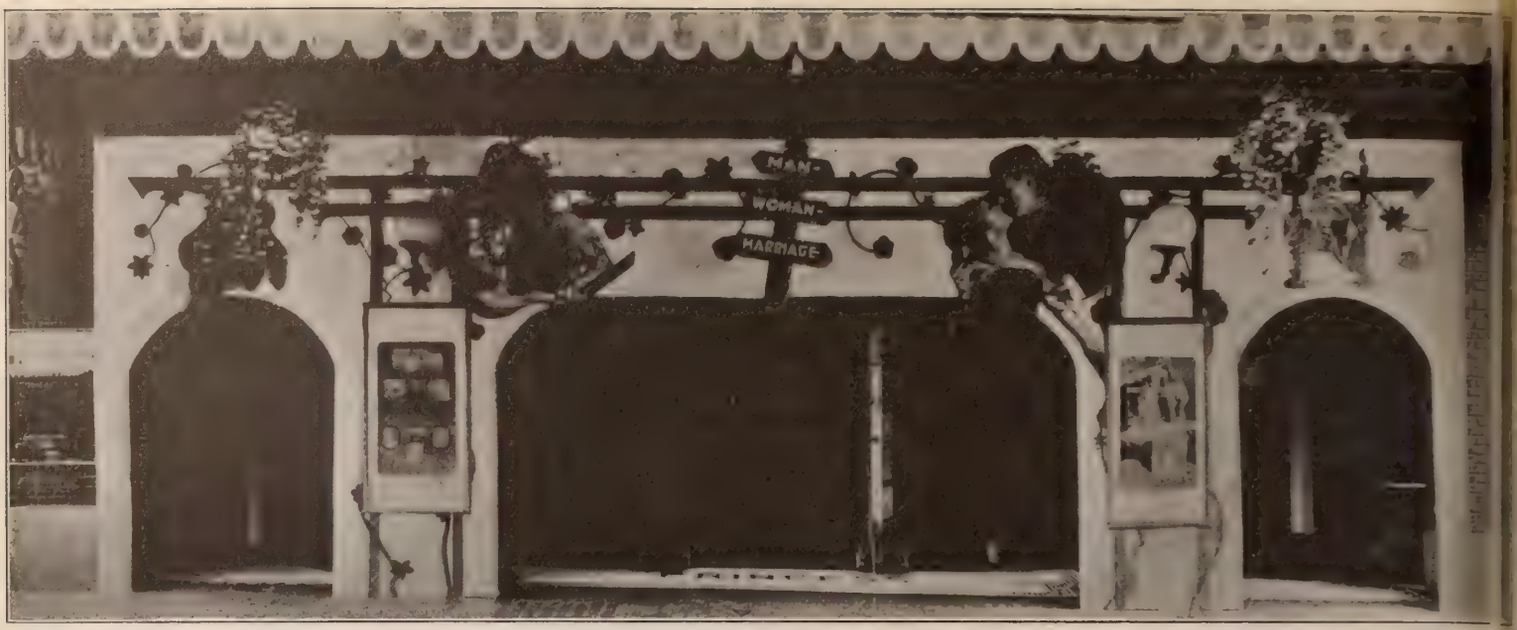
The cards read: "Cleopatra Made a Marc of Anthony with 'Her Winning Way.'" "Many a Man Has Lost His Heart to a Woman Thru 'Her Winning Way.'" "Catherine De Medici Grabbed Europe Thru 'Her Winning Way.'" "Delilah Made Samson Look Sick with 'Her Winning Way.'" "Anne Boleyn Stole a Crown Thru 'Her Winning Way.'"

Inside the lobby was a big wooden box, painted green, with a small, square hole in the top. On the side was a sign which read "Love Germs! Beware!" Of course, everybody peeked inside the box and saw a fine collection of artificial frogs, fish, bugs, and sundry animals of that sort—some of celluloid, and some of other substances.

Real Swimming Pool for Ray Picture

A real swimming hole was built in a corner of the lobby by Mgr. Nichols of the Paris theatre, Durham, N. C., in connection with his showing of the "Ole Swimmin' Hole." A good sized pool, shaded by a screen of bushes, looked like the real thing, specially with a cut out of Ray peeking over the top, and a bundle of clothes thrown carelessly on a bush at one side. Those looking over the screen saw a few kewpies gone "in washin" too, or resting on the lily-pads.

This lobby display for "The Old Swimmin' Hole" was used by the Paris theatre, Durham, N.C.



Artistic lobby front on "Man-Woman-Marriage" erected by the Princess theatre, Sioux City, Iowa

Newsboys Help on "Dinty" Once Again

Admitting newsboys free to "Dinty" may be an exploitation stunt that has had its day in the so-called "big town" but it is still serving its purpose in the smaller places, according to George R. Moore, manager of the Lion theatre, Bellevue, O. Bellevue is a city of approximately 6,000 inhabitants in the center of a community that gives the Lion a draw on something like ten thousand more.

Shortly after Moore booked "Dinty," he announced that every newsie in Bellevue would see "Freckles" Barry in his greatest role, free of charge.

Santa Claus never had anything on "Dinty" when it came to putting the kids of Bellevue and vicinity in suspense. Kids that had never sold papers before got busy. They talked about "Dinty" and the free trip to the theatre that had been promised upon his arrival, all the time.

The result was that when "Dinty" was offered for the first time, Moore had so many patrons excited that he couldn't get them all into the Lion, as fast as they wanted to get in.

Omaha Managers Compete in Festival Parade

Julius K. Johnson, manager-organist of the Rialto theatre, Omaha, and Harry Watts, manager of the Strand theatre, that city, snatched an opportunity by the nape of the neck during Ak-Sar-Ben festival and worked in some novel exploitation.

Thousands of visitors from middle west towns flocked to Omaha to see the grand floral parade. Accordingly, as far as exploitation goes, Messrs. Johnson and Watts had their theatres represented by a beautiful float, the largest in the parade, as shown in the accompanying photograph.

It represented Art and Music and received much comment in the newspapers.

Clever "Heart to Let" Lobby at Atlanta

A little red heart-shaped bungalow with real smoke coming from the chimney was the main attraction in the lobby of the Alamo No. 2 theatre, in Atlanta, during the run of "A Heart to Let."

A large red heart, large enough to almost fill the lobby, was constructed. There was a door, with two little steps, and a tiny path down to the sidewalk. Upstairs, there were two windows, and at the left a tiny red brick chimney, from which occasional spirals of smoke were noticed.

Across the front of the heart, in imitation of a "For Rent" card was a sign which read "A Heart to Let; All Modern improvements. Very much worth-while. See Dan Cupid, Mgr., inside."

Flanking the heart on the left was a stock one-sheet and on the right, a large cut-out of the star.

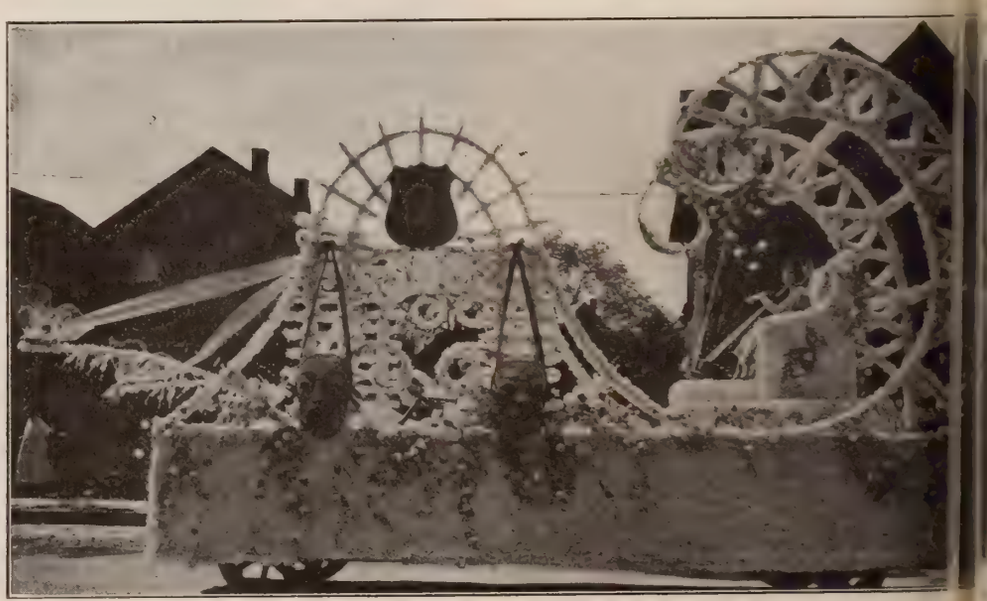
Effective, but inexpensive, and Manager Samuels is to be congratulated.

Another Real Weddi for "Wedding Bells"

Arouse the public's curiosity and have a good week's business assured. was the deductive reasoning of O. K. son, owner of the Regent Theatre in chita, Kans., last week, during a ru "Wedding Bells."

Mr. Mason announced that he w a bride and groom, real ones, not " ones. He received abundant space i press. A bride and groom were obta Many of the leading stores of Wi volunteered to present gifts to the c who were wed on the stage. The were displayed in the store windows i vance, and the Regent incidentally r a harvest of advertising.

A man was placed on the top o marquise over the entrance behind huge pasteboard bells and was su with chimes, which were a good imit of actual wedding bells, and which be heard several blocks away.



Float for the "Ak-Sar-Ben" festival at Omaha, as told in the accompanying story

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

W. D. Burford and John Silha, of the Motion Picture Theatre Owners of Illinois, were scheduled to attend the convention of the Motion Picture Theatre Owners of Michigan, at Jackson, Michigan, on October 4th and 5th. President Sidney Cohen and General Council Walker, of the national organization, were among those to address the meeting.

Work of redecorating and refurnishing the Illinois theatre at 31st and Wentworth avenue will be completed within a few days and the new owner, Louis H. Frank, expects to open the house about October 10th. H. Lutz, the former owner, is now operating the Century theatre.

Attorney Francis W. Walker headed a delegation from the People Liberty League, which appeared before the directors of the Motion Picture Theatre Owners of Illinois, at their last meeting, and asked for co-operating for theatre men in fighting blue laws, Sunday closing and other legislation aimed at the "freedom of conscience." The directors passed a resolution endorsing the aims of the league and promised the aid of the motion picture theatres owners in promoting the same.

M. S. Kusell, who for some time has been Famous Players-Lasky's Chicago salesmanager, has been promoted to the managership of that company's New York exchange and is leaving to take charge immediately. The many friends he has made in this territory regret to see him go but are pleased over his advancement. Ottie Bolle, formerly assistant salesmanager, will fill the vacancy made by Mr. Kusell's promotion and Neal Agnew, formerly country salesman, becomes assistant salesmanager in charge of country sales.

Barbara Tennant and Russell Simpson in "Shadows of Conscience," Russell Productions' new seven-reel feature

The Chicago branch of the M. P. T. O. has arranged to co-operate with the Chicago Association of Commerce during the No Accident, No Fire Week and at that time Chicago exhibitors will run the film prepared by the Association of Commerce showing methods of preventing fire and accidents and emphasizing the dangers of carelessness.

Ralph Bradford has severed his connection with Paramount to become general manager of the University Cinema Service, Incorporated, with headquarters at 808 S. Wabash avenue. This company was recently incorporated in Illinois with a capitalization of $40,000, and will cater to the non-theatrical field exclusively.

Aaron Jones has received a letter from Douglas Fairbanks written on the eve of the latter's departure for Europe, in which he said: "Sorry that I cannot come on to Chicago to appear personally with my picture, 'The Three Musketeers,' at your Randolph theatre but I promise to bring Mary to Chicago with me as soon as we return from the continent. I knew it will not be too late then because I count upon the Fairbanks family occupying the Randolph screen the rest of the year." Doug and Mary therefore will appear at the Randolph either during the final week of 'The Three Musketeers" or during the early engagement of "Little Lord Fauntleroy," which is to succeed the Fairbanks picture.

Dan Roche has returned from Madison, Wisconsin, where he went to assist in the exploitation of "The Affairs of Anatol," which was playing at the Majestic theatre there. He reports that the Majestic's greatest crowd saw the picture Sunday and that the waiting patrons were lined up four abreast for a block all evening waiting to get into the theatre.

"The Four Horsemen of the Apocalypse" closed its long Chicago engagement on October 1st, after a successful run of twenty-seven weeks, which is believed to be a record breaker in this territory. Five road shows are now working out of the Chicago office of Metro, one of them at present showing at Peoria and another at Springfield. The Peoria engagement will be for three weeks and the Springfield for two weeks.

Lee Woodyatt has been appointed sales manager of Select's Chicago exchange.

"The Foolish Age," Doris May's laughing success, has been booked into Barbee's Loop Theatre for Robertson-Cole's Joy Week, starting October 16th, and the following week. An unusually large exploitation and advertising campaign will be carried on in connection with the Barbee showing, which will be handled by Hunt Stromberg. "The Foolish Age" was screened before a regular audience at Ascher's Roosevelt Theatre last Tuesday evening, and rocked the house with laughter, so that Manager Gallas, of Robertson-Cole, is assured will be a big hit at Barbee's.

A pre-release screening of Vitagraph's widely heralded feature production, "The Son of Wallingford," was held on Wednesday at Aryan Grotto Theatre with orchestral accompaniment. A large crowd of exhibitors was present to get their first view of this picture, and it was very well liked by the crowd.

A trade showing of "Shadows of Conscience," Russell Productions' new seven-reel feature picture, was held at Barbee's Loop Theatre last Thursday morning, and drew a representative crowd of exhibitors, exchange men and press reviewers. The picture caused unusually favorable comment and W. D. Russell and Bernie Russell, the latter of whom brought the picture on from the California studio, were kept busy receiving congratulations on this feature, which all agreed was the biggest and the finest production yet put out by Russell Productions.

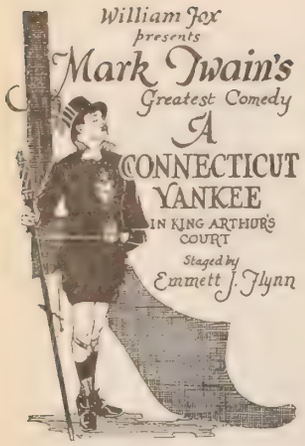
Samuel Sax, of Robertson-Cole, who is making a trip which includes visits to all the Robertson-Cole exchanges in the United States, spent several days in Chicago, and left Thursday to visit the western exchanges. He reports motion picture theatre attendance throughout the eastern portion of the country, which he already has covered, is excellent, and that outside of the steel centers he found little complaint from exhibitors of poor business, even the Akron and other rubber industrial cities having recovered from a slump they recently experienced.

Lorin J. Bennett, owner of the Liberty Theatre, at Atlanta, Illinois, has purchased the Capital Theatre at Mason City, Illinois, and renamed it the Liberty. Mr. Bennett will open his new house on Thursday and hereafter operate both theatres. The Capital was formerly owned by Peter Smallwood, of Mason City.

Celebrated Players Film Corporation has appointed W. Hirschberg, formerly of Associated Producers, and Isadore Natkin, recently associated with Robertson-Cole, as special feature representatives for the city of Chicago. The former will cover the north side territory and the latter will be in charge of the south side. President Joe Friedman now has completed the organization of his feature sales department for both city and country territory, as a preliminary step in making ready for the Fall distribution of Celebrated's long list of feature productions.

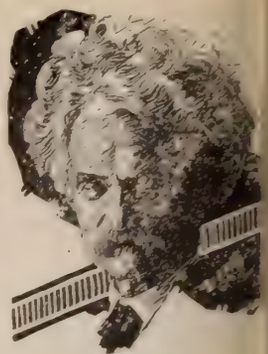
Douglas D. Rothacker, of the Rothacker Film Manufacturing Company, is in Birmingham in connection with the making of an industrial picture. George Gilgore, one of the Rothacker directors, is filming a two-reel telephone practical picture. M. F. Leopold, safety engineer for the United States Bureau of Mines, is at the Rothacker Chicago plant in connection with a multiple reel steam shovel picture, which Rothacker's practical picture division is producing for the government.

A. Siegfried, of the Bijou Theatre, Decatur, has returned after a two-months' trip abroad, most of the time being spent in Germany. Mr. Siegfried was visiting the Chicago exchanges this week and reports that he was in the same hotel with Carl Laemmle in Germany, when the letters threatening the Universal chief were slipped under the door, and had other interesting occurrences of the trip to recount to his many Chicago friends.



Exploitation Survey of

MARK TWAIN'S
A Connecticut Yankee
In King Arthur's Court



William Fox
presents
Mark Twain
Greatest Comedy
A CONNECTICU
YANKEE
IN KING ARTHUR'S COUR
Staged by Emmett J Flyn.

A THREE-FOLD BIG METROPOLIS SUCCESS

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," Mark Twain's masterpiece, released by William Fox as one of twelve super-specials, played for five solid months to crowded houses at the Selwyn theatre, New York City.

Twelve weeks was the record it established in Los Angeles, the city of picture critics, where it taxed the capacity of Miller's theatre. It is now playing a return engagement there.

A six weeks' pre-release engagement at the Alhambra theatre, London, England, only began to satisfy the demands of the people wanting to see it in that city.

Everywhere it has been pronounced by experts as flawless entertainment, in which two major "appeal" elements, that have never before been combined in a production, predominate. The outstanding note, of course, is Mark Twain's delicious humor—irresistible comedy that gets under the thickest skin, but back of this, and of almost equal importance, is the fact that it is also a great spectacle, the magnitude of the sets and the massiveness of the entire production having never been approached.

Selling the Picture to Your Public

A PICTURE, after all, is much like any other commodity and has to be sold in a similar way. "Create desires" is the cry of the salesman the world over and this, of course, is just as necessary with a picture as with anything else.

"A Connecticut Yankee in King Arthur's Court," aside from being a really great picture, offers more opportunities to create desire, more angles that will appeal to every class of entertainment seeker, than any production ever put on the screen.

Those who want to laugh will laugh as they have never laughed before; those who enjoy thrills will find their nerves tingling time and again; story interest in abundance, wonderful characterization, a touch of pathos, mystery—all are here to satisfy the most exacting demands.

Get the big men of your community behind your campaign by appealing to them through Mark Twain as an educator. Invite them to a private showing of the picture. They will appreciate its literary value—they know, of course, that Mark Twain has taught more truths to more people, through the delightful channels of comedy, than any other author—they will enjoy every second of the entertainment—and they will go out and talk. Word of mouth publicity is the greatest kind of publicity and all you have to do is to start the ball rolling.

Another factor you shouldn't overlook is that humans are much alike the world over and unconscious envy is a part of their make-up. Show them conclusively that vast throngs of other people have obtained and enjoyed a certain thing, and they will immediately want that thing and go to any lengths to get it. You *can* show them conclusively that thousands upon thousands of people in New York, London and Los Angeles, three cities in which the fans, to say the least are discriminating, have seen "A Connecticut Yankee in King Arthur's Court" and have received an immense amount of enjoyment from it.

The critics on the dailies, on the trade papers and on the fan magazines in these three cities were unanimous and highly laudatory in their opinions of this picture. Many excerpts from these opinions appear in the exploitation book and press sheet prepared by the Fox Corporation. Others will be furnished upon request. Use them unsparingly in your newspaper advertising, as program briefs and even in printed form to send to your mailing list. Guarantee the entertainment value of the picture under your own signature and back up your judgment with the opinion of these critics. Big city newspaper critics wield a large influence on the mind of the average fan and their opinions of this picture are so strong that they are bound to have an immense effect.

Pound home the thought that tens of thousands have already reaped their share of enjoyment from this production and that hundreds of thousands more will enjoy it. Insidiously play upon the envious strain in human nature by adroitly suggesting that if they miss "A Connecticut Yankee" they will be deprived of a measure of pleasure that all others have enjoyed or will enjoy.

There are innumerable points about the production itself that will suggest forceful selling arguments. A few of these are:

It has distinguished authorship.

It is based on a novel almost everyone has read, the fame of which has spread through two hemispheres.

From the spectacle standpoint it has never been excelled.

For novelty of theme and treatment it stands in a class by itself.

It is entertainment pure and simple; it sparkles with wit from the most brilliant minds; it is punctuated with mirth.

Work Through Educational Channels

MARK TWAIN Societies exist in many towns. Nearly every town and village has a literary club. Make use of these in publicizing "A Connecticut Yankee in King Arthur's Court."

The librarian at your public library will help you. He will give you names of influential people who are interested in Mark Twain's works and whose social connections will enable them to spread the news that your theatre has a treat in store.

Get in touch with your Board of Education—the literary value of this production will inveigle their interest.

Circularize your schools and colleges—make the children your word-of-mouth press agents. Offer prizes of tickets for the best essay, from the various classes, comparing Mark Twain's novel and the picture. Competition among the children is the surest way of interesting the parents.

Booksellers will be delighted t tie up with you on window display and newspaper advertising. I means increased revenue for both of you.

Remember this picture is goo for a run anywhere. Everybod will want to see it and it's up to yo to let the people of your com munity know, in every way possible that it's coming to your theatre.

Stunt Exploitation Suggestions

HERE is another angle to which this production is particularly adaptable. One phase of the pic ture shows a vast army of motor cycles ridden by men in armor an led by a girl in a flivver. This scen was taken advantage of in the Nev York City exploitation. A score o motorcyclists were engaged to rid through the business and residen tial districts bearing placards ad vertising the production. The nois created by the incessant and simul taneous explosions of the many ma chines excited curiosity long befor they arrived, the result bein throngs of interested spectators al along the way. It was a very ef fective ballyhoo.

Dress up a man in a knight' armor and have him walk th streets. Put a Pittsburgh stogie i his mouth, give him a cane to swin and a wrist watch to wear. H would have delighted Mark Twain He will delight your patrons. H symbolizes "A Connecticut Yanke in King Arthur's Court," a pictur

A group of scenes which feature the spectacular comedy, "A Connecticut Yankee," offered by William Fox

A miniature of the twenty-four sheet which Fox is presenting in the exploitation of its spectacular comedy, "A Connecticut Yankee"

which contrasts the new with the old. Make the figure ludicrous by these contrasts. The more laughs he gets the better for your business.

Dozens of similar stunts will suggest themselves in viewing the picture.

Lobby Display

DON'T overlook this important phase of your exploitation. Remember, your lobby is your show window to attract the passerby. Make it as attractive as you know how.

The vivid contrast between the up-to-the-second present and the distant past offers a wealth of material to choose from for presentation effects. And almost every scene will suggest a novel lobby display idea to the wide-awake exhibitor.

During the run of this picture in Los Angeles, the management of Miller's theatre transformed the lobby into the hall of an ancient castle. Coming from the bustle of the present-day out-of-doors into the quiet of this time-old setting put people immediately into the atmosphere of the picture and created the kind of comment that brought new patrons to the theatre.

Material to Aid Your Campaigns

A VAST amount of material, listed elsewhere, has been prepared to aid exhibitors in their exploitation of this picture, and can be had at the Fox exchanges. Whether your main campaign consists of newspaper or billboard advertising you will find ample material to assist you.

This eight sheet poster, with picturesque Mark Twain in the foreground, emphasizes the distinguished authorship

For Your Newspaper Advertising

ONE, two, three and four column pictorial ads have been prepared, graphically depicting the various elements of the picture's appeal, with the laugh provoking element predominant. They are all made from pen and ink drawings, and will print well anywhere. Two of these are illustrated at the head of this section. If you prefer to prepare your own ads, you will find in the press sheet many excellent "selling lines" for your use.

There are also one, two and three column scene cuts that can be used for either text or ad illustration purposes.

For your editorial column, the press sheet contains a large number of stories, especially prepared with the editor in mind, and containing interesting facts about the production and the author of the story which have a legitimate news value. These should be easy to place and,

Harry Meyers in his ludicrous costume makes an attractive figure on this "Connecticut Yankee" three sheet

in addition, a large amount of publicity should be obtainable through the correspondence columns of newspapers by inciting discussions regarding the advantages of modern life versus the olden times, anecdotes of Mark Twain, etc.

Paper

STRIKING posters have been carefully prepared, bringing out the modern touch in the production and playing up Mark Twain, the author. The posters present the story with the comedy element to the fore. They are printed in colors that attract and fill the eye.

Don't confine yourself to posting your immediate territory. Remember this story is a classic in literature, known to everyone and read by the majority of people. It is the cleverest and most delightful satire on old-fashioned conditions, written by the most brilliant and most loved of American humorists. Everybody will want to see it and its pulling power is far in excess of anything you have ever played. Be generous and far-reaching with your paper. Billboards should be contracted for on a large scale throughout the community and well beyond the usual territory.

Surrounding towns and territories should be included in the advertising field and reached through the mail with whatever material is used for that purpose.

Special Morning Matinees

might be arranged for grammar, high school and college classes. They will learn more history from this picture than they could in many school sessions and if the teachers are approached on this premise they would probably be glad to arrange it. Mark Twain has taken history as a framework and upon it built the most delightful and funniest comedy ever conceived. History, at the best, sees truth through the veil of centuries. Mark Twain has stripped away the veil.

"A Connecticut Yankee in King Arthur's Court" is going to delight everyone, but people are not all alike and they have to be reached through different forms of appeal. Use every possible avenue of exploitation to start the attendance ball rolling swiftly and after that the picture itself will immeasurably increase the momentum daily. Bear in mind that this production should not only bring you immediate and big profits, but carries with it that kind of prestige that means new patronage for your theatre.

EXPLOITATION AIDS
(Prepared and to be had at Fox Exchanges)

24 Sheet Stands	(2 styles)
6 Sheets	(1 style)
3 Sheets	(2 styles)
1 Sheet	(3 styles)
½ Sheet Cards	(2 styles)
11 x 14 Lobby Display	(7 Scenes and Title Card)
22 x 28 " "	(2 Scenes in Colors)
Slide	(1 Style)
Scene and ad cuts and mats	
Musical Scores and Cues	
Two Color Sales Campaign Book	
Broadside and Press Sheet	
Special Press Sheet containing European comment	

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Elaborate Premiere for "His Nibs" on B'way

THE much heralded production of Exceptional Pictures, Charles (Chic) Sale in "His Nibs," is having its premier presentation at the Hotel Astor, New York City, as this issue goes to press.

Alexander Beyfuss, vice-president and general manager for Exceptional Pictures Corporation, has promised one of the most unique affairs in the history of the industry, and states further that immediately following the Hotel Astor date a presentation of "His Nibs" in one of the Broadway theatres in New York City will be arranged for.

Lasky Officials Commend "The Sheik"

"One of the best pictures of the year and a sure-fire box-office sensation," is the gist of a message received this week by Jesse L. Lasky from Charles Eyton, manager of the Lasky studio, in Hollywood, reporting on a private screening given at the studio of "The Sheik," George Melford's production featuring Agnes Ayres and Rudolph Valentino.

Officials of the Lasky studio, according to the telegram, declare that Melford has put into the picture all the color and spirit which has made the book by E. M. Hull the best-selling novel of the year. Agnes Ayres does some exceptionally fine work in the role of Diana Mayo, the young English girl who is captured by the Sheik, and Rudolph Valentino as the Sheik has a part which enables him to score as great a triumph as he did in "The Four Horsemen of the Apocalypse."

Elaborate Premier for "Theodora" Planned

Goldwyn has leased the Astor Theatre for a special, limited, pre-release showing of the great Italian spectacle, "Theodora," which it has acquired for distribution in America.

An incidental musical setting has been arranged under the direction of S. L. Rothafel and will be interpreted by a symphony orchestra. There will also be a chorus of forty voices. It will show at the $2.00 scale of prices.

"Theodora" is declared to be the greatest film spectacle ever made. It is founded upon Victorien Sardou's romance which furnished Sarah Bernhardt with one of her most triumphant roles. It was directed by Signor Ambrosio, the famous Italian director of Turin, for the Unione Cinematografica Italiana.

A scene from the new Universal production, "The Rage of Paris," which presents Miss du Pont in the stellar role

Many Bookings for Western

"Across the Divide" to Be Issued October 9th by Ass'd Exhibitors

"ACROSS THE DIVIDE," the Playgoers Pictures feature release for the week of October 9, has already proved the popularity of the well-produced, actionful Western drama, judging by the advance bookings which have been received, says a report from Associated Exhibitors.

Headed by Rex Ballard and Rosemary Theby, the cast of "Across the Divide" includes such well known names as Ralph Fee McCullough, Thomas Delmar, Gilbert Clayton, Dorothy Manners and Florence Hollister. It is directed by John Calloway. The following statement has been issued in connection with "Across the Divide:"

"The central figure of the story is Buck, played by Rex Ballard; half white, half Indian. He is a wistful outcast who proves his right to his white blood by his loyalty to the only person who ever trusted him. Rosemary Theby takes the role of a fiery dance hall girl.

Three Metro Specials in October

THREE pictures, special productions starring Gareth Hughes, Alice Lake and Bert Lytell, will be released by Metro during October as part of its fall schedule.

Gareth Hughes will be seen in a comedy-drama, "Garments of Truth," a George D. Baker production, for S-L (Arthur Sawyer-Herbert Lubin) Pictures, on October 3. This picture, adapted from Freeman Tilden's story in "Pictorial Review, deals with the adventures of an imaginative lad in a small village who gives such free rein to his truth trifling propensities that he stirs up the entire village. This is the first of the series of pictures in which Hughes stars for S-L. It was photographed by Rudolph Bergquist. E. J. Shulter was art director.

"The Infamous Miss Revell," with Alice Lake as the star, will be released October 17. This drama of a girl whose twin sister reaped the benefits of the other twin's sacrifice for their small brothers and sisters, gives Miss Lake her first chance in a dual role. It is a Dallas M. Fitzgerald production adapted by Arthur J. Zellner from W. Carey Wonderly's story. Robt. Klaffki was photographer and Joseph Calder art director.

Bert Lytell makes his bow in another crook drama October 31, "Lady Fingers," a Bayard Veiller production, adapted by Lenore J. Coffee from Jackson Gregory's story. It was photographed by Arthur Martinelli. A. E. Freudeman was art director.

Vitagraph to Produce "Little Minister"

ALBERT E. SMITH, president of Vitagraph, has announced that "The Little Minister" will be put out as a special production by Vitagraph in the near future, with Alice Calhoun in the star role of little Babbie. The preliminary parts of production have already been completed. The Vitagraph Company has owned the rights of Sir James M. Barrie's far-famed play for years and believes that there is no time more propitious for making a film super-feature out of it. Alice Calhoun is regarded as a perfect type for the role created on the stage by Maude Adams.

Vitagraph has been approached at various times with tempting offers for the rights of "The Little Minister." A prominent trade authority recently placed the probable value of these rights at not less than half a million dollars in the hands of a producer equipped to give it a production in keeping with its charm.

"Ropes" Is Selected for Next DuPont Vehicle

"Ropes," the one-act play which was published recently in Harper's Magazine, is being made into a five-reel photo-play by Universal, with Miss du Pont in the starring role. It was written by Wilbur Daniel Steele, and is said to be one of the most discussed dramatic pieces of the decade.

Paul Scardon is making the picture. The playlet was put into photo-play form by Lucien Hubbard. Pat O'Malley, Lloyd Whitlock, Percy Challenger, Mrs. Hunt, Mary Philbin, and Fay Winthrop are in the cast.

"Barry Gordon" Will Be Elaborately Staged

Universal officials plan to make "Barry Gordon," Herbert Rawlinson's next film, one of the most outstanding films of the year. Majorie Daw has been engaged as the star's leading woman, and Hobart Henley has been assigned as director. An elaborate stage production is promised. The locale of the picture shifts between Paris, New York, Morocco and other international points of interest.

Extreme care is being taken in the selection of the cast. Only two have been engaged so far. They are Doris Pawn and Winter Hall.

therine Spencer, who has a principal e in "The Barricade," a new Rob-ertson-Cole feature

Universal Starts Naval Life Dramas

n co-operation with the U. S. vy, Universal now is making a s es of two-reel photo-plays built a nd the adventures of an en-l d man in the Navy. The series w be known under the general t of "Bob of the U. S. N." It w be released soon, as a part of t Universal short subjects sched-u Universal officials conceived t idea of animating the romance a color of naval life for the s en, so a series of stories were p pared by Robert Dillon under t supervision of William Lord V ight, chief of the Universal s al and short reel department. Authorization for the use of vari-naval equipment of the Pacific Cast was obtained from Theodore Roosevelt, Ass't Secretary of the Navy.

ack Perrin, who has been fea-t d in many Universal produc-tns, has the leading role in the ies, which is being directed by Wiliam Craft.

"Penrod" Started by Neilan

Wesley Barry Stars; Frank O'Connor Will Collaborate in the Direction

MARSHALL NEILAN returned to Los Angeles last week after a brief trip to New York and started a busy producing season at the Hollywood studios, where he has taken over his former quarters.

His initial production for the coming season is "Penrod," taken from the famous Booth Tarkington book and play and in which Wesley Barry will be seen in the titular role. Work on this picture is now underway and a special distributing plan for this film, which Neilan plans to make his biggest box office attraction to date, has been perfected with Associated First National Exhibitors. As a result of this plan "Penrod" will receive a national premiere in all the big cities of the country on the order of other big specials now playing the country.

Mr. Neilan's first engagement for the picturization of "Penrod," is that of Frank O'Connor, well known Lasky director, who will collaborate with the producer on the direction. Mr. O'Connor's most recent work on the Lasky lot was the direction of the three May MacAvoy films, "The Happy Ending," "A Virginia Courtship" and "Everything for Sale." Prior to these pictures he directed various other Paramount successes. He is one of the pioneers in the producing branch of the business and has acted and directed films since the inception of the photoplay, following ten years on the stage.

It is the producer's plan to make this film a typical Neilan picture with the same players who have contributed to the success of his most popular pictures. Thus the production will mark the return to the Neilan fold of various popular stars of today whom he brought in to prominence during the past three years.

Supporting Wesley Barry will be a cast of thirty-five players, including fifteen youngsters and twenty grown-ups. A kaleidoscopic mixture of races and nationalities will be found among the younger players.

Realart Announces Release

Wanda Hawley the Star of "Her Face Value"; T. Roy Barnes in Lead

WHAT Realart described as "One of the best pictures Wanda Hawley has done" was adapted by Percy Heath from a story written by Earl Derr Biggers, which appeared in the *Saturday Evening Post* under the title of "The Girl Who Paid Dividends."

Wanda Hawley as "Peggy Malone" portrays a sympathetic role which adds to her already numerous laurels. Her beauty is given ample scope as an actress on the stage as well as a screen favorite in the parts enacted by her as "Peggy." She wears a number of pretty gowns, for which Mr. Hawley has become noted, and her acting meets every demand of the role in which she has been cast, that of a young girl who marries her press agent (T. Roy Barnes) to escape the wiles of a Broadway idler.

"Her Face Value" is a strongly dramatic offering with a generous vein of comedy throughout, furnished mostly by T. Roy Barnes in the role of Jimmy Parsons, press agent. Barnes is carving quite a niche for himself as a screen comedian, though he has had years of stage experience in light comedy. His jovial smile and breezy manner is going to win a lot of friends for him. In this picture Barnes displays considerable talent as a conjuror as well as a comedian.

Richard Rosson, as Peggy's grafting brother, and Lincoln Plumer, in the role of "her old man," with a perpetual fake backache, are particularly good in their respective parts, Realart says, and add much to the entertainment value of the picture. The cast also includes Donald McDonald, Winifred Bryson, Harvey Clark, Eugene Burr, George Periolat and Ah Wing.

"Her Face Value" was directed by Thomas Heffron, with the assistance of M. A. Laswell, under the supervision of Elmer Harris. William E. Collins was the cameraman.

Kirkwood Transferred to London Studio

IN line with his policy of putting leading American players in the Paramount pictures made in Europe, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, yesterday announced that James Kirkwood would sail on the Aquitania October 4 to play the title role in the production of "The Man from Home," by George Fitzmaurice. Mr. Fitzmaurice is now nearing the completion of his big European production, "Three Live Ghosts," and expects to start work on "The Man from Home" in the near future.

Mr. Kirkwood's going to Europe adds another well known name to the imposing list of American players who are now filling the casts of Paramount's European productions. Starting with David Powell, the American colony in the Paramount studio at Islington has grown to include Ann Forrest, Elliott Dexter, Dorothy Cumming, Cyril Chadwick, Anna Q. Nilsson and Norman Kerry among the players, and George Fitzmaurice, John S. Robertson and Donald Crisp among the directors.

"Hail the Woman" Set for the Late Fall

"HAIL THE WOMAN," Thomas H. Ince's super-special—his first First National attraction—will be released late in the Fall, according to information which became public this week.

A definite release date has not been set for the big Ince drama, although it has been completed at the Ince studios in Culver City. Expectations, however, are that the date will be around December 1.

It has been finally cut under the personal direction of the producer and John Griffith Wray, the director, and it is expected that prints will be in First National exchanges some time within the next thirty days.

"Lightnin" Lauds Sale in "Old Man" Role

Frank Bacon, famous for his creation of the role of "Lightnin'," commends Chic Sale's "old man" characterization in "His Nibs," which Exceptional Pictures Corporation has produced with Sale as the star. As Frank Bacon's fame rests upon his masterful interpretation of old "Lightnin'" Bill Jones, Exceptional Pictures points with special pride to Mr. Bacon's praise of Chic Sales in his "old man" characterization. Here is what "Lightnin'" wrote to Sale:

"I was very glad of the opportunity of seeing your first motion picture, 'His Nibs,' and can assure you it gave me an hour of real entertainment.

"Your old man character is a classic."

Goldwyn Publicity Man Publishes New Book

L. H. Mitchell, of the Goldwyn publicity department and formerly on the staffs of the New York World, the Globe and the Evening Telegram, is the author of a new book on the fall list of Little, Brown & Co., of Boston, entitled "The Circus Comes to Town." On the title page of the book the author signs himself Lebbeus Mitchell.

"The Circus Comes to Town" is a humorous child story and has just been placed upon the market for the holiday trade.

Canine Supporting Cast for "Wonder Dog"

Century is specializing on dog comedies. Brownie's latest is a slightly new departure for the "Wonder Dog." He is supported by all varieties of canines, some hairless Mexicans, big Danes, poodles, and last but not least Bob," who is Brownie's playmate when he is not working for the screen.

Bookings show there is a growing demand for these dog pictures apart from the drawing power of Brownie himself, declares the Century offices.

Educational Announces New "Cinal Films"

THE Blanchard Film Company has begun work on the fifth of a series of slow motion specialties for Educational under the name of Cinal Films.

The fourth of those novel and instructive specialties, called "The Manly Art of Self Defence," has just been released by Educational Exchanges.

Miss Kellerman has acted in two of the Cinal Films, "The Art of Diving" and "High and Fancy Diving." These are the first and third releases of the series. In the second picture, "Golf," Alex Morrison, former professional at the California Country Club, solves for the golfer such difficult problems as how to keep your eye on the ball, the perfect stance, etc.

"The Manly Art of Self Defense," just made available for theatre presentation, shows how the scientific boxer takes advantage of "openings" that are so brief that they are not observed by anyone outside of the ring. Young Earl France, Pacific Coast lightweight champion, and Billy McCahn, lightweight champion of Ohio, staged the bout for this picture.

Quick Sales Reported on "Heart of North"

Additional sales of great importance were closed this week on "The Heart of the North," the George H. Davis-Joe Brandt feature of the Canadian Northwest which is being offered on the States Right Market by Mr. Brandt and Mr. Davis.

Midland Films, Inc., of Minneapolis, has taken over the feature for the Minnesota, and North and South Dakota territory. The deal was closed early in the week between Tom Burke of Midland and Mr. Brandt.

Sales on "The Heart of the North" were made at the rate of almost one a day during the week just past.

"Foolish Age" Announced for October Release

Doris May's first starring vehicle for R-C Pictures, "The Foolish Age," was passed by the board of censors of Chicago without a single cut, the reviewers commenting enthusiastically upon its wholesomeness and high entertainment value, it is reported.

"The Foolish Age" is scheduled for release October 16 but will have a pre-release screening at the Park theatre, Boston, October 10, at which time it will begin an engagement of three weeks. It is based upon an original story from the pen of Hunt Stromberg, who supervised the production. William A. Seiter directed.

Scene from the Italian film spectacle, "Theodora," to be distributed by Goldwyn

Five Goldwyn's Under Way

Sixth Soon to Be Started; Russian Village Built for "Hungry Hearts"

FIVE big productions are now under way at the Goldwyn studios on the Coast and a fifth will soon be started.

A Russian village has been built near the studio for Anzia Yezierska's "Hungry Hearts," which E. Mason Hopper is directing. Bryant Washburn and Ethel Kay head the cast. Russian players have been engaged as extras to give atmosphere to the Russian portions of the photoplay. Irvin Lossman, a social worker and newspaper man who has just returned from Russia, is acting as technical adviser. Miss Kay spent her early life in Russia. Sonia Marcelle, playing the mother role, was born in Russia and has just returned from a trip to Poland. Sophie Fabian, who plays the music for the actors, has just arrived from Poland.

E. A. Warren has been added to the cast of Gouverneur Morris' "Yellow Men and Gold," which Irvin V. Willat is directing with Richard Dix and Rosemary Theby in the leading roles. The company is now at Catalina Island after spending a week at San Pedro. Two ships have been chartered to make the sea scenes.

It takes Lon Chaney three hours to make up for one of his two roles in "The Octave of Claudius," by Barry Pain—the role of the hunchback. Jacqueline Logan, the "Follies" beauty, plays opposite him. Wallace Worsley is directing. Gossip at the studio has it that the hunchback will be Lon Cheney's most distinctive contribution to the screen.

Director William Beaudine, Cullen Landis, Patsy Ruth Miller and the other players in Julien Josephson's picture, "The City Feller," have returned from Los Olivos where the small town scenes were filmed.

Director Rowland V. Lee, Jack Abbe, Winter Blossom and others in the company acting Gouverneur Morris' Chinese fantasy "What Ho—the Cook!" are making excellent progress on that picture.

Chic Sale a Stage Favorite

Beyfuss Says Star Will Be as Popular on Screen as He Is on Stage

CHARLES (CHIC) SALE is starred in the second offering which has been produced by Exceptional Pictures Corporation, entitled "His Nibs."

Alexander Beyfuss, vice president and general manager of Exceptional Pictures, states that the same regard the vaudeville and speaking stage has for Mr. Sale the motion picture industry will have after they have seen his first photoplay endeavor, "His Nibs," which the corporation has scheduled for a trade showing in the grand ballroom of the Hotel Astor on October 6.

Among the hundreds of the expressions of praise and admiration which Chic Sale has received are the following:

By C. H. Bonte, Philadelphia Public Ledger: "If all vaudeville were as funny and genuinely artistic as Chic Sale, we would be enchanted."

By O. O. McIntyre, the Daily News: "A man I regard as the most artistic producer in New York—a man who has not resorted to the abracadabra and electrobiology of his more successful competitors—once told me that in his opinion Chic Sale was the greatest actor since Joseph Jefferson."

The Detroit Journal: "When the final chronicles of the American stage shall be written, there will be much to be said for vaudeville in the early twentieth century."

The Denver Times: "His entry into motion pictures is significant in connection with the appearance of a new type of character, the exact opposite of the groomed Adonis, which has become intensely popular through the work of its two pioneers, Charles Ray and Will Rogers. Romantic and unpolished simplicity, awkwardness of mien and homely ways form the basis of the new idea of acting.

Production Speeding U at R-C Coast Studios

PRODUCTION activities are speeding up at the R-C Pictures Hollywood studios under the supervision of R. J. Tobin, director general of production.

Pauline Frederick went on location on October 1 to begin the filming of her next R-C production, "Judith of Blue Lake Ranch," under the direction of Colin Campbell. All the rugged atmosphere of the open country of the West will be injected into "Judith of Blue Lake Ranch," together with plenty of romance and adventure.

Doris May resumed work on September 28. She has begun her second production for R-C release, "Eden and Return," a romantic comedy in which the young star will appear as a young girl combatting her father's efforts to make her marry only a wealthy man. William A. Seiter will direct.

Gasnier has also begun work on "Home," a tensely dramatic subject to which he will give his closest attention during the next three or four weeks.

Short-Subjects in Forc at Broadway Houses

The standing that Educatior Film Exchanges, Inc., has won the leading distributor of short su jects is illustrated in its showing f the week of October 2, when fo Educational releases were run in many big first-run houses of Ne York and Brooklyn. During t preceding week the Selig-Rork ph toplay, "The Ne'er to Return Roa was shown at the Strand.

Beginning October 2 "Play Bal the first release of the series Sketchografs, by Julian Ollendor ran at the Rivoli theatre.

At the Central theatre "Ev Leaves," another of the Sketch grafs, was on the program.

"Lyman H. Howe's Famous Ri on a Runaway Train," which w shown recently for the third we at the Capitol theatre, went into t Brooklyn Strand.

The Capitol showed "The La Hops," a Chester Outing, showi a glacier in Montana that is a ver able cold storage plant for millio of grasshoppers, trapped in a sno storm as they crossed the mounta

Kinograms Has Sessior of League of Nation

The first official motion pictur of the season of the League of N tions in the Hall of Reformation Geneva are shown this week Education's Kinograms. Heads many of the more important de gations representing the fifty r tions are seen in the views, a Lord Robert Cecil is shown pres ing over the meeting of the exec tive committee.

SITUATIONS

MR. EXHIBITOR:

Have you situations which you cannot depend upon? Are you unable to get box-office productions that measure up to expectations, sure-fire attractions that will produce 100% results?

IF SO

YOU CANNOT FIND BETTER HELP THAN METRO'S 28 POPULAR STAR PRODUCTIONS, 28 OF THE GREATEST SUPER-BOX-OFFICE PICTURES EVER RELEASED BY ONE CONCERN

As Well As

NAZIMOVA'S "CAMILLE"

REX INGRAM'S "*The* FOUR HORSEMEN of the APOCALYPSE"

"*The* CONQUERING POWER"

"TURN TO THE RIGHT"

"*The* PRISONER OF ZENDA"

and other big features to come

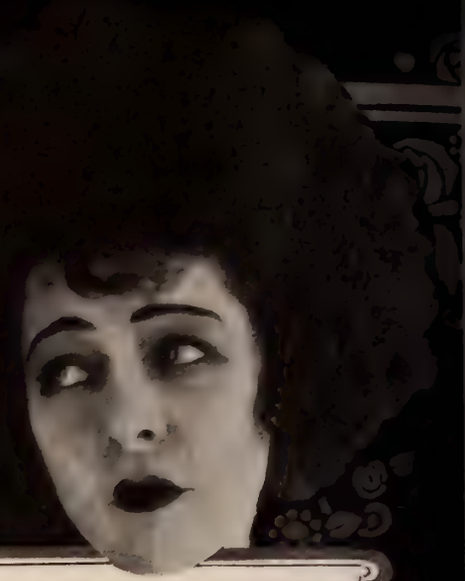
METRO IS KNOWN AS A PRODUCER OF BIG MONEY-MAKING PICTURES. THIS SEASON WE WILL SURPASS ALL OUR PREVIOUS ACHIEVEMENTS

METRO PICTURES CORPORATION

Remember

METRO Week Nov. 20-27

NAZIMOVA'S CAMILLE



— a modernized screen version of the new classic play by ALEXANDRE DUMAS, *the younger—*
Directed by RAY C. SMALLWOOD Scenario by JUNE MATHIS
is NAZIMOVA *and* CAMILLE *at their greatest*

WID'S:
"Title alone plus star's name should prove sure fire. You can honestly say that this is the best thing Nazimova has done."

MOTION PICTURE NEWS:
"Nazimova has come into her own again with this modern version of Dumas' tragedy of passion, 'Camille,' . . . this modern adaptation of the play which has taxed the art of Bernhardt, Duse, et al."

MORNING TELEGRAPH:
"Nazimova's interpretation is a 1921 embodiment of the faults and virtues of Manon Lescaut, Marion Delorme and Nana, up to date even to the bobbed hair."

MOVING PICTURE WORLD:
"There is no denying that the Nazimova production of 'Camille' is interesting."

EXPORT TRADE REVIEW:
" 'Camille' should prove one of the season's greatest cinema attractions."

A REX INGRAM *production*

The CONQUERING POWER

Based on BALZAC'S *"Eugenie Grandet"*
Scenario by JUNE MATHIS Photography by JOHN F. SEITZ

Booked for a trial showing from the sample print for the Rivoli Theatre and moved to the Rialto Theatre the following week. Business tremendous in spite of the fact that it was the hottest spell of the summer, which speaks for itself.

METRO PICTURES CORPORATION

Remember —
METRO WEEK- Nov. 20-27

ON THE STAGE

JOHN GOLDEN'S *great hit by*
WINCHELL SMITH & JACK HAZZARD
452 DAYS on BROADWAY

ON THE SCREEN

A REX INGRAM *production*
A QUARTER-MILLION *for*
half the Story Rights . . .

TURN TO THE RIGHT

THE STORY

The most costly ever bought for the screen. Its value $500,000.

Concerns the fortunes and regeneration of a derelict young man when he goes back to his old home in the country.

Made to order for the American public. A thrill a minute and a laugh in between.

THE DIRECTOR

Rex Ingram, who made "The Four Horsemen of the Apocalypse" and "The Conquering Power."

The young man Yale gave a degree to for his art on the screen: the first honor of this sort ever conferred by a university.

THE CAST

Alice Terry, famous for her Marguerite in "The Four Horsemen" and her Eugenie in "The Conquering Power." Jack Mulhall.. Harry Myers, the Yankee in "A Connecticut Yankee," Edward Connelly, George Cooper, Lydia Knott, Margaret Loomis, William Bletcher and others.

The 4

The REX INGRAM *production*
of the famous novel by
VICENTE BLASCO IBAÑEZ

HORSEMEN OF THE APOCALYPSE

Scenario by JUNE MATHIS *Photography by* JOHN F. SEITZ

ENOUGH SAID !!!

METRO PICTURES CORPORATION

Remember—
METRO WEEK—Nov. 20-27

28 OTHERS

include such great star favorites as

BERT LYTELL
VIOLA DANA
ALICE LAKE
GARETH HUGHES

and everyone will be a record-breaker because we are making pictures that make money, that make new friends for your house, & that outdistance the offerings of competitors.

When you book our pictures you book Profit with a capital "P," you contract for Capital with a capital "C".

METRO

Remember METRO WEEK - Nov. 20-27

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for October 1, 1921.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., New York City, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the "Motion Picture News," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 Seventh Ave., New York City; Editor, Wm. A. Johnston, 729 Seventh Ave., New York City; Managing Editor, Robert E. Welsh, 729 Seventh Ave., New York City; Business Manager, E. Kendall Gillett, 729 Seventh Ave., New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., New York City; Wm. A. Johnston, 729 7th Ave., New York City; E. Kendall Gillett, 729 7th Ave., New York City; Percy S. Alden, 729 7th Ave., New York City; Carll Tucker, 729 7th Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

E. KENDALL GILLETT.

Sworn to and subscribed before me this 26th day of September, 1921.

[SEAL] R. G. GEORGE,
Notary Public, N. Y. County Clerk's No. 448.
N. Y. County Register No. 2405.
My commission expires March 30, 1922.

Larry Semon Finishing "The Sawmill"

Larry Semon is finishing his latest comedy, "The Sawmill." More than a hundred people were transported into the mountains for this comedy.

No similar timberland comedy has ever been produced, states Vitagraph, and due to the nation-wide publicity Semon and his troupe received when they stopped work on this comedy to fight a forest fire, and the original idea of the comedy itself, exhibitors have made inquiries concerning it at several Vitagraph exchanges.

Fox Units Busy on West Coast

William Russell and Shirley Mason on New Subjects

ADVICES from the New York headquarters of the Fox Film Corporation indicate that the various Fox producing units at the West Coast Studios are rapidly progressing in the new subjects now under way.

Shirley Mason is at work again at the Fox West Coast Studios, less than two weeks after finishing her picture "Jackie." The intervening period is the nearest thing to a real vacation the Fox star has had this year. She spent the time at Coronado Beach, at the southernmost point of California.

The new picture is "Little Aliens," from the story by Myra Kelly. Jack Strumwasser and Dorothy Yost prepared the screen adaptation. Jack Ford again is directing Miss Mason.

For this production Gaston Glass, who for five years was on the speaking stage with Sara Bernhardt in France and the United States, has become, at least temporarily, a Californian, for he has been engaged to play the male lead with Shirley Mason. The cast also includes George Williams, Martha Franklin, Arthur Drew Rankin, Alfred Testa, Richard Lapan and Baby Blumfield.

William Russell appears as a scion of an old Southern family, jealous of its traditions and involved in a feud, in a picture now under way at Fox Film Corporation's West Coast Studios. The story is a screen adaptation of "The Roof Tree," a popular novel by Charles Neville Buck. Jack Dillon is directing the production.

On the Fox lot at Hollywood authentic Southern mansions and humbler dwellings of the region below Mason and Dixon's line are being reared, while many parts of California provide ideal locations for typical Southern exterior scenes. William Russell, therefore, will not go far from the Fox Western centre of production while making this picture.

The same condition occurred in the production of three preceding William Russell pictures, "The Desert Shall Blossom" (working title), "The Lady from Longacre" and "Singing River," in which the handsome and vigorous star was by turn a civil engineer connected with an irrigation project in America's desert regions, a member of a titled English family involved in the seething politics of a small European kingdom, and a rancher and miner in the mountainous Western regions of our own country.

In his new picture Russell is supported by Sylvia Breamer, feminine lead; Florence Deshon, Bob Daly, Arthur Morrison and Al Fremont.

Eileen Percy is at work on a new picture at Fox Film Corporation's West Coast Studios, after a rest of eight days following completion of "Whatever She Wants." The new picture is "Elope If You Must," a comedy drama from the popular story by E. J. Rathe. C. R. Wallace is directing. Eddie Sutherland has been engaged to play the male lead. The cast includes Mildred Davenport in a character role; Mary Huntress, Joe Bennett and Larry Stears.

Edna Murphy and Johnnie Walker, co-starring in a picture being made at the Fox West Coast Studios under the working title "Extra! Extra!" are supported by Wilson Hummel, Edwin B. Tilton, Hershel Mayall and John Sterling.

There are twelve important characters in the second picture starring Dustin Farnum under his new contract with William Fox, and hundreds of extras. It is a sea story entitled "Cursed" and presents the popular star in the role of a harsh and quick tempered ship captain. Bernard Durning is directing the production in California.

Auto Trucks Can Deliver Prints

Rothacker Precautions Ease Fear of Rail Strike

IF the railroad men walk out, as they are threatening to do, the Rothacker Chicago laboratory is preparing to get First National releases out to the exhibitors—strike or no strike.

Forrest J. Alvin, general manager of the United States Motor Truck Company, has placed the entire automotive transportation facilities of his organization at the command of Watterson R. Rothacker.

This means that no matter how long the railroad strike should last it will never be necessary for the majority of theatres to be dark or to run old pictures, as far as the releases of First National and other Chicago Rothacker laboratory clients are concerned.

The Rothacker Chicago Laboratory is peculiarly favorably located from a distribution viewpoint. Over 50,000,000 people live within a night's train ride of Chicago—and within a motor truck radius of about twenty-four hours. It will be entirely practical, in case the emergency warrants, for the Rothacker Chicago laboratory to deliver prints by automobile to over 75 per cent of the American theatres.

When the news dispatches indicated that a railroad strike loomed Mr. Rothacker began planning for an automotive delivery of releases. After several conferences an agreement between the United States Motor Truck Company and the Rothacker Film Manufacturing Company was made, whereby the United States Motor Truck organization would deliver Rothacker prints to exhibitors.

The United States Truck Company is one of the largest and strongest automobile concerns in the world. Mr. Alvin is recognized as a leading authority on automotive transportation. During the war he served on the War Industries Board as representative of the motor truck industry. If the union men carry out their threat to tie up railroad transportation, Mr. Alvin will come to Chicago personally to direct the automotive delivery of Rothacker prints.

If the threatened strike materializes, the day the trains quit running Mr. Alvin will marshal his Chicago forces. Chicago is a principal distributing point for United States Trucks. Fifty trucks—more than will be needed—are available in Chicago. These trucks, loaded with Rothacker prints, would leave in all directions.

During the conferences in Chicago Mr. Alvin worked out in detail just how these "trunk line" trucks would operate out of Chicago. For instance, one "trunk line" truck would depart for Des Moines and Omaha; another for Kansas City and Denver. A third would make Milwaukee and the Twin Cities. St. Louis and the Southwest would be another destination. Memphis and New Orleans another rout, and Indianapolis, Louisville and Atlanta another. Similarly the Eastern States would be served.

As these "trunk line" trucks arrive at an exchange city they would unload that exchange's quota of prints. Then the United States Truck transportation facilities of that exchange's territory would be at the service of the exchange in relaying the prints on the smallest cities in that section.

In case it is necessary in order to make release dates, the "trunk line" trucks would be operated by relay drivers—the trucks pushing on day and night until the furthermost exchange city is reached.

These "trunk line" trucks would not "mean very much" if it were not for the fact that the United States Truck organization covers America like a network. In every exchange city the local United States Truck distributor would be able to place more than sufficient automotive transportation facilities for the exchange to get the Rothacker prints out to the surrounding towns. There is a United States Truck distributor in every sizable town in the country. An exchange could rush releases to the larger towns in its territory, where the work of distribution would be taken up by the United States Truck distributors.

Mr. Rothacker's arrangement with Mr. Alvin extends also beyond the Rocky Mountains. Releases printed at the Rothacker-Aller laboratories in Los Angeles would be distributed in the same way.

Sweet Renews Contract with Century Film

Harry Sweet has renewed his present contract with Century Film Corporation for two additional years. He has just finished a picture called "The Dumb Bell," directed by Tom Buckingham.

Dorothy Devore in "Saving Sister Susie," an Educational-Christie Comedy. (Photo by C. E. Day, Los Angeles)

New Arliss Picture to Be Comedy Drama

A new George Arliss photoplay is forthcoming, and not only will it be a new picture, but Mr. Arliss will be seen in a characterization new to most of his myriad of admirers. Announcement to this effect is made by Henry M. Hobart, president of Distinctive Productions, Inc., producers of "Disraeli," in which Mr. Arliss is starred.

The forthcoming production is adapted from the story "Idle Hands," by Earl Derr Biggers, published in the Saturday Evening Post. Forrest Halsey, who wrote the scenario for "Disraeli," has finished the scenario for "Idle Hands," and Henry Kolker, under whose direction "Disraeli" was made, will again direct. Harmon Wright will continue as Mr. Kolker's assistant, and Harry A. Fischbeck will again be at the camera. Mr. Hobart is now completing the selection of the cast who will support Mr. Arliss. The cast will be announced later.

Fox Specials in Demand in Scandanavia

According to a report from Arthur G. Gregory, manager of Fox Film Corporation's general office for Scandinavia, at Amagertorv 29, Copenhagen, Denmark, the place recently became a Mecca for all the most prominent distributors in Sweden and Norway, as well as Denmark. The occasion was the screening by Mr. Gregory of "Checkers," "If I Were King" and other Fox special productions which have won popularity in various parts of Europe. Without exception, the communication to the New York office states, the distributors made bids for "Over the Hill," "Queen of Sheba" and "A Connecticut Yankee in King Arthur's Court," anxiously inquiring as to when they might hope to obtain the films.

Truex Comedies for Pathe

Short Subject Program Enlarged; Three Two-Reelers Contracted For

THE scope of Pathe's activities in the field of short subjects is to be further enlarged, according to an announcement this week, informing the trade of the addition to its fall and winter release schedule of three two-reel comedies in which Ernest Truex is starred. The arrangements for distribution of the Truex comedies has just been completed between Pathe and the AyVeeBee Corporation, which produced the series. Amede J. Van Beuren is president of the latter organization.

Truex, who is one of the most popular comedians on the American stage, as attested by the great success of his current vehicle, "Six Cylinder Love," which is jamming the Sam H. Harris theatre every performance, is making a reappearance on the silver sheet. He successfully starred in a prior series of comedies, but was obliged to desert studio work because of his triumph on the stage.

"The Bashful Lover," "Stick Around" and "Little, But Oh My," are the titles of the three Truex comedies.

Within the next ten days, Pathe will be in a position to announce the releasing arrangements for this series, as well as for the two Harris-Dickson comedies, which recently were added to the Pathe schedule.

Pathe now lays claim to the most complete line of comedy releases of any organization in the American market. In addition to the Harris Dickson and Ernest Truex mirth makers, Pathe each week releases a Hal Roach comedy, starring either "Snub" Pollard, or Eddie Boland; a reissue of Harold Lloyd's most successful single reelers, and one of a series of one-reel comedies featuring Gaylord Lloyd, brother of Harold.

Mr. Truex began his screen career with Mary Pickford in "The Good Little Devil," playing the role of Charles MacLance, which he originated in the Belasco stage production of this fairy play. His work in both the stage and screen versions of "The Good Little Devil" was second only to that of Miss Pickford. His screen productions include "Oh You Woman," in which this jovial star shared honors with Louise Huff; "Come On In" and "Good Bye Bill," both with Shirley Mason. "Caprice" with Mary Pickford and the two-reel comedies, "The Night of the Dub" and "Too Good to be True," wherein he was starred.

Paramount October Films

Six Features on List; Two of Them Based on Stories by Rita Weiman

UPON Rita Weiman, popular author falls the distinction of having two of her stories in picture form included in the list of six feature productions scheduled for release by Paramount during the month of October.

"Footlights," the first of Miss Weiman's stories on the schedule is released October 2. It was adapted by Josephine Lovett and directed by John S. Robertson. The same day marks the release of "Cappy Ricks," starring Thomas Meighan. This is an adaptation by Albert Shelby LeVino and Waldemar Young of the stories by Peter B. Kyne. Tom Forman directed.

George Melford's production of E. Phillips Oppenheim's story, "The Great Impersonation," is scheduled for October 9. Monte M. Katterjohn, wrote the scenario and James Kirkwood is featured in a dual role. Ann Forrest plays opposite Mr. Kirkwood, while Winter Hall, Truly Shattuck, Fontaine LaRue, Allan Hale and Bertram Johns are prominent in the support.

October 23 is the date of release of George Fitzmaurice's spectacular production, "Experience," which Waldemar Young adapted from the play by George V. Hobart. Richard Barthelmess is featured in the role of Youth and Marjorie Daw as Love. The list of players includes among others John Miltern, E. J. Ratcliffe, Betty Carpenter, Lilyan Tashman, Nita Naldi, Joseph Smiley, Jed Prouty, Sybil Carmen, Robert Schable and Leslie King.

"After the show," also by Rita Weiman, is a William de Mille production and is scheduled for October 30. The story appeared in the *Saturday Evening Post* under the title, "The Stage Door," and was adapted by Hazel McDonald and Vianna Knowlton. Also released on the 30th is William D. Taylor's production, "Beyond," starring Ethel Clayton. Henry Arthur Jones, the famous English playwright, is the author, and Julia Crawford Ivers wrote the scenario. Charles Meredith is Miss Clayton's leading man.

"Handcuffs or Kisses" at Broadway House

For three days during the past week Elaine Hammerstein, in "Handcuffs or Kisses," was the screen attraction at the new palatial Loew's State in New York. In this picture Robert Ellis, a Selznick director, played opposite Miss Hammerstein in unfolding the interesting details of the plot.

"Handcuffs or Kisses" is first of the new Hammerstein series of six features for the ensuing season. "The Way of a Maid," second attraction in the series, has passed from the laboratory in completed form. William P. S. Earle directed this one. In "The Way of a Maid" the lead is played by Niles Welch who lately signed a long term contract as a Selznick leading man with prospects of appearances with Miss Hammerstein in most of this season's new pictures.

Ruth Dwyer, who has been engaged for the production now under way at Sydney, Nova Scotia. (Photograph by Muriella, New York)

Novel Stunts to Exploit "The Speed Girl"

Realart's pressbook on the latest Bebe Daniels picture, "The Speed Girl," offers exhibitors many suggestions for effective exploitation. The role of the speed girl is particularly appropriate for Miss Daniels, as previous pictures will attest, says Realart, and in this production she never lets up for a moment.

Bebe Daniels uses various means of locomotion throughout the action of the story, including horse, airplane and motor car and it is from this element of speed that the picture derives its name.

As an introductory stunt, Realart suggests a "speed" parade. At the head of it a tumble-down bus, drawn by an old nag, wherein plays a comedy band. Following, a long-legged youth on a kiddie car, a man in a wheelbarrow, another on an old-fashioned high-wheel bicycle, a perambulator, a tricycle, a go-cart; in fact any number of vehicles, the more grotesque the better.

Keep Three Scenarios Ahead of Production

According to a system recently inaugurated at the Hallroom Boys Comedies studio, three completed scenarios ahead of production schedule are always on hand.

This new method is, he declares, preferable for several reasons, one of the chief ones being that the title and a working idea of what the story is to be may be sent East to the New York offices well in advance of the picture, so that exploitation and publicity may be planned ahead of time.

Vitagraph Serial Star a Thrill Maker

Bearing evidence of her battle with a black bear near the close of the seventh episode of "Breaking Through," Carmel Myers has returned to Vitagraph's Hollywood studio for some special interiors. Except for the very opening episodes planting the characters and the plot, this new Vitagraph serial has been exceptionally free from interior scenes.

Vitagraph's new serial is pleasing exhibitors, judging from the reports received on the early episodes which are now running.

"The Son of Wallingford" a Winner

VITAGRAPH has another special that lives up to the meaning of that much-abused word. "The Son of Wallingford" as a screen play has about everything the showman wants.

It was written, directed, subtitled, and edited by Mr. and Mrs. George Randolph Chester, noted writers of short stories, and the authors of the "Get Rich Quick Wallingford" stories which had quite a vogue in the *Saturday Evening Post*.

The authors bring to the screen the lovable characters made famous in their stories. They call this the one hundred and fifth and it is a worthy successor to the others.

The story is straightforward and full of dramatic possibilities which are fully realized. The many unique stunts which are essential to the plot are well handled. The element of natural humor which runs through the eight reels is an integral part of the picture. The many intricate situations at the climax of the story are well handled. Everybody should be satisfied. It is a splendid piece of work.

All of the well-remembered characters of the Chester stories are here: Big-hearted, jolly J. Rufus Wallingford, "Blackie" Daw, suave and lean; Old "honest" Henry Beegoode, and his son Bert; Violet Bonnie Daw, "Blackie's" wife, and Mrs. J. Rufus. Then there is "Toad" Jessup, Talbot Curtis, Mrs. Curtis, Mary, and last but not least, Jimmy Wallingford, who inherits his father's iobeless ears and many of his mannerisms.

* * *

The really clever continuity allows the tale to be told with absolute clearness. It is a special production in every way, in genuine appeal, grip and humanness.

The astute exhibitor should not overlook its possibilities for effective exploitation. There is the circus parade, which J. Rufus stages to further his land-selling scheme; the endeavor of Jimmy to drill an oil well and win the hand of an honest farmer's daughter; the rescue of Jimmy and Mary from the oil-covered pond, all present unusual opportun ties for advertising. And it is a picture that will fulfill every promise of a high-class, successful offering.

The acting on the whole is splend'd. Tom Gallery in the role of Jimmy distinguishes himself. Wilfrid North as Wallingford, Sr., is the exact type of the Chester stories, and George Webb's carefully drawn portrayal of "Blackie" Daw is remarkably true to life. Antrim Short is effective as "Toad" Jessup, and the pair of skin-flints, Henry Beegoode and his son Bertram, were in excellent hands as played by Van Dyke Brooke and Sydney D'Albrook respectively. Florence Hart plays Mrs. J. Rufus, Lyla Leslie is Violet Bonnie, Priscilla Bonner, a pretty and demure Mary Curtis. Martha Mattox is Mrs. Curtis, and Andrew Arbuckle, that fine old actor, is Talbot Curtis.

J. Rufus Wallingford and Blackie Daw, as portrayed by Wilfrid North and George Webb in Vitagraph's "The Son of Wallingford"

Tom Gallery and Priscilla Bonner in a scene from "The Son of Wallingford" (Vitagraph)

* * *

The story revolves around Jimmy Wallingford's and "Toad" Jessup's efforts to ea n an honest living apart from the influences of J. Rufus and "Blackie" Daw. They go to a distant village and "Toad" discovers oil on Talbot Curt's' farm. They form a company, the Big Hope Oil Company, Inc., and start to drill. After spending all their available cash—$800—they decide to sell their automobile. Mrs. Wallingford buys it and with the renewed finances they continue operations. Unknown to Jimmy, however, J. Rufus Wallingford and "Blackie" Daw hit the same town, buy up a piece of land and start to promote a manufacturing centre. This is a unique piece of business where they erect a huge canvas drop picturing a dozen factories with smoke pouring from every canvas chimney, as a graphic illustration of what the finished product will look like. When they discover they have encroached on Jimmy's preserves, they allow the land scheme to die a natural death. They continue operations on the land, however, and pipe oil to an empty shed through an abandoned gas line from some oil cars stationed five miles distant.

THE CAST

J. Rufus Wallingford	Wilfrid North
Blackie Daw	George Webb
Jimmy Wallingford	Tom Gallery
"Toad" Jessup	Antrim Short
Henry Beegoode	Van Dyke Brooke
Bertram Beegoode	Sydney D'Albrook
Mrs. J. Rufus Wallingford	Florence Hart
Violet Bonnie Daw	Lyla Leslie
Mary Curtis	Priscilla Bonner
Emily Curtis	Martha Mattox
Talbot Curtis	Andrew Arbuckle

A leak in the pipe line floods Jimmy's land, and his well begins to "spout." "Blackie" and J. Rufus work diligently to stir up interest in their scheme, thinking they have the bill of sale in their possession, but in reality it is stolen by a pair of bootleggers and buried in the sand in the pump house. When J. Rufus refuses to sell an interest in the land, the angry townspeople turn to the former owner, Henry Beegoode, and he does a thriving business re-selling the property. J. Rufus turns the tables on Beegoode, however, when the bogus oil well catches fire and the thoroughly incensed citizens realize they have been duped. At the height of the excitement the Big Hope Oil company's oil well spouts forth real oil and everything looks rosy for Mary and Jimmy.

The feature is in eight reels, but so smoothly does the story run it seems like five. The story grips one from the first few feet to the end. It is drama of the best type and we recommend it without hesitation.—J. R. M.

ADV.

A scene from "Garments of Truth," a Metro picture starring Gareth Hughes

"Mother O'Mine" Scoring

Plays to Big Business When Shown Simultaneously in Four Big Cities

"MOTHER O' MINE," the Thomas H. Ince melodrama, hung up some new records for itself as a box office attraction last week with simultaneous runs in four large cities of the East and Central West.

Indianapolis, Cincinnati, Washington and Pittsburgh gave the sensational Ince success the same enthusiastic reception that it received in New York, Minneapolis, Seattle, Los Angeles and San Francisco upon first presentation a few weeks ago in those cities.

During the first week of its distribution through First National exchanges following transfer of the Ince productions, "Mother O' Mine" played Gift's Cincinnati as the opening attraction for the fall season; the Alhambra at Indianapolis, Tom Moore's Rialto at Washington, and both the Regent and the Blackstone, Pittsburgh, Pa.

It proved such a successful attraction at Gift's that it was early in the week, booked for a second seven days despite a previous booking for that week. The Cincinnati Times-Star says that it "is one of those productions that the public will not permit to come and go with only one week's showing, therefore McMahon and Jackson have billed it again. It played to capacity crowds and bids fair to run into record attendance again."

"Mother o' Mine" is a fast-action melodrama, made by Thomas H. Ince with a cast including Lloyd Hughes, Betty Ross Clark, Joseph Kilgour, Claire McDowell and Betty Blythe.

Variety of Subject Appeal

Diversity of Ass'd. Exhib. Attractions Has Won Exhibitor's Favor

JOHN E. STOREY, sales manager of Associated Exhibitors, Inc., said last week that the policy of releasing the Playgoers Pictures features on the basis of three a month had been successfully launched, and that reports from his branch sales managers indicated that the diversity of these attractions is the basic reason for the popularity of the arrangement with the exhibitors.

He further stated that it is the purpose of Associated to keep the nature of the Playgoers features totally different, so that in no individual month will there be three "westerns" or three "society dramas," but each one will have the elements of amusement value which are attractive to various classes of patronage.

"Starting with 'Home Keeping Hearts,' said Mr. Storey, "Playgoers offered to the exhibitors a beautiful rural American drama reminiscent of the successful old stage productions of this class. Its reception has been very satisfactory, and we are well pleased with the progress it has made to date. Then came 'The Family Closet,' basically a mystery story, built around the old saying that every family has a skeleton in its closet. This feature found a ready market because of its wonderful surprise ending.

"Next in order we released J. P. McGowan in 'Discontented Wives,' a smashing good Western feature with an appeal which reaches the heart of everyone.

"So you see, that judging by these three alone, we have made good on our promise to keep the Playgoers releases different, and judging by the very nice increase in bookings of the Playgoers features on the basis of three a month, we are satisfied that the merit of our policy has been recognized by the exhibitors throughout the country."

Has Genuine All Star Cas

Players in "A Man's Home" Qualify as All Star Cast by Past Records

IN a statement issued from the Selznick headquarters during the week, it is pointed out that the expression "all star cast" is very often not at all accurately descriptive of the players found in the picture. The expression as applied to the new Selznick production, "A Man's Home," is declared by the Selznick office to be absolutely justified. "Anyone with a knowledge of pictures" says the Selznick statement, "will be at once familiar with the names and work of the leaders in 'A Man's Home' cast.

"Harry Morey, who plays the Man—Vitagraph star of abundant achievement; since 1909 playing in 'The Golden Goal,' 'The Green God,' 'All Man,' 'The Man Who Won,' 'The Darkest Hour,' 'In Honor's Web' and other photoplays.

"Kathlyn Williams, who is the Wife—besides a stage career of importance, in which she played in 'Mrs. Dane's Defense,' 'When We Were Twenty-one' and 'The Man of the Hour' as leading woman, her screen career has been long and productions of roles that have made her greatly popular. Her appearances in Morosco-Paramount, Artcraft and Paramount issues have made her name familiar and reputation enviable.

"Faire Binney, who played Daughter—the screen first brou her into prominence when played in Maurice Tourne 'Sporting Life' and 'Woman,' Republic's 'The Blue Pearl.' Famous-Players 'Here Comes Bride,' and with John Barrym

"Matt Moore, who plays Daughter's Financee—Artcra Universal's 'Twenty Thous Leagues Under the Sea,' Neila 'Unpardonable Sin,' Reid's 'S hara' and his appearances in 'R ular Fellow,' 'Getting Mary M ried' and 'The Dark Star' g but a brief index to his scr work.

"Grace Valentine, as the A ventures—In more recent seas this actress has established hers as a 'screen heavy' who has f equals in that specific line. Rola Bottomley, as the Confidence M —Just now this player is in leading role of 'Page Miss Ven a musical piece new this seas and his stage career encompas many 'heavy' roles. Marga Sedden, as the Mother, fills niche that requires a sweet mother in any story of domes life."

Sees "Wallingford" Succes

President Smith, of Vitagraph, Enthused by Chester Production

UPON his return from Canada a few days ago, Albert E. Smith, president of Vitagraph, spent a good part of one day seeing pictures which had been completed in his absence. Vitagraph's production department has never been more active than at the present time.

One of the most enjoyable hour and three-quarters spent by Mr. Smith during the past week was a period in one of his studio projection rooms when he saw George Randolph Chester's special production, "The Son of Wallingford." Immediately after seeing the final print of "The Son of Wallingford" last week, Mr. Smith sent the following telegram to everyone of Vitagraph's twenty-eight branch office managers.

"I have just seen our newest a biggest special, 'The Son of Wa ingford' and want to give you opinion on it. I have seen t picture repeatedly in varic lengths, but in its present form think it is one of the most ent taining pictures I have ever se Your prints have been shipped, a you will have the same opini after you have had this pict screened. As soon as your pri arrive, have one screened for yo entire force, not only salesmen, every single employe. You have picture to be proud of here. Y are getting more prints on t special than on any previous Vi graph special, because the picture worth it."

E. H. DuCASSE

sole proprietor, "Indian Film Gazette" the "DuCasse Film Service" and several cinemas in India, who is contemplating a tour of America and Europe in the near future, will be glad to view and select films for exhibitors in India and Burma.

MANUFACTURERS AND EXPORT AGENTS

who are not acquainted with the requirements of the East, are hereby offered an opportunity of ascertaining and selling the class of films that India and Burma need.—

Communications addressed to

E. H. DuCASSE, 2, Marquis Street, Calcutta, India,

will be treated confidentially

RARE OPPORTUNITY FOR BUYERS AND SELLERS

Prologue for Pola Negri Film

Special Prizma Subject Prepared by First National

CONVINCED that in "One Arabian Night," with Pola Negri and Ernst Lubitsch, its producer, in the principal roles, it has a sensational novelty, Associated First National has gone in for novelty advertising and exploitation material to put the production across with the public.

Besides a full line of posters, including a twenty-four, six, two, threes and two ones, the company is putting out two styles of lobby display, one in four colors, the other in two colors, and a special art one sheet in seven colors.

The most novel unit and the one on which more money was spent than is usual for material intended for free use of exhibitors is a "Prizma Prologue," a story of Oriental Wardrobe entitled, "The Harem Bride's Trousseau." This is a new angle in advance exploitation for a production and probably the forerunner of a changing style in screen publicity for attractions.

"The Harem Bride's Trousseau," according to information from a private source, cost First National more than a thousand dollars for material and making of costumes, the former including radiant silks, satins, cloth of silver, crepes, veilings and beaded work.

The prologue, which is intended to be shown on the screens of theatres two weeks before the opening date of "One Arabian Night," gives an advance idea of the costumes that are worn by Pola Negri and the other women in the Lubitsch production. Miss Evelyn Napier, a New York model, posed for the Prizma prologue, the picture being directed by Kendall Evans, the famous Los Angeles photographer who recently has turned to specialization in art stills and portraits. Special sets were built for the occasion.

A scene from the special Prizma Prologue picture prepared by First National for its Pola Negri attraction, "One Arabian Night"

Half a dozen different costumes, including the "bridal," "state," "Robe Nuptial" and "Robe du Nuit," are worn in the picture, and all are done in the rich Prizma process colors.

The original intention of First National in making the Prizma feature, which is 370 feet long, was to have it shown a fortnight in advance of opening date for "One Arabian Night," to be followed the next week with a trailer made up of scenes from the production. But the Prizma "interest-reel" turned out such a thing of beauty the suggestion is now offered that exhibitors, by a slight change in titles, may use it as part of an acted or singing prologue, immediately preceding the start of the big feature, because the richness of the colors in the costumes gives to the main story an added atmospheric value.

First National announces that prints of the Prizma Prologue will be available in all exchanges within the next two weeks, so that first run theatres booking the Negri-Lubitsch production for the immediate future may get the novelty in plenty of time to introduce the coming feature to their audiences.

Woody Back From Coast Lauds Realart Films

J. S. WOODY, general manager of Realart Pictures Corporation, just returned to the East from the Coast, speaks enthusiastically of Bebe Daniels's and May McAvoy's new productions for Realart. In a telegram received at the Realart home office in advance of his return., Mr. Woody said:

"Reviewed 'Speed Girl' yesterday and 'Morals' today. Former eclipses all other Daniels pictures and latter is a McAvoy triumph."

"The Speed Girl" is the next Bebe Daniels feature, scenarized from an original story by Elmer Harris, and was directed by Major Maurice Campbell. "Morals," starring May McAvoy, is an adaptation of "The Morals of Marcus Ordeyne," which was written by Edward Locke, the noted author. This book was one of Locke's most popular novels, its sales necessitating the printing of several issues. "Morals" was directed by William D. Taylor.

"Queenie" with Shirley Mason Set for Oct.

Shirley Mason is said to have an unusually excellent vehicle in "Queenie," an early October release by Fox. The story, by Wilfinley Fauley, was adapted for screen by Dorothy Yost with special regard for the Fox star. Ward M. Mitchell directed the production at the Fox West Coast studios.

The various changes of condition and of mood in the life of Queenie provide Miss Mason with especially good opportunities for display of her versatility and her faculty of making almost any type of garb appear distinctive and becoming.

The star is supported by George Hackathorne, Wilson Hummel, Aggie Herring, Lydia Titus, Adolph Menjou and Clarissa Selwynne.

Zierler Buys Hines Feature

FOLLOWING closely upon the decision of Charles C. Burr, president of Affiliated Distributors, Inc., and the sponsors of "Burn 'Em Up, Barnes," the whirlwind romantic comedy in which Johnny Hines amusingly frolics through his initial feature production, to distribute this offering in the independent market, comes the announcement of concrete achievement on the part of Affiliated's sales force.

It is reported that the week's activities on the part of this division of Affiliated Distributors, Inc., have resulted in the successful negotiation of a contract with Sam Zierler, President of the Commonwealth Pictures Corporation of New York City, whereby that organization acquires "Burn 'Em Up, Barnes," for a territory aggregating 17 per cent of the entire country and including Greater New York, New York State and Northern New Jersey. Further, Mr. Zierler is insured by contractual clauses the entire series of Johnny Hines features for the ensuing season.

In commenting on this transaction, characterized as being one of the most important independent film deals of the season, Mr. Zierler said: "I am particularly gratified with the acquisition of Affiliated Distributors series of Johnny Hines feature productions, the first of which, "Burn 'Em Up, Barnes," is a model of clean, wholesome, thoroughly enjoyable entertainment that will go far in establishing Johnny Hines as a star of the same magnitude in feature offerings as he has long been in short subjects."

"Immediately after the screening of 'Burn 'Em Up, Barnes,' I made the statement, without the fear of successful contradiction and which I now repeat that, in my judgment, 'Burn Em Up, Barnes,' is the finest photographed, fastest moving and mast entertaining independent production I have ever seen. So fast is the action and so absorbing is the story in its unfoldment that I was unable to correctly estimate its footage. It seemed all too short. It is my intention to devise, in conjunction with the producer, a most ambitious exploitation compaign for 'Burn 'Em Up, Barnes,' and this plan will be skilfully executed by a special force of field representatives."

Beyond the brief confirmation of the disposal of the territorial rights to Mr. Zierler, Charles C. Burr, the producer, made no other comment save that he was mightily pleased with the entire arrangement.

Hampton Vehicle Opens Theatre

"Star Dust," Hope Hampton's latest starring vehicle for Associated First National, has been selected as the opening attraction for Col. Fred Levy's new Louisville theatre, the week of October 9.

This will mark the initial public presentation of "Star Dust," an event in itself, but additional interest for Louisville is the announcement that the star, Miss Hampton, will appear in person at the opening.

"Miss Hampton is a big favorite all through the South," said Col. Levy, "and I could not have secured a more popular star for our opening feature, added to this the appearance of Miss Hampton in person and I'll venture the prediction that Fourth street will assume a Broadway air during the inaugural festivities."

A scene from "His Nibs," the Exceptional Pictures attraction, starring Charles (Chic) Sale

Endorses First Nat'l Stars

Have Proved to Be Biggest Drawing Cards in His Town, Says Exhibitor

"FIRST NATIONAL has the greatest drawing stars on its lists of any film distributing agency in the nation today."

This is the statement of B. F. Brentlinger, manager of the Victory theatre of Evansville, Ind., as quoted in a statement just received from the First National home-office.

"But, more it is the admission of other theatre men in Evansville who look with envy on the array of stars that First National offers since Associated Producers have signed up for distribution of their products," continues the First National statement.

"Constance Talmadge is the biggest drawing star that can be offered to Evansville theatre-goers. This has been established time after time here and was demonstrated effectually when Wedding Bells broke all box office records in Evansville as well as smashing all attendance records.

"In male stars Charles Ray has come to be among the leaders with Evansville audiences. Next to Constance Talmadge Anita Stewart seems to be the choice of Evansville motion picture audiences. Mary Pickford is a favorite but seems to have lost some of the early popularity which crowded theatres here.

"While he says he is satisfied with his present service from Goldwyn and other producers, Charles Sweeton of the Majestic Theatre is fair and admits the drawing power of the First National galaxy of stars.

"It is a grand array of stars and a great variety of tales that First National gives in its productions, he admits."

"Jungle" Picture in Demand

Martin Johnson's Film Arouses Deepest Interest Here and Abroad

UNUSUALLY keen interest has been aroused by Martin Johnson's "Jungle Adventures," the initial production of the Exceptional Pictures Corporation, which recently played a successful pre-release engagement at the Capitol theatre, New York City, receiving high praise from the metropolitan critics.

Telegrams and letters from exhibitors in every section of the United States are being received at the offices of Exceptional Pictures requesting information regarding this unusual feature production and expressing the desire to book it at an early date.

It is understood that several of the largest national distributors have been in consultation with Alexander Beyfuss, vice president and general manager of Exceptional Pictures Corporation, at the present time, with the object of securing "Jungle Adventures" for release.

It is also known that the majority of the representative state rights exchanges are desirous of obtaining this production for that market and several of them have sent executives to New York with the view to purchasing it for their territory. Mr. Beyfuss has under consideration offers for the greater portion of the United States and Canada.

In addition to the domestic field, Martin Johnson's "Jungle Adventures" is also in demand among the foreign countries.

This has already been proved by the inquiries received for terms for practically every buying country in Europe. The inquiries include among numerous letters, two cables from London and one from Paris. Such continental buyers as have representatives in New York are already in consultation with Alexander Beyfuss.

"Anatol" Smashing Record

DeMille's All-Star Production Has Huge, Country-Wide Success

WITH the arrival of the release date, September 25, and the automatic termination of the pre-release showings in New York, Cleveland, Cincinnati, Washington, Portland and other cities, Cecil B. De Mille's "The Affairs of Anatol" was ushered into a career of record-breaking. That is the statement issued from the Paramount offices and a big batch of telegrams from exhibitors is offered to back it up.

Following are brief excerpts from some of the telegrams received by S. R. Kent, general manaer of distribution, on Monday last: Frank L. Newman, Newman theatre, Kansas City, Mo.: "Congratulations. 'Anatol' showed to over ten thousand people Sunday. They fought like mad to get in. Broke all previous records by approximately two thousand paid admissions. A triumph."

L. W. Carroll, Rialto theatre, New Haven, Conn.: "'Anatol' opened yesterday to biggest crowds in history of Rialto, breaking all box office records by wide margin. In spite of rainy weather crowds stood in line long before opening. Consider 'Anatol' greatest box office attraction ever made."

C. W. Deibel, Liberty theatre, Youngstown, O.: "'Affairs of Anatol' opened to greatest business in history of Liberty theatre. Thousands turned away. Congratulations to all responsible for this wonderful attraction."

John A. Schwalm, Jefferson theatre, Hamilton, O.: "'Anatol' proved most successful opening of any picture shown in our theatre. Everyone pleased."

George Fenberg, Auditorium theatre, Newark, O.: "'Affairs of Anatol' opened to tremendous b iness and I look for record-bre ing week. Congratulations."

Allan S. Moritz, Paramount change manager, Buffalo, N. "'Anatol' opened today and d at four theatres, Hippodro Criterion, North Park and Co Street to most phenomenal busin ever seen here. This is first ti a feature or even a comedy ever played this number of t atres at the same time. Impossi to have played to more people.

Shea Amusement Co., Buff N. Y.: "Business for 'The Aff of Anatol' tremendous. It is biggest box office attraction have played this year. They ca early and stayed late."

Botzum Bros., Orpheum thea Akron, O.: "Congratulatic 'Affairs of Anatol' opened here Orpheum theatre to capacity b ness. All previous records for tendance and receipts broken. F rons enthused. Sure is a kno out."

Phil Gleichman, Broadw Strand, Detroit, Mich.: "Wit thousand dollars smaller adver ing expenditure, 'Anatol' smas house record held by 'Hun esque.' In view of the fact ' moresque' opened on Labor and at same scale of prices, I d this a wonderful tribute to y entire organization."

Oliver Kehrlein, New Fran theatre, Oakland, Cal.: "Unhe of business with 'Affairs of A tol.' Holding them out from P. M. till after ten, a feat n before seen in Oakland. Only gret we didn't have two thous more seats. Expect to run i month."

Eight Goldwyn Releas

Second Group of Fifth Year Product Now Ready for Exchanges

EIGHT pictures are included in the second group of its fifth year product, soon to be relased by Goldwyn Pictures Corporation. Prints of all of the films are in the twenty-two Goldwyn branch exchanges.

The group consists of "Poverty of Riches," Will Rogers in "A Poor Relation," Tom Moore in "From the Ground Up," Max Linder in "Be My Wife," "The Grim Comedian," "The Night Rose," with Lon Chaney; "The Man from Lost River," with House Peters, and Vivian Martin in "Pardon My French." These photoplays embrace a wide variety of subjects and treatment.

"Poverty of Riches," written by Leroy Scott and directed by Reginald Barker, is a powerful drama of thwarted motherhood. Will Rogers has a great role as the poverty-stricken inventor; Noah Vale in "A Poor Relation," adapted from Edward E. Kidder's famous stage comedy.

Tom Moore has been fitted to perfection by Rupert Hughes in his new comedy of an Irish immigrant who rises from ditch-di to builder and contractor. Mason Hopper directed. Linder has another of his orig and irresistible comedies in My Wife," written and directe the star himself, distributed Goldwyn. Vivian Martin ha whirlwind farce-comedy in don My French," from E Childs Carpenter's story of " in the Pantry." This is a M more Kendall production, dire by Sidney Olcott.

"The Grim Comedian," F Lloyd's production of a Rita man original screen story, gripping drama of life behind scenes of New York theatrical with a great cast including Holt, Phoebe Hunt, Gloria H Bert Woodruff, Laura Lava Mae Hopkins, John Harron Joseph J. Dowling. "The N Rose" is a tense and swift n drama of adventure in the u world life of San Francisco.

"The Man from Lost River i a Katharine Newlin Burt ori screen story of adventure in forests of the Great North

New Fox Office Opened in Switzerland

ANNOUNCEMENT of the opening of an exchange in Geneva, Switzerland, is made by Fox Film Corporation. Winfield R. Sheehan, general manager of Fox Film Corporation, when last in Europe, was the recipient of many requests for the establishment of this exchange.

The new exchange is at No. 1 Rue du Commerce, Geneva, and is under the management of J. M. Boimond, a man widely known and well liked in motion picture circles throughout the country. It will form the distributing base for all Switzerland.

Such pictures as "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "Queen of Sheba" and the other Fox super-specials will be placed through the Geneva exchange.

Two scenes from Thomas H. Ince's production, "Hail the Woman," a First National attraction

"Hail the Women" Completed

Ince Drama Scheduled for Fall Release by First National

ANNOUNCEMENT came this week from the studios of Thomas H. Ince at Culver City of the completion of "Hail the Woman," the big Ince drama which is scheduled for release late in the fall as a First National attraction.

Built on a broad and absorbing theme depicting a new phase and appreciation of the economic womanhood, "Hail the Woman" is pronounced by Mr. Ince to be the greatest production that has ever come from his studios.

C. Gardner Sullivan, the celebrated writer who is a member of the Ince literary staff, wrote the story and it was placed in production under the direction of John Griffith Wray whose genius has been manifest in some of the more recent of the Thomas H. Ince screen successes.

The story is distinctly American. It is a drama of real people. Its background is the harsh New England hills, and into the characters Mr. Sullivan has built the moral severity of a New England village. It is a story of New York as well, contrasting the coldness of New England's rugged countryside with the warmth of the city's skyscrapers.

Fundamentally "Hail the Woman" is a drama of American life. It pictures the vigorous manhood, and the meek womanhood of the generation past with the new type of manhood and the independent womanhood of the new generation. It portrays the slowness of the rural communities in their adjustment to new conditions, and the more rapid assimilation of the new order of things among the people of the larger centers.

It is a drama of woman's progress, not sermonized, but subtly told by contrast and dramatic development.

It is filled with big situations, such situations as have been revealed under the master craftsmanship of Ince in his great screen successes. The climax in the tiny church in Vermont, and a Christmas scene in a New York orphanage are declared to be tremendous in their human appeal.

To portray the roles of "Hail the Woman," Mr. Ince chose Lloyd Hughes, Florence Vidor, Theodore Roberts, Gertrude Clair, Madge Bellamy, Tully Marshall, Vernon Dent, Edward Martindel, Charles Meredith, Eugenia Hoffman and Mathilde Brundage, every one a player of note.

Nation Wide Business Boom

Only a Few Districts Where Poor Conditions Persist, Says Ginsburg

EXCEPT for two or three very limited districts where local business conditions are still unfavorable, the motion picture industry is showing very spirited activity all over the country. This is the cheering message brought back by Henry Ginsberg, domestic sales director for Educational Film Exchanges, after a trip of four weeks visiting branch exchanges as far west as Omaha.

While discussing conditions as he found them on his trip, Mr. Ginsberg showed that business done by Educational during four weeks in September showed an increase of 75 per cent over the business done during the corresponding four weeks last year.

"Last year," said Mr. Ginsberg, "we were new in the field, and many exhibitors in contracting for our product felt that they were really buying an unknown quantity. We have demonstrated most forcibly the wisdom of their judgment in placing faith in us—for we have kept faith—and the results now that our new year's products are being contracted for give striking evidence of this fact.

"The short subject, too, is certainly holding a place of importance in the exhibitor's calculations that it did not occupy at this time last year. Many exhibitors, I found, are voluntarily giving programs consisting entirely of short reel subjects."

Several changes in the Educational organization were instituted by Mr. Ginsberg on his tour, the most significant of them being the opening of a new and bigger branch exchange in Kansas City, under a new corporation. The branches conducted by the Educational Film Exchange of Iowa and the Educational Film Exchange of Missouri were closed, and on September 18 Mr. Ginsberg opened a better equipped branch in the Film Building, which will be under the management of H. E. Schiller, formerly a salesman for Educational in Kansas City. The new branch will be known as the Midwest Educational Film Exchange, Inc.

Mr. Ginsberg also introduced Joseph Koliski as the new manager of the Pittsburg branch, and A. Kahn as manager at Des Moines.

Branches all the way from Pittsburg to Omaha were visited by Mr. Ginsberg, who spent much of his time, however, with the exhibitors in the key cities.

MR. EXHIBITOR:—YOU ARE NEGLECTING THE BIGGEST PART OF YOUR PROGRAM IF YOU SIMPLY ASK FOR "A COMEDY"—THERE'S A DARN GOOD REASON WHY YOU SHOULD INSIST ON HALLROOM BOYS COMEDIES FEATURING SID SMITH, EXHIBITOR'S TRADE REVIEW SAYS "THEY RANK WITH THE BEST COMEDIES ON THE MARKET." WID'S DAILY SAYS "YOU CAN DEPEND ON THEM TO TICKLE YOUR AUDIENCE WITH NEW, SURE-FIRE LAUGHS." IF YOU ARE A LIVE-WIRE EXHIBITOR WHO WANTS COMEDIES THAT ARE "CLEAN, REFINED—WITH PLENTY OF PEP AND A LAUGH FOR EVERY INCH OF FILM"—BOOK HALLROOM BOYS COMEDIES AT FEDERATED FILM EXCHANGES OF AMERICA, INC.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Arrow Film Issues Exhibitor Aids

Two valuable exhibitor aids have been issued by the Arrow Film Corporation this week. One is a very complete and comprehensive press book on the first Grace Davison feature, "Love, Hate and a Woman," and the other is a little sales book on the new Arrow Comedy Franchise listing the producing units and the stars, and directors and producers of four companies making the 52 comedies covered by the Franchise. While this book is not a press book in the accepted sense of the word, it will prove valuable to both exchanges and exhibitors.

Spectacular Air Attack on Warship Is Shown

The air-bombing of the obsolete warship Alabama pictured in Pathe News, current issue No. 78, furnishes the motion picture screen with several of the most startling views ever presented to the public. Army planes, equipped with giant bombs weighing from 100 to 300 pounds loaded with TNT, are seen in battle action. The most spectacular display is made by a phosphorus bomb exploding above the Alabama and completely hiding it under a mountainous greyish-white "smoke screen." Finally, there is a close-up of the sinking vessel, its deck works all a mass of twisted iron and steel.

Hitchcock and Normand in Screen Snapshots

No less celebrities than Raymond Hitchcock, the famous comedian, and Mabel Normand, the popular comedienne, are the "headliners" in the next issue of Screen Snapshots, the "fan" news reel.

Mr. Hitchcock and Miss Normand have a special Sunday for Screen Snapshots, when a cameraman and director from Mr. Cohn's staff spent the day, at Mr. Hitchcock's invitation, at his country estate on Long Island, where Miss Normand was a guest.

Jess Smith Expanding

The Jess Smith Motion Picture Enterprises have taken over larger and more spacious offices at the same address at 114 West Forty-fourth Street. Mr. Smith has also opened a foreign branch in Paris at 6 Rue de la Paix under the supervision of M. Mercanton. He is also affiliated with Miss Grace Inglis at 6324 Hollywood Boulevard, Los Angeles, Cal. Miss Inglis was formerly associated with Willia and Inglis of that city.

A technical department has also been added to the New York office under the supervision of A. Bela Viragh-Flower.

W. J. Film Names Release

Big Independent Program Headed by King's "The Road to Arcady"

OPENING their fall campaign with a new Society Drama Series of four high-class productions of a very special nature and promising an output of important pictures for the independent market during the coming year that will be of unusual interest to state rights buying exchanges, J. W. Film Corporation announces as their initial offering a Burton King production, entitled, "The Road to Arcady." The new King feature is the first of the Society Drama Series, all four of which will be announced and released in rapid succession and sold either as a series or singly, as the conditions in the different territories may warrant.

The story of Burton King's contribution to the Society Drama Series is laid in New York's famous Four Hundred, and gives many opportunities for elaborate stage settings and beautiful gowns. The plot of "The Road to Arcady" deals with an interesting angle of the question of whether a young girl's sense of filial duty is as strong as her love for a man. The question is complicated because the lovely daughter learns that both the financial status and social prestige of her parents are tottering. Her choice is made tragic because it is influenced by deliberate deception and the climax is said to be not only unusual, but astounding.

The selection of "The Road to Arcady" to introduce the series was prompted, according to E. S. Manheimer, of J. W. Film Corporation, by a desire to give as clear an idea as possible of the type of production of which the set will be composed. Mr. Manheimer feels that there is a real need of high-class, dignified pictures for the independent market to enable the state rights exchanges to meet the demands of the best theatres in their territories. He is endeavoring to supply productions that not only allow for elaborate presentations, but have exceptional advertising possibilities.

Critics Praise "Judgment"

World Film's Big Historical Drama Has Notable Reception

MILTON C. WORK, president of the World Film Corporation, is the authority for the statement that his organization's big spectacular drama, "Judgment," recently announced for the independent market, has received the most unusual tributes from every reviewer in the trade paper field. The consensus of the opinions of all the blase critics corralled by World Film to witness one of the first showings of the production is that "Judgment" is one of the really big pictures of the year, admirably produced and directed and with a remarkably interesting and dramatic story. One reviewer even goes so far as to say that this is the finest European production brought to these shores to date and declares that it should shatter box office records.

"Judgment" is from Victor Hugo's drama, "Mary Tudor," and the role of Mary is in the hands of a newcomer to the American screen, Ellen Richter. Critics declare Miss Richter to be a star who will electrify the country as did Pola Negri, according to a statement from the World offices, and her portrayal of Queen Mary is said to be unequalled for its reality and dignity.

"Judgment" is one of the World's biggest offerings for the fall, to the independent market and this organization, though one of the pioneer film concerns of the industry, has stepped into the ranks of the most important distributors of features almost overnight. Its second big production, "Suspicious Wives," starring Mollie King, is proving one of the big successes of the year, it is said, and territories are selling fast on this offering. Other new pictures being distributed by World, are the five dramas featuring Joe Moore and Eileen Sedgwick and the latest of these productions to be released is a drama of the Canadian Northwest Mounted, entitled, "Arrest Norma MacGregor."

To Distribute Urban Product in Canada

Contractual arrangements have been completed between the Kineto Company of America, Inc. and Charles L. Stephenson, of 28½ Adelaide St., East, Toronto, Canada, whereby the latter secures distribution rights in Canada and Newfoundland for the Kineto Reviews and Charles Urban's Movie Chats.

Clark Cornelius to Release 24 Pictures

During the coming season the Clark-Cornelius Corporation will release twenty-four features. They will also release a series of two-reel subjects at the rate of one a month. The features will range in type from Westerns to big society dramas. They will also include a series which are being made especially for this company of eight productions a year with a well known star.

Among the productions which are finished or will be prepared for showing to independent exchangemen within the next month are: "Adam and Eve," "The Eternal Two," "Love's Redemption," "From Farm to Fame," "Pardners," "Battling King," "The Glory of Youth," "Whispering Women," "One Empty Shell" and "The Recoil."

"Foolish Age" Booked for Leading Houses

Doris May's first starring production in R-C Pictures, "The Foolish Age," is released for next week Some of the cities and theatres in which the picture will be shown during the release week are as follows:

Barbee's Lock Theatre, Chicago Miles Circuit Theatres, Detroit Pastime Theatre, Cincinnati Loew's Theatre, Dayton; Pastime Theatre, Columbus; Walnut Theatre, Louisville; Colonial Theatre Indianapolis; Graham Theatre, Topeka; and Tudor Theatre, New Orleans.

Wm. D. Garwood Arrives in New York

William D. Garwood has arrived from Los Angeles to assume the responsibilities of business manager of the Associated Photo Plays, Inc. Mr. Garwood, together with Mr. Victor B. Fisher, the general manager of the company plans to successfully establish the program of the Associated Photo Plays, Inc., which, for the year consists of twenty-one pictures, the latest addition to which is a series of five Chester Bennett productions, starring Jane Novak in five big north woods stories.

PATHÉ PRESENTS

GUY de MAUPASSANT'S CLASSIC

THE ORDERLY

The girl whose heart was wayward, but whose life was not

Three men loved her; only one had the right.

Three men sought her, she sought but one. One man triumphed; who was it, the rat-faced, sneaky orderly, the handsome young officer or the distinguished soldier, her husband?

What was her confession? Who did she confess to? Why did she confess, since the confession proved that though her heart was wayward, her character was not?

De Maupassant's famous story, most ably interpreted in De Maupassant's own country.

Pathé Review

Pathé Review No. 120

(One Reel Subject—Released Through Pathé Exchanges)

There are some queer looking fish in this world. Pathé shows some underwater scenes in this Review to prove it. One looks like a Woolworth flowerpot and another like a dish of spaghetti. Next comes an interesting study of the cork-making process. Views are shown from the time the cork bark arrives at the factory, until they are ready to ship. The titler has nobly resisted the temptation to crack a prohibition joke in regard to the present small demand for them.

Other sequences include "The Cliff Road to Switzerland," which, in Pathé color, gives a fair presentation of the wonderful beauties of Lake Lucerne. Robert Aitken, N. A., a famous sculptor, is seen at work, and marble cutting and moulding with clay will be interesting sights for the uninitiated. Some slow motion scenes show animals running, ducks fluttering and whips snapping. It is a diversified and thoroughly interesting reel.—Matthew A. Taylor, M. P. News.

Pathé Review No. 119

Type of production.....1 reel magazine

Harpooning a large porpoise is the most exciting section of this single reel magazine. The porpoise or sea-pig, as he is commonly called, is speared from a small launch off the Florida coast. Lord Waldorf Astor is seen in overalls and is a member of the fishing party. The slow motion section of this reel is made up of views showing several aesthetic styles of dancing. The flexible and gliding movements are shown both in normal and reduced speed. The comedy section records scenes in New York's Bohemia, Greenwich Village. Several restaurants, streets and shops are recorded. Short-haired girls and long-haired gentlemen are cartooned by the artist and then brought into motion in real life. The hand-colored part of this varied magazine shows views in Altdorf, Switzerland, the little town made famous by William Tell and the apple. Lake Lucerne and the mountains and valleys in this section of the Alps made renowned by the Swiss hero, William Tell, are also shown. As a whole this is a varied and entertaining number of Pathé Review far above the average in interest and entertaining value.—Wids.

A film magazine that delivers, 100%

It thoroughly satisfies the strictest requirements of the highest class house. It builds prestige for the others.

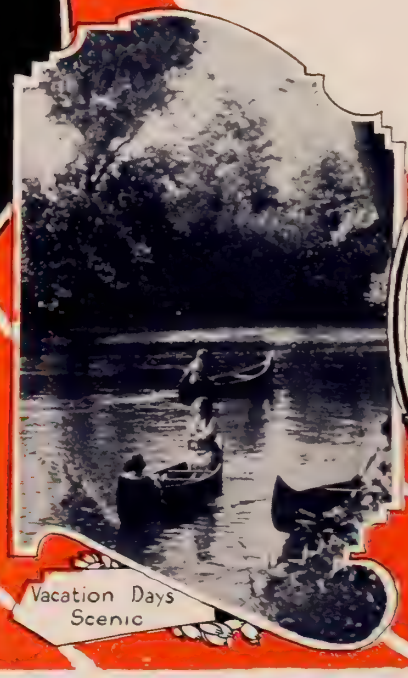
It is diversified, novel, original, clean and instructive.

It shows in one reel what people like to see and teaches them what they want to know.

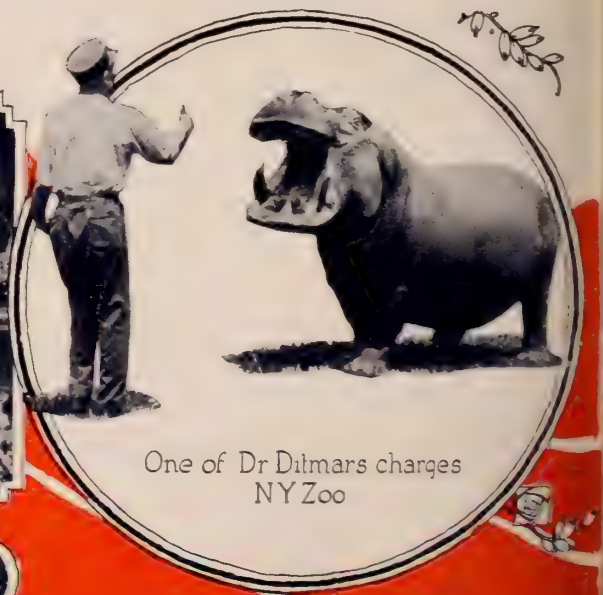
Look at at least five numbers. Then ask yourself your opinion of the average quality. Your answer will be "high".

ONCE·A·WEEK, EVERY WEEK, FOR EVERY GOOD HOUSE

Charles Dana Gibson in his Studio



Vacation Days Scenic



One of Dr Dilmars charges NY Zoo

Pathé Distributors

Arrow Feature to be Sensation

ARROW FILM CORPORATION, in making its preliminary announcements of "Ten Nights in a Bar Room," finds an astonishingly wide volume of interest excited thereby. Old showmen, experienced theatregoers, literary men, prohibition advocates, temperance reformers, exchangemen, exhibitors, as well as a large number of the public have sent in innumerable communications to the Arrow offices approving of the action of the corporation in undertaking the distribution of the picture. The feeling in the Arrow offices is unanimous on the point that one of the most popular motion picture productions of all time is about to be offered to the public.

The reputation of "Ten Nights in a Bar Room" is as solid as the rock of Gibraltar. Dr. W. E. Shallenberger, president of Arrow, points out that "Ten Nights in a Bar Room" is a great human interest drama now made into a motion picture production. As novel and play it has a world-wide reputation. For fifty years it has been known to the public, many millions have read the book; many millions have seen the play.

"Ten Nights in a Bar-room" is Arousing Wide Interest

"Perfectly produced and well acted by an all star cast," states Arrow, "there is no doubt that 'Ten Nights in a Bar Room' is capable of making a deep impression in people's mind wherever it is shown. Neither time nor money, and no effort was spared by all concerned in the making of the picture to ensure the presentation of an undeniably great attraction to the public.

"'Ten Nights in a Bar Room' is a literary and dramatic classic, and takes rank as one of the most startling triumphs ever shown on the screen.

"Sensation vies with human interest in unfolding a wonderfully powerful story, in which all who follow it cannot fail to be profoundly interested.

"The Sheaf and Sickle Inn is opened at Cedarville with literally a great flourish of trumpets by Simon Slade. It is not long before Joe Morgan, of the Cedarville mill falls a victim to the allurements of the saloon, and his downward progress is hastened by Slade and his fellow conspirator, Harvey Green, who between them rob Morgan of his mill. In a quarrel between Morgan and Slade, Morgan's little daughter is killed. Morgan ultimately reforms and there is a probability of happiness between him and his much-suffering wife.

"The Sheaf and Sickle is burned and stern justice is meted out to Slade and Green. Slade loses his life on the rapids and Green is disposed of in the fire.

"There are what are technically known as many mob scenes in the production and these crowds are handled with great skill and dramatic effect. The individual members of the cast do splendid work.

"Summing up these qualities," concludes Dr. Shallenberger, "we feel that in 'Ten Nights in a Bar Room' we have the greatest winner in our history. It is one of those Arrows that will go straight to the mark.

Buys "Supreme Passion" in South

L. M. Ash, Creole Enterprises, ew Orleans, has bought the state ghts to "The Supreme Passion" om Robert W. Priest, for Louisna and Mississippi.

Creole Enterprises has purchased veral special productions for disibution in the New Orleans terriry and it is understood that xtensive bookings have been arnged through the Saenger musement Company.

Paglin-Davidson Add to Organization

David E. Weshner and C. Vern Farrow has been added to the aff of the Paglin-Davidson gency. Mr. Weshner was formerconnected with the Motion Picre Post as their Eastern district anager. He was also the treasurof the Tanney Printing and Pubhing Company.

Mr. Farrow was formerly owner the Beaufort studios in Baltiore.

Jules J. Paglin and Sid Carrol avidson are now busily engaged completing the exploitation of e H. C. Witwer Comedies for disbution by the Fidelity Pictures ompany. A national advertising mpaign is now being launched in the trade papers and special exitation is being completed.

"Beggar Maid" Launches Series

IT is not often that a two-reel subject awakens more than passing comment in the Broadway motion picture house, but the exception arrived at the Rivoli last week and was carried over for another week at the Rialto—"The Beggar Maid," a picturization of the Burne-Jones masterpiece now hanging in the Tait Gallery, London.

"The Beggar Maid" reaches the screen through the Hodkinson Corporation. It was produced by Triart Films, headed by Isaac Welper, who gave us "The Miracle Man," and was taken under the direction of Herbert Blanche and Lejaren A. Hiller. The title part is played by Mary Astor, who, although not yet sixteen years of age, gives promise of mounting to stellar heights with almost meteoric speed.

So impressed was Hugo Reisenfeld with this short subject that he put on a special prologue for it, consisting of a duet in an old garden, followed by the recital of Tennyson's poem of the same name, on which Sir Edward Burne-Jones based his famous painting. This is the first instance of a two-reel picture being accorded the honor of a prologue at a Broadway theatre.

Back of "The Beggar Maid" is the most ambitious plan thus far attempted to humanize the great paintings of all ages and at the same time preserve to the utmost the entertainment values so necessary to a successful presentation on the screen. Twelve paintings in all will be picturized and they are to be chosen by an advisory board, made up of the leading art patrons and authorities of the day.

This board has thus far chosen "The Bashful Suitor," by Israels; "The Young Painter," by Rembrandt, and "Mona Lisa," by Leonardo da Vinci to follow "The Beggar Maid."

Picturization of Masterpiece Opens in N. Y. Theatre

"Subjects of this kind," said Mr. Hodkinson, "will do more to answer the insistent demand for better pictures on the part of both press and public alike, than all the promises producers can make. Until this series came along, the masses had to look to indifferently done reproductions for their conception of the masterpieces of art. Here, on the screen, they witness the actual moving impulses back of the painting. They see the artist at work on it, and follow every stroke of the brush in a vivid picturization of his subject. Whether or not the public likes this sort of picture received a decisive answer in its pre-release showings in New York."

Before "The Beggar Maid" was filmed, a careful scenario was prepared, constructed upon the story of King Cophetua and the legend on which Tennyson based his poem. Burne-Jones is shown in a reverie over a volume of verse, and when his neighbor, a young English earl, bursts into praise of the matchless beauty of the daughter of one of his tenants, the idea of the painting unfolds in the painter's imagination. He seeks out the beautiful peasant girl, and, having obtained her consent to pose as the Beggar Maid promptly enlists the services of the Earl as King Cophetua.

The picture was made on the beautiful Long Island estate of Mr. Tiffany, a member of the advisory board, and so infinitely carefully were the details worked out that it is said 20,000 feet of films were used to get the final 1,600 feet comprising the subject.

Immediate Release for "Parted Curtains"

Warner Brothers announce for immediate release their latest feature production, "Parted Curtains," starring Henry B. Walthall and Mary Alden, the portrayer of the mother love role in "The Old Nest." This production follows in the wake of "Why Girls Leave Home," featuring Anna Q. Nilsson, also distributed by the Warner organization.

The cast supporting Mr. Walthall and Miss Alden includes Margaret Landis, Edward Cecil, Mickey Moore and William Clifford.

Rialto Productions Has One Reel Comedies

Rialto Productions, Inc., have secured the world's rights to twelve one reel sensational comedies. The first of these "Holy Smoke" was screened and immediately booked to be shown at the Rivoli Theatre, starting Sunday, October 2d for an extended run. There are twelve in all and three others were screened without even being titled and on the strength of their novel ingenuity, an agreement was entered into for the showing of them for the three theatres, namely Criterion, Rivoli and Rialto.

Hopp Hadley Moves B'way Office

In new offices in the Knickerbocker Theatre Building, New York, where he installed the Producers Service Company on October 1. Hopp Hadley celebrated the twentieth consecutive year he has spent in the Times Square neighborhood identified with the theatrical and motion picture business.

Nell Shipman in a comedy scene of "The Girl from God's Country," a current F. B. Warren Corporation picture

Anne Luther Will Make Personal Appearance

Miss Anne Luther has made an arrangement with Rialto Productions, Inc., who control the motion picture production "Soul and Body" for personal appearances, together with the showing of this picture in which she is starred. One of the engagements will be at the Bowdoin Square Theatre for one week beginning October 16th. All in all there will be about 100 engagements made for her personal appearance.

"PartedCurtains" to Be Warner Release

The latest production to be released by Warner Brothers is "Parted Curtains," featuring Henry B. Walthall and Mary Alden, it is announced. The feature has been booked throughout all the Loew picture theatres.

Mr. Walthall and Miss Alden, who portrayed the mother role in Rupert Hughes' story, "The Old Nest," are supported by a cast which includes Margaret Landis, Mickey Moore, Edward Cecil, Charles Wheelock and William Clifford.

"Heart of North" Has Frisco Premiere

"The Heart of the North," the feature of the Northwest, featuring Roy Stewart with Louise Lovely, which Joe Brandt and George H. Davis produced and are State Righting, was given its first public theatre showing this week when it had its premiere at the Tivoli Theatre, San Francisco. The picture was the feature for the week commencing Sept. 19th.

According to a wire that has just come from the Coast, the picture was a tremendous success.

First of New Goldwyn Series Due Oct. 23

Sunday, October 23 has been decided upon by Goldwyn as the release date for its new series of short subjects—The Sport Review, edited by Grantland Rice and produced by Jack Eaton, and Goldwyn Graphics assembled under the direction of Mr. Eaton with titles by Katherine Hilliker. The two series will alternate weekly.

Movie Chats in England

Extraordinary Demand for This Release by Theatres and Schools

CHARLES URBAN, president of the Kineto Company of America, has just received word from the Butcher's Film Service, Ltd., of England, which handles the distribution of the Charles Urban's Movie Chats in the United Kingdom, commenting on the extraordinary demand there for this release.

Butcher's states that the demand exists in many circles outside of the theatres, practically all of which are playing the Movie Chats. The remarkable thing about this widespread demand, they write, is that the non-theatrical demand helps along the theatrical demand and vice versa. People who go to the theatres want to see the Movie Chats in the schools and auditoriums, and people who are not in the habit of going to the movies but do see pictures in the auditoriums, get in the habit of going to the motion picture theatres where the Movie Chats play on account of seeing them in other places.

The popularity of the Movie Chats in the United Kingdom is natural, because the English theatregoing public has been educated on this diet for many years, more than a score of them for Mr. Urban made his world headquarters over there from 1896 to 1917.

Their release in America is now a little more than a year old and in that time they have won a tremendous audience by reason of their interesting information. Every one of them is educational, but in the true sense, which means that they are as highly entertaining as they are instructive.

Selig Serial Is in Demand

Export and Import Announcement Arouses Interest of Independents

UNUSUAL interest in the new animal-jungle serial which Colonel Wm. N. Selig has put into production for the Export & Import Film Company, with whom he recently signed a three-year contract, is being manifested by the nation distributors and especially the independent distributors about the country.

L. Auerbach, vice president of the Export & Import Film Company, Inc., which controls the world's rights to the new chapter-picture feature, admits he was mildly surprised at the great number of inquiries received after the announcement of the closing of the Selig contract.

"Proof of the great faith in which the industry holds Colonel Selig, is manifested by the enormous number of letters we have received regarding the new serial he is making for us. As a pioneer in the motion picture business and as a creator of innumerable box office successes, the name of Selig on a serial today is the same as profit insurance for the men handling his films.

"Colonel Selig has felt the pulse of the public and knows what is being demanded of it. Colonel Selig has never made a failure yet. The reason for this is that he has always catered to the changing desires of the people.

"With the swamping of the picture houses with insipid society dramas and the foisting on the people of the two-reel comedies stretched to five-reel form, the picture appetites of the people have changed. The cycle of desire has returned to adventure films, the short subject packed with action and romance.

"The ordinary serial does not fill this need. It is too sensational too ridiculous and too unreal. The new serial Colonel Selig is making for the Export & Import Film Company is being made to meet the new desires of the picturegoers.

"Within ten days we expect to have a print of the first two episodes in New York and we will then be able to back up our unusual claims for this serial on the screen."

Kineto Company Signs European Contract

A big European contract on short subjects was recently entered into between the Kineto Company of America and the Interest Films, Ltd., of England. The arrangement was made through the David P. Howells organization.

The Interest Films, Ltd., will take a minimum of 52 Kineto Reviews during the year from date of contract. Ralph J. Pugh, of London, is Managing Director of the Interest Films, Ltd. He is carrying on a huge exploitation and publicity campaign among the English exhibitors; a campaign on short subjects that is without parallel in the United Kingdom. His advertising pages in the English trade journals have been exceptional and he has already published a 75 page catalogue in colors, giving a detailed description of the first year's supply of Kineto Reviews for England.

Features Completed by Seeling Productions

Charles R. Seeling Productions, making a series of westerns featuring Big Boy Williams for distribution through Aywon Film Corporation, have completed the first three of their subjects and have the fourth in production and are now having continuity prepared for the fifth. The first release will be "The Jack Rider." Following this will be "Vengeance Trail" and then "The Curse of the Timberland." The company is in production in Arizona and will have Will Rogers, Jr., son of Will Rogers as co-star. Later the company will film "Rounding Up The Law," continuity for which is now being prepared.

Speed Up Production of Witwer Comedies

Permission to film part of the second Witwer comedy was granted to Bill Smith of Fidelity Pictures and his company by the Terminal Barber Shops recently. A scene in the largest barber shop in the world will be taken during the coming week. One of the exclusive Fifth avenue shops will be used also for a millinery scene. Added to this an actual prize fight staged in a specially constructed ring and arena was filmed last week for the comedy.

"The Speakers Sex," the second of the comedies, is said to be full of amusing situations and action. The final scenes are being taken this week and Smith will be ready to show the comedy to the trade shortly.

Each of the coming Witwer comedies will have plenty of sport action. The third comedy is a football story entitled, "The Emancipation of Rodney." The actual winning game of the season including the cheering section and the frantic students will be shown for the comedy.

Two New Comedians in Hallrooms

Two new comedians have been added to the ranks of fun-makers in Hallroom Boys Comedies, in the persons of Gilbert Wells and Joe Roberts. Both these additions to the producing company make their initial appearance in these comedies in "Whoa, Henry!" which was turned over this week to Federated Film Exchanges of America, Inc., for release.

"Mickey" Distributed in Omaha and Nebraska

The Fontenelle Feature Film Co., of Omaha, Neb., announces that it has secured "Mickey" for distribution in the Nebraska and Iowa territory. The picture is now available for exhibitors in those states through the Fontenelle exchange.

Realife Series Bought by Jos. di Lorenzo

Joseph di Lorenzo, formerly manager of the Exchange Service Department, Famous Players-Lasky Corporation, and more recently purchasing agent and manager of the Sales Contract Department, Associated Producers, Inc. has acquired the world's rights to a series of the Realife Comedies, produced by E. A. Barker of Los Angeles. Mr. di Lorenzo has also been appointed Foreign Sales Manager by the Pacific Film Company of Culver City, Calif.

Jessen's Studio News by Wire

VITAGRAPH

David Smith is beginning "Thou Art the Man," starring Tony Moreno, with Betty Francisco in the leading female role.

William Duncan and Edith Johnson have finished their subject temporarily titled "The Comeback."

Larry Semon is editing "The Sawmill."

GOLDWYN

Alfred Green, Mary Pickford's director, has been loaned to Goldwyn to film the Hughes story, "Sent for Out," featuring Colleen Moore.

E. A. Warren has been added to the cast of "Hungry Hearts," now being produced by Mason Hopper.

A big Russian village set has been constructed for this picture.

Irving Willat is using two ocean-going ships off Catalina Island for the marine scenes in "Yellow Men and Gold," by Gouverneur Morris.

Peter B. Kyne's story, "Brothers Under Their Skin," has been purchased by Goldwyn.

Ruth Miller has been engaged to play opposite Cullen Landis in "The City Feller," by Julian Josephson, under the direction of William Beaudine.

Channing Edington has been added to the scenario staff.

HAL ROACH

The Ruth Roland company, with forty extras, has gone to Huntington Lake for a month to film the interiors for "The Timber Queen." Lucille Gordon plays the lead, and Hal Paul, Frank Lackteen, Leo Willis, are principals. Fred Jackman will direct. Frank Hampton is production manager.

William Watson has been engaged to direct Snub Pollard comedies.

Lloyd's "Sailor Made Man" has been completed under the direction of Fred Newmeyer.

Jean Havez is writing a new story for Lloyd.

Maxwell Karger at the organ; at the left, Alice Lake. Miss Lake is starring in "The Golden Gift" under the direction of Mr. Karger. The title refers to a gift for music; and here Mr. Karger, who was at one time a member of the Metropolitan Opera House orchestra, is performing for Miss Lake's instruction

"Sink or Swim," a Pollard comedy, directed by Charles Parott, has been completed and shipped.

Film Laboratories, Inc., at the Roach studios, has elected T. C. Crizer president, Walter Lundin, vice president, and H. M. Walker secretary and treasurer.

METRO

The cast for Viola Dana's "Seeing is Believing" includes Allan Forrest, Gertrude Astor, Philo McCullough and Harold Goodwin, Edward Connelly, Colin Kenny, Grace Morse, J. P. Lockeney and Josephine Crowell. The story is by Rex Taylor.

The next Alice Lake subject is a comedy drama entitled, "Kisses." The story is by May Tully, the continuity by June Mathis, and Maxwell Karger is directing.

Rex Ingram has completed filming "Turn to the Right."

LASKY

William De Mille has finished "Miss Lulu Bett," featuring Lois Wilson, with Milton Sills opposite. De Mille leaves for a month's vacation in New York shortly.

George Melford, with a company of thirty-five, are at San Francisco for the marine scene in "Moran of the Lady Letty," featuring Dorothy Dalton, with Valentino opposite.

Sam Wood and the Gloria Swanson company of thirty are leaving for the Mexican border to film exteriors for "The Husband's Trade Mark," by Clara Beranger.

Tom Meighan and a company are in Jamestown for small town Western scenes for "If You Believe It It's So."

Joseph Henaberry is completing "The Call of the North."

Ethel Clayton, under the direction of Paul Powell, is completing "The Cradle."

Philip Doen has been engaged to direct Wallace Reid in "The Champion."

1st NATIONAL

John Stahl is back from the Feather River district where he selected locations for "The Fur Bringers."

"Rose of the Sea," from a story by Countess Barcynsky, with continuity by Josephine Quirk, will be the next vehicle for Anita Stewart.

Oliver Morosco productions have shipped "Slippy McGee."

Richard Willis and Albert Kidder, of the Ray company, are back from New York and are now filming "Smudge," with Ora Carew as the female lead.

The Associated Producers Exchange here has been merged with First National.

UNIVERSAL

Alfred Allen has been engaged for the principal character role in the Jackson Gregory story, "Man to Man," starring Harry Carey.

"Barry Gordon," a dramatic story by William F. Batson, will be the next vehicle for Herbert Rawlinson. Hobart Henley will direct, and Margery Daw, Doris Pawn and Winter Hall are the principals.

The filming of Eileen Sedgwick's "Clutch of the Octopus" serial has been started. Edward Kull is directing.

The following subjects have been finished: "The Wolf Breed," starring Lon Chaney, with Irene Rich Dagmar Godowsky as the principal supports; "Ropes," starring Miss Du Pont, under the direction of Paul Starden. "Dr. Jim," starring Frank Mayo, under the direction of William Worthington.

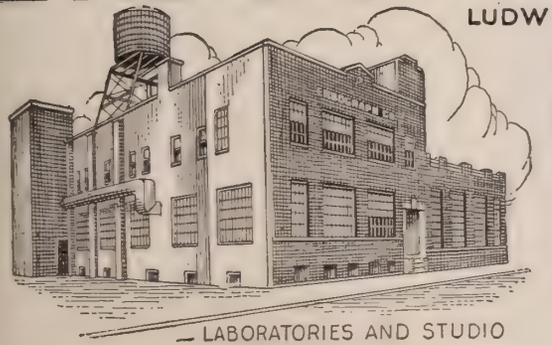
BRUNTON

Chester Bennett Productions is at work on the first subject titled "Deliverance." The story is laid in Alaska and stars Jane Novak. In the cast are Noah Beery, J. Frank Glendon, Leslie Bates and Florence Carpenter.

ERBOGRAPH COMPANY

LUDWIG G B ERB PRESIDENT

MOTION PICTURE DEVELOPING AND PRINTING



LABORATORIES AND STUDIO

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST.

NEW YORK CITY

Music and The Picture

As Viewed by Our Readers

Dear Sir:

I need a couple of first-class organists who can play pictures and play them properly. Can you put me in connection with anyone? Kindly advise at once.

Yours truly,
E. BEATTY,
Bijou Theatrical Ent. Co.,
Battle Creek, Mich.

I notice in a cue sheet for "World's Apart," by J. C. Bradford, it seems to contain some beautiful numbers, but I notice also that it does not give the publisher's names. The addition of the tempo is certainly a splendid item.

Truly,
LESLIE GROSSMITH,
ARMADALE CASTLE,
JAMES BAY,
Victoria, B. C., Canada.

The writer personally believes that the motion picture houses throughout the country can play a very important part in this nation-wide movement, the Advancement of Music, and should be helped in every possible way to that end. The kind of music which they present to the public is indeed important, and the music that accompanies the presentation of pictures will have an influence either for good or bad on the audience.

Now, the possibility of increased sales of pianos to theatres, by reason of any change in their type of music is not so important to the writer as it is for them to be exceedingly careful in the class of music presented, as I have previously stated.

In the case of the theatre that has a large seating capacity, an organ is beyond any question one of their first considerations. They, however, are obliged to have in connection with that a piano and the piano must necessarily, by reason of public demand, be a grand. It will be in size fitting the seating capacity of the theatre. The influence of music for good is beyond any question, so let us study as carefully the quality of the music and its presentation as the manager of a theatre would study the type of picture he is going to present.

With kindest personal regards, I am

MARK P. CAMPBELL,
President Brambach Piano Co.

AGAIN THE CUE SHEET

I have been operating an American Fotoplayer for the past six months in the principal theatre of this city and have been an interested reader of your page in the NEWS, in fact, one of one of my first acts on assuming the post was to dig up all our back numbers and read your page, thereby getting some very valuable pointers and suggestions.

This is the first time I have written to you for help and I trust you will be able to render me some assistance. I have gradually been building up a roll library until I have some four hundred rolls, of these possibly one hundred are the light populars, the remainder classics from the lightest to the very heavy and a conservative selection of the Filmusic Company's special dramatics.

I use the "cue sheets" altogether, inasmuch as under the present regime it is next to impossible to get a preview of a picture in order to cue the music to it, so I take particular pains to keep advised of all bookings as fast as bought and if the cue sheet fails to accompany the paper I either wire or write for it, consequently do not miss one in two months.

Lately I have noticed that Mr. James C. Bradford is responsible for the majority of the sheets for the pictures we get, with Mr. Winkler a close second. The latter's product is rather exasperating as he adheres evidently to the Belwin library (I understand in passing he is one of the owners of this concern) and there is a constant repetition of "Capricious Annette," "Roses That Die, etc." "Sleeping Rose" and so on. Now, these may be very delightful numbers, I am unable to secure them in rolls, so do not know but I am quite sure that if I used them night after night as the cue sheets direct, I would very shortly be in bad with our patrons.

On the other hand, Mr. Bradford's suggestions are to my mind much more desirable, he uses exceptionally high grade music, yet the most of it is not over the average "movie fan's" head and he is quite sparing in his use of the strictly dramatic numbers, such as tensions, hurrys, furiosos, agitatos and the like; these numbers I think you will agree with me are not particularly melodious or harmonious as a rule, but indispensable at times.

Doubtless ere this you have begun to wonder where your assistance is coming in, so here is what I am up against. I have noticed from time to time in the Bradford cue sheets the following numbers called for:

Le Deluge—Saint Saens.
Dear Little Mother of Mine—Burleigh.
Elegic—Barmontine.
Mysterioso Furioso—Langey.
Love Song—Wright (Ellen?)
Butterfly—Densmore.
Kunihild—Kistler.
Sailing—Old Song.
Hurry No. 33—Minot.
Pierrette—Hadley.
Intermezzo (Atonement of Pan)—Hadley.
Marguerites—Hadley. (Also several other numbers from "Ballet des Fleures," by this composer.)
The Storm—Langey.
Festival March—Borch.
Lament (from Keltic Suite)—Foulds.
Pleading—Wood.
In the Silence of Night—Rachmaninoff.
Slumber Boat—Gaynor.
Nocturne op. 48, No. 1—Chopin.

I could probably name a dozen more but these are the only ones I can recall at present and here is where my troubles begin, I cannot find any of these numbers above listed in my catalogues and I have the QRS, Melodee, Imperial, Connorized, Artempo and Filmusic Company's, and my reason for writing you is to ask if you would mind forwarding this letter to Mr. Bradford and ascertain if possible where these rolls can be produced if they are cut, if not, of course, that precludes their use as far as I am concerned. I would write to Mr. Bradford direct, but haven't the slightest idea where to address him.

In closing I must apologize for this long letter and assure you of my sincere appreciation for any assistance you can render me. I have built up my library so far from my own knowledge of suitable numbers for the screen, together with numbers selected from the vari cue sheets and it is my desire to use nothing the best music consistent with the requireme of the pictures and from remarks that h reached me, I believe I am accomplishing slo perhaps, but surely, that for which I have b striving among other things, to raise the st dard of music in this community, at least in picture business and if only that far I think effect will be felt outside.

A. M. WIGGINS,
Dreka Theatre Co., De Land, Fla
Box 753.

The Bardavon Theatres Corporation, ov ers of the Stratford, Collingwood and Libe theatres at Poughkeepsie, N. Y., have comple arrangements for a most active winter seas George W. Davids, the corporation's manag states that a big feature of the coming sea is going to be the music in the Stratford Collingwood theatres where symphony orch tras will render special musical settings w every screen production.

Manager Davids has secured the services Harry C. Stowell to lead the Stratford orch tra and Mr. Stowell already has outlined a m pretentious winter policy for this theatre. T new Collingwood theatre, which is being built at a cost of $150,000, will not be re until the first of the year, but when comple will be one of the most beautiful theatres in Hudson River Valley. All the biggest scr productions with prologues and special musi settings will be presented at the Collingwo theatre, together with legitimate shows.

"We are going to give patrons the very b that money can buy," says Mr. Davis, "a above all, first class musical settings with pictures. The time has come when patrons mand a one hundred per cent musical p gram with their silent dramas."

"Your survey of the year of the work d for the benefit of music in the motion pict theatres for the past year to my mind is grea

"I am as yet not a member of your socie but trust that I see my way clear to become

"I have just a small 600-seat house in a to of 2,500, and with me it is more a matter pride than profit, as I am retired from act business, but this is my town and my peo and I wish to give them the best for the le pay.

"I have a Marr-Colton Organ, second s and I have just ordered of them the bass pi from C to C with the foot pedals.

"I have just made arrangements with Chandler, a very capable organist and direct and my reason for writing you is to ask if y would be so kind as to furnish me with the r sic composers that ask no tax on the music.

"I was telling Mr. Arnold, secretary of Marr-Colton Company, what a good ad t could make for themselves by getting out pamphlet furnishing the names and addres of the publishers of non-taxable music, as th are lots of theatre owners that would tha them for it. If you will kindly help me in t matter I will thank you. Kindly remember to my good friend Mr. Johnston with b wishes.

JOHN W. SCHALL,
"Grand Opera House, Granada, N. Y.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

A New Simultaneous Superimposed Moving Picture Camera

New York Engineer Has Machine of German Design

Among the most recent German products of interest to the moving picture world is a camera which embodies the advantages of all present types of cameras and in addition has several new and original features, both optical and mechanical, which eliminate existing defects and enlarge the scope of motion picture photography.

It is practically universally admitted that no moving picture camera yet manufactured has met with the complete satisfaction of the cinematographer. The numerous changes and modifications made on the cameras by the camera men themselves are sufficient proof of this statement.

Disregarding the personal side of the case, that is, the personal whims and idiosincracies of the cinematographers, which can never be refuted, the real reason for these many alterations to the manufactured camera is the lack of cooperation between the man who designs the camera and the man who operates it. In the past, the designer had no definite, practical idea of the demands imposed on the camera while the operator lacked the technical mechanical knowledge to efficiently correct the designer's mistakes.

The main thought which has determined the construction of the apparatus described in the following has been to give the camera man a machine which will fulfill all possible technical requirements. The apparatus has been constructed with the closest cooperation between operator and engineer.

Besides being the ultimate of mechanical construction, this camera includes two features which heretofore have not been included in moving picture camera construction. The first is the Focusmicroscope and the second is the Superimposed Picture Attachment. This latter permits the operator to take simultaneously two pictures on one film. This device is particularly adaptable for the taking of trick pictures involving ghosts, visions, etc.

Material and Mounting

The camera is constructed of metal. The box and the footplate are made of aluminum, the gears of bronze, the shafts of silver steel and the holders of brass. The gear teeth are cut in such a way that the wear is practically nil and so that a continuous easy motion is assured. All shafts are placed in ball bearings made by the well-known firm of "SKF-Norma G.m.b.H."

Film showing how pictures can be taken with superimposed simultaneous device

All fixed as well as all moving parts have been designed so as to bring the center of gravity of the camera and the point of attack of the crank-handle as near as possible to the footplate and the support. In this way the mechanical moment of the crank is at a minimum and a solid support is assured. The holders are placed side by side inside the camera. By means of careful and skillful arrangement of details lost space has been eliminated to such an extent that in spite of the camera's wonderful possibiliies and its remarkable optical qualities, the exterior dimensions are only 7.5" x 5.1" x 12.2".

Optical Equipment

The new 5emm. Plasmat f:4 and a 40mm. Trioplan f:3, both from the firm of Hugo Meyer-Gorlitz, are used for taking pictures. (Each objective is of 35mm. focal distance and can be put in place from the outside.) The objective can be changed as a whole, being mounted in the setting F, which is firmly connected with the picture glass plate B. By simply pulling out and pushing in the objectives can be changed and yet they have an absolutely firm position. (See Figure 1.)

A lengthening telescope is also provided which can be placed on the front of the apparatus in such a way that objectives up to 2500mm. focal distance can be used, which is necessary for big pictures of artistic effect and especially for scientific pictures of natural size.

Picture Observation

The observation of the picture as well as the accurate focus is obtained from behind by means of the Focusmicroscope (M). It is placed on the lefthand side of the apparatus and shows the picture produced upright on the film, in about twice the size, linear enlargement. (See Fig. 2.) This microscope has an anastig-

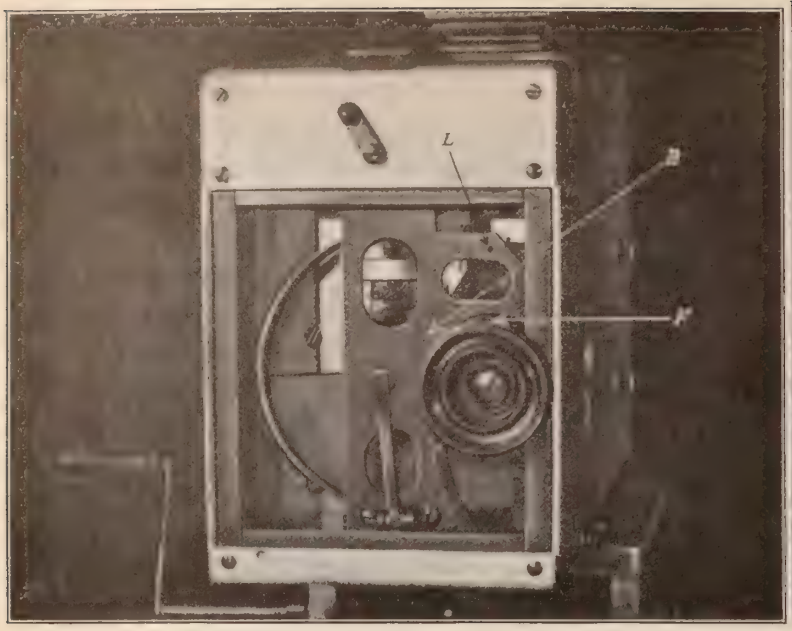


Figure 1

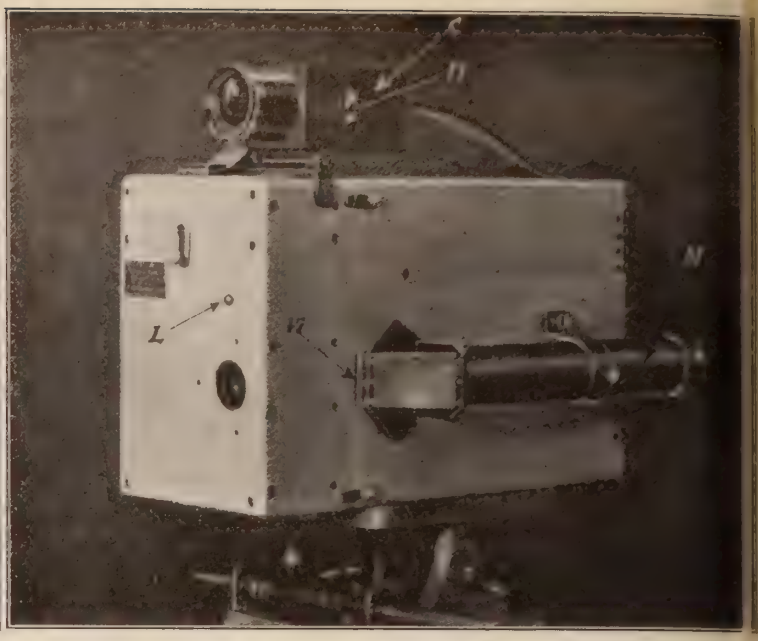


Figure 2

matic lens of 60mm. The ocular opening (O) of the microscope is provided with a special shutter (A), which opens itself when touched with the eye and closes itself when the observation is completed, thus preventing the ocular from being opened through negligence. This device is especially valuable for observation during the taking of a picture when both hands of the operator can be free to serve the handle and the blinders. A magnifying glass placed on the side of the camera permits inspection of the picture by someone other than the operator.

FINDER.

A camera finder (C) is provided in addition to the Focusmicroscope. The optic axis of this finder is located vertically over the axis of the objective camera lense and is parallel to it. In front of the frosted glass plate of the finder can be placed interchangeable vignettes which produce an exact similarity between the finder image and the film image.

SUPERIMPOSED PICTURE ATTACHMENT

In the modern moving picture industry it is often necessary that one picture shall include objects in two different fields, such as in the case of apparitions, visions, ghosts, etc. (See Fig. 3.) To obtain an effect of this sort it is customary to take the pictures one after another on the same film, which requires a return movement of the film to take the second picture. This method takes time, is expensive and is also inexact. If the picture demands that the actions of the actors in two different places shall correspond, then considerable difficulties are met with when the photographing is done at different times. It is impossible to reach a good collective acting and harmony in the movements of the actors can only approximately be reached by counting the revolutions which often results in the entire picture being spoiled.

With the Superimposed Picture Attachment these difficulties will be overcome. The Superimposed Picture Attachment makes possible, by the employment of two objectives, the taking of photographs of actions in two different fields on the same film at the same time. It consists of a small camera (N) which can be placed on the left-hand side of the camera after the Focusmicroscope has been removed. The small camera is then in direct connection with the main camera. Inside the small camera is placed a Tessar plan 55mm. and a second moving arrangement, which is connected by a coupling to the main moving arrangement. The attaching and removing of the Superimposed Picture Attachment is accomplished in the simplest possible manner. (Refer to Sketch No. 1.)

O_1 is the main objective; B_1 the rotation locking device; F is the film; P, a 45 degree prism, B_2 the rotation lock device and O_2 the objective for the Superimposed Picture Attachment. O_1 light

(*Continued on page* 2038)

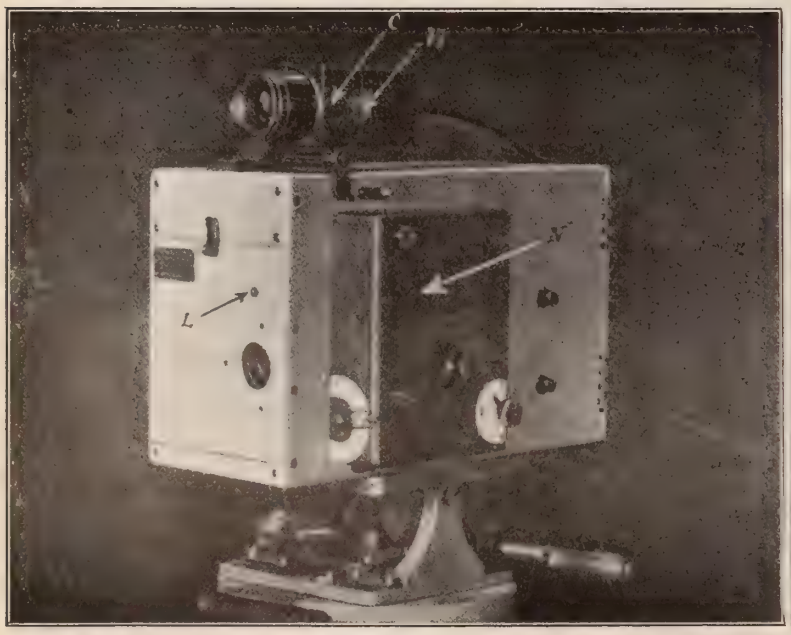


Figure 3

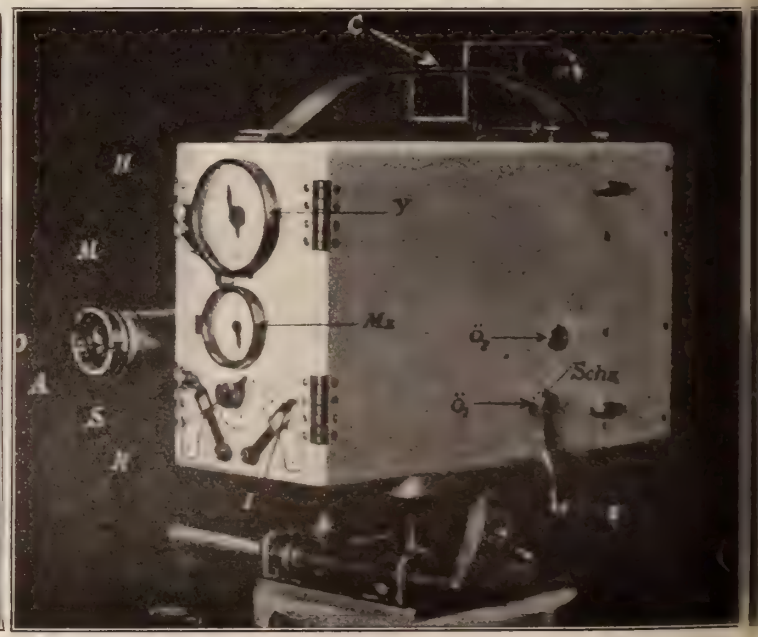
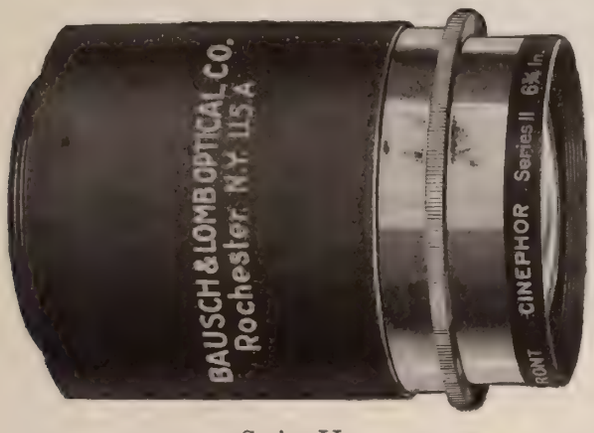


Figure 4

Series I
Outside Diameter—2-1/32 in. (51.6 mm)
Free Aperture—1-23/32 in. (43.5 mm)



Series II
Outside Diameter—2-23/32 in. (69.3 mm)
Free Aperture—2-7/16 in. (62 mm)

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Result of several years' research and product of a house which has made the highest-grade lens-making a specialty for nearly 70 years. Gives *brilliant illumination* and is unequalled in *flatness of field—crisp definition*—and *sharp contrasts* between black and white. Offered in two series, as illustrated, and *absolutely invariable* in quality.

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Series II: In ten focal lengths, from 5¾ to 8-inch; just the lens for *large auditoriums*, where long throws are necessary, and should always be used with Mazda lamp outfits.

Write today for complete descriptive booklet.

Bausch & Lomb Optical Co.

Rochester, N. Y.

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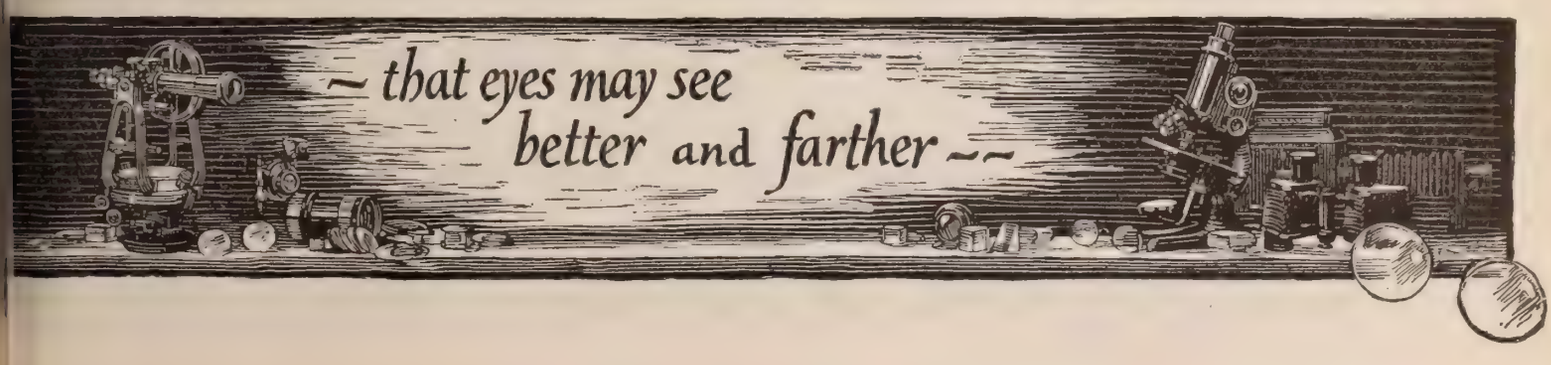
Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stero-Prism Binoculars, Magnifiers and other High-Grade Optical Products.



Buffalo Meeting of S.M.P.E. to Be Bigger and Better Than Ever

Many Interesting Papers Scheduled to Be Read at Convention

With the number of important discussions which will take place and the number of interesting papers which will be read, the fall convention of the Society of Motion Picture Engineers, scheduled for Buffalo, N. Y., promises to be bigger and better than any meeting yet held by the society. Besides the convention the annual meeting and election of officers will be held at the same time, October 31, November 1, 2 and 3.

Arrangements have been made by the committee to hold the convention at the Hotel Statler. Added interest has been created by the social program which has been mapped out. This will include among other events a theatre party and a banquet.

The moving picture industry in general has been looking forward to the annual convention with great anticipation, and the announcement of papers to be read and their authors makes it appear that the gathering will be much more interesting than it had even been hoped.

Dr. W. E. Story, Jr., has been making tests by which he has been comparing the relative efficiencies of large and small condensers, and his talk on these tests will be valuable and interesting. Dr. Story will also give a short talk on photometric measurements to determine the lighting of the motion picture setting before taking the picture.

"Industrial Mechanigraphs" will be the subject of the paper to be read by Harry Levey of the Harry Levey Corporation. A film demonstration will accompany Mr. Levey's talk on this subject.

L. A. Jones of the Eastman Kodak Company will talk on the effect of studio lighting on those working under it. "Analysis of Motion" will be the subject of the paper to be read by Charles P. Watson of Novograph Film Corporation.

A talk on the "Commercial Applications of the High Intensity Arc" will be given by A. D. Cameron of the General Electric Company. C. A. B. Halvorson is going to demonstrate a "Point Source of Light." One of the most interesting events on the program will be a demonstration of pictures which C. Francis Jenkins has taken with his high speed camera at the rate of 1,500 per second.

Following is the synopsis of a paper on optical glass which will be read at the convention by H. N. Ott of the Spencer Lens Co.:

The glass used in lenses of the early times was glass selected from the regular commercial glass. Until Abbe's time in the early eighties no special attention was devoted to the making of optical

H. A. Campe, president of the Society of Motion Picture Engineers

glasses for their specific purposes. From that time on very careful consideration has been given to producing varieties of glasses for different purposes and to perfecting these glasses in regard to homogencity and freedom from striae, flaws and stones.

With the exception of a little optical glass made in 1893 no optical glass was made in this country before the war. Some experimental work was seriously taken up in 1912 which resulted in a little glass of indifferent quality. This production was improved from that time to 1917.

It was only after the problem was seriously taken up by the Geophysical Laboratory of the Carnegie Institution and by the Bureau of Standards that any real progress was made. This was the beginning of a development which in three years has permitted us to make glass equal to the European product—and in some instances better—they have been at work on the problem for forty years. Part of the credit for this progress is due also to firms which co-operated with the scientific institutions just mentioned, viz, The Bausch-Lomb Optical Co., The Keuffel & Esser Co., The Pittsburgh Plate Glass Co. and The Spencer Lens Co.

Optical glass is now being produced this country in variety and quality ful equal to the products of all the Europe producers. We have found domest clays for the pots and sand for the gla equal to any, and are making chemica of equal purity.

All optical glass is made in pots. most instances where the high grade gla for critical lenses is concerned the gla is allowed to cool in the pot, and the p broken to secure the glass after it is co

These pots are pre-heated for sever days to gradually bring them up to t temperature necessary for the furnac After the glass is made in the furna the pot is removed to one of the pre-hea ing furnaces which has heated up anoth pot; then pot and furnace are allowed cool gradually for several days.

The "batch" is gradually filled in the pot after it has been placed in t large furnace. After it is in a fluid co dition the mass is carefully stirred, t stirring diminishing as the glass is som what cooled preparatory to removing from the furnace.

When the pot of glass is cool the wal of the pot are broken away from t glass and the chunks of glass of varyi sizes are carefully examined for any i perfections. If the chunks are too lar for the purpose, they are broken, ca being taken to break away any parts wi flaws. The refuse glass is thrown awa or remelted.

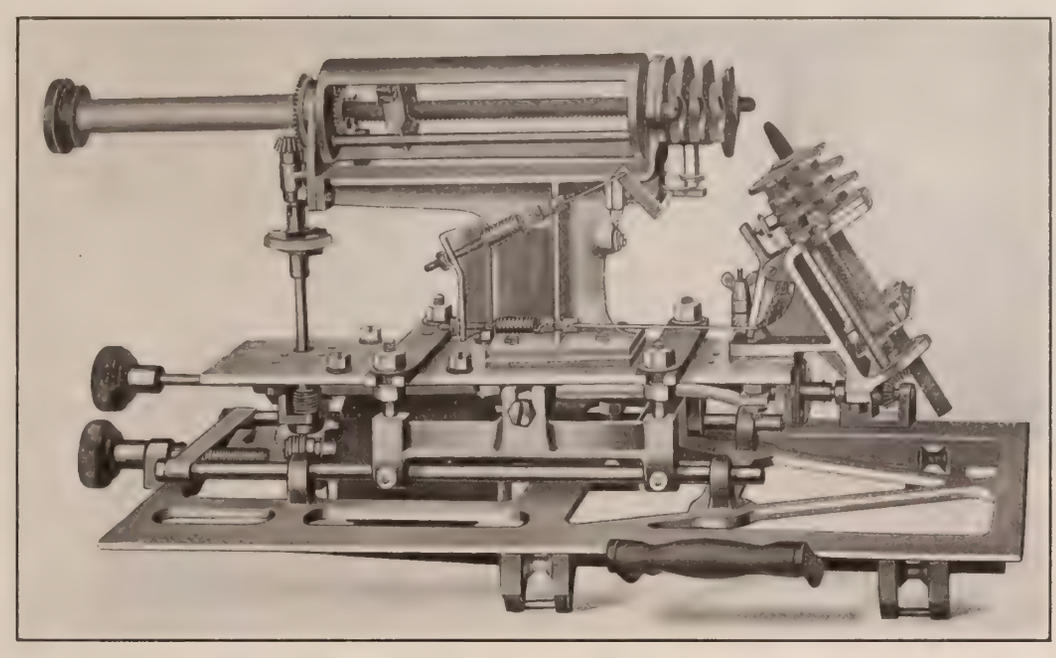
After the chunks are prepared they a gradually brought up to a heat where th are plastic. The mass is then molde to a rectangular slab, two opposite edg of which are polished for more caref and critical inspection. This polishing done after the slabs have been careful annealed in cooling. If no imperfectio are present the glass is ready for the ma ket. These slabe are used for maki small lenses.

If large lenses, such as telescope lens of the refracting type are involved, t process is the same except that great care and longer periods of annealing a necessary because of the greater mas It is necessary to start with a mass lar enough so that after removing the i perfections, there is still enough in o piece to make the lens blank. Ma times several moldings and annealin are necessary to get finished disc fr from flaws.

Where reflectors for large reflecti telescopes are wanted the glass is pour from the pot into a circular mold of t

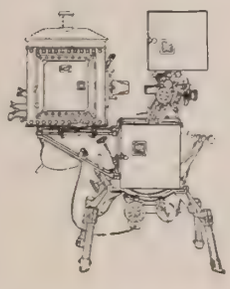
(Continued on page 2034)

Progress and Prosperity
DEPEND UPON POWER'S



Power's G. E. Lamp

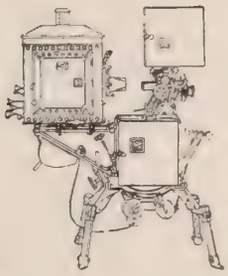
Is Producing the Splendid Projection at the Apollo, 42d Street, New York



"THE PROJECTION AT THE APOLLO IS PERFECTION"

ARTHUR JAMES

Editor Moving Picture World



Exhibitors Should Compare Their Present Projection With Results Secured Thru Using Power's Projectors and Power's G. E. Lamp

BETTER PROJECTION MEANS BETTER BUSINESS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Show Window of the Washington Theatre Supply Co.

Dressner a Successful Distributor

When the motion picture theatre owners held their convention in Washington last spring, the local owners, as hosts, looked about for the most efficient and amiable master of ceremonies the city could provide, and "Abe" Dressner was the man selected. The success of many of the details which contributed to the entertainment of those who attended the convention was largely due to the efforts of "Abe" and in business he brings to bear the same qualifications which make him a success as a master of ceremonies. "Abe" Dressner is president of the Washington Theatre Supply Company, Washington, D. C., distributors of Power's Projectors for the District of Columbia, Maryland, Virginia and part of West Virginia. A photograph of the new store of the Washington Theatre Supply Company is shown on this page and this is further evidence of the success of the company since becoming distributors of Power's products.

Meeting to Be Bigger and Better

(*Continued from page* 2032)

desired size. The mold full of glass is then put in a large annealing oven and very gradually cooled. A period of six weeks' cooling is necessary for large discs of this kind. Indeed, the same is true in regard to the large discs for the refracting telescopes.

Following is the synopsis of a paper entitled "Testing and Maintaining Photographic Quality of Cinematographic Emulsions," which will be read by Dr. A. B. Hitchins o fthe Ansco Company: Emulsions; their production; influence of character of emulsion; the measurement of emulsion speed and quality; methods of standardizing and factory control; the character of emulsions, both negative and positive, for moving picture work; description and explanation of the terms and methods used in sensitometry; the measurement of color sensitiveness; methods of expression and recording graphically the photographic quality of emulsions; the influence of developers; illustrations of all the instruments used for the general determination and control of emulsions.

Those interested in securing membership in the Society of Motion Picture Engineers can secure application blanks from A. C. Roebuck, chairman of the membership committee, care of the Enterprise Optical Mfg. Co., 564 West Randolph Street, Chicago, Ill.; A. F. Victor, secretary, 50 West Sixty-seventh Street, New York City, or from H. A. Camp, president, 5550 Raleigh street, Pittsburgh, Pa.

New Booth an Ad for Theatre

An attractive ticket booth which is ornamental and inviting, makes the patron feel like he is spending his money wisely when he purchases tickets for admission to the theatre and confident that he will be well repaid for time and money he is spending in high grade amusements, has been placed on the market by the National Plastic Relief Co.

This much has been assured him by the fact that the exhibitor has been careful i selecting his ticket booth; which is fairly good proof that his class of entei tainment has also been given careful cor sideration.

The octagon-shaped ticket booth shown in the illustration, is of a characte individual; in the designing of this booth the manufacturers have taken into con sideration three principal factors, namel —neatness, attractiveness and inexpen siveness. All of which are of vital impor tance to the exhibitor.

The ticket booth, being the gateway t your theatre interior, must be of beauti ful design and inviting appearance. Thi booth is nine feet nine inches high ove all and four feet three inches wide, i constructed of best grade lumber, orna mented with plastic relief ornaments, with a composition dome. The dome has a six inch diameter opal glass globe at top which is wired for illumination at night There are twentyfour light sockets in cor nice at top of booth outside, and on inside there are light sockets at top of each of the octagon corners, one socket over ticket-seller, one in center of ceiling, and one at bottom on each side of ticket-seller, two feet from floor, three feet apart for ticket-selling machine and electric heater.

The circle top ticket window is glazed with polished plate glass, and has a three-inch diameter speak hole and curved top money opening. In front of the plate glass is an ornamental brass grille, hinged to swing out. Money shelf is of marble. Door in rear of booth is equipped with hinges and lock, and is glazed with best quality double strength window glass, as are also all windows, except ticket window. The ten-inch marble bottom base is cut to conform to the lobby floor slope.

Here is a ticket booth that adds to the appearance of any theatre entrance

A New Booklet on a New Subject

"The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen"

Prepared by the Kodak Research Laboratory
Published by the Eastman Kodak Company

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter –a program for example—can be read without eye-strain even while the picture is on the screen.

The booklet is free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Interior of the latest theatre of the Adam Brothers

Lobby of the Newark theatre on the opening night

Adams Brothers Add Another House to Chain with Reopening of Newark

Peter A. and Adam A. Adams Now Own Movie Theatres in Jersey City, Newark, Paterson and Passaic

The latest venture into the motion picture theatre game of Peter A. and Adam A. Adams, of Paterson, N. J., was the reopening of the Newark theatre, Newark, N. J., under their management. The theatre was built by the Minor interests, but later passed to Spiegel. The present managers control houses in Passaic, Jersey City and Paterson. The house was recently opened with the Paramount picture, "The Great Moment." Harry A. Finter, a showman of twenty-seven years' experience, will manage the house. A twenty-five piece orchestra will be conducted by Leopold Freudberg.

The theatre has a capacity of about two thousand people. The main auditoriu is finished in marble and red silk tape try, with lights throughout to harmoniz with the color scheme of the tapestry o the house. The stage settings are mad entirely of silks, stains and plush. Th predominating color of the stage settin is gray and rose, with backing of ric blue. The main picture curtain is a gold en hue.

The projection room is equipped wit Simplex machines, General Electric mo tor generator sets and transverters. A re viewing room, where pictures are alway looked over before their showing, is simi larly equipped.

Open Remodeled Fremont House

The old Fremont Opera House, practically rebuilt during the summer, was reopened during the week of September 18-24, much to the gratification of the approximately 12,500 inhabitants of the city of Fremont, Ohio, and the nearly if not quite 20,000 dwellers of the country outlying.

While the theatre will offer high class road attractions whenever available, it will specialize in motion pictures, and will be open every afternoon and evening, Sunday included.

Having a big asset in a First National sub-franchise, the management has been able to present First National attractions at frequent intervals and will continue so doing right along.

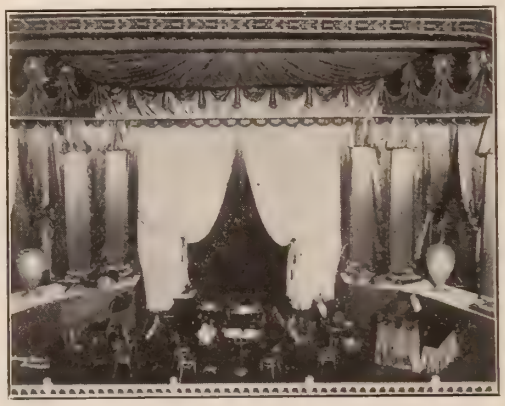
The theatre is owned by A. H. Jackson of Fremont, former member of Congress from the Thirteenth Ohio district, made famous by ex-Mayor Brand Whitlock of Toledo, Ohio, now and for some time past United States Minister to Belgium, in his novel, "The Thirteenth District."

Carl F. Miller, one of the best known theatre managers in Ohio, continues in a managerial capacity, with Frank Hudson as stage manager, and Prof. Charles Weiderhold in charge of the orchestra which will play pictures, presenting prologues every now and then, as well as road attractions.

Hudson has been the theatre's stage manager since 1891.

Hollywood to Have Another

A motion picture theatre to cost $262,000 will be built on the corner of Las Palmas and Hollywood Boulevard, Hollywood, Cal., by the Citizens Trust and Savings Bank of that city, according to a building permit secured.



Stage and settings of Newark are of satin, silks and plush

Claim to Have Exclusive Patents

Following the publication, a few weeks ago, of a news item telling of the installation of a vacant seat indicating system in a western theatre, a letter was received from the Guerin theatre Seating System. The Guerin company stated that they were the only vacant seat indicating system that held patents allowing the reproduction of the seating arrangement on an indicator board. A few weeks ago the News published a detailed description of the Guerin Vacant Seat Indicating System.

H. V. Winn with De Vry Corporation

Homer V. Winn, veteran advertising and sales promotion man, is now sales director of the DeVry Corporation, Chicago manufacturers of the DeVry portable motion picture projection machine.

Romain J. Waymel, who was Mr Winn's assistant for some time, is the new DeVry advertising and sales promotion manager.

Mr. Winn was formerly with the Aldred & Winn Advertising Agency of Indianapolis and for five years was with the Maxwell-Chalmers sales organization.

Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

Arco Wand Truck Vacuum Cleaner

Hundreds of small and large theatres adopted ARCO WAND TRUCK VACUUM CLEANERS with a *very noticeable saving in time, labor and cost.*

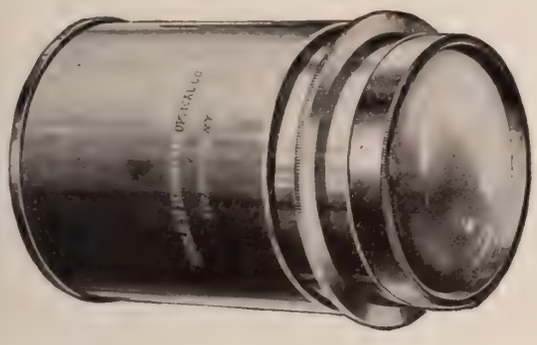
Many of these theatres were already equipped with permanent vacuum cleaning systems, but ARCO WAND TRUCKS used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

Get This Booklet on Cost!

Our booklet "Lowering the High Cost of Cleaning" gives specific examples of the saving. This book should be read by every progressive theatre manager. Send for a copy and get the latest information on thorough cleaning by the dustless, noiseless, economical method.

AMERICAN RADIATOR COMPANY

816-820 S. Michigan Avenue, Chicago
Sales Branches and Showrooms in all large cities
Makers of the famous IDEAL Boilers and AMERICAN Radiators



Gundlach Projection Lenses

will be the standard equipment of the new model Motiograph Machines made by the Enterprise Optical Mfg. Co.

This is a voluntary recognition of the superior quality of Gundlach Projection Lenses which insure a perfect picture on the screen.

Send for booklet of information

ITS ALL IN THE LENS

GUNDLACH-MANHATTAN OPTICAL CO.
853 Clinton Ave., So., Rochester, N. Y.

Improving the design of picture houses

TO know what a moving picture house needs, it is necessary to have built many theatres.

Since moving picture houses began, we have been planning them. One hundred successful theatres planned and structurally designed by us, prove our skill. Our experience is your insurance.

Hoffman-Henon Co., Inc.

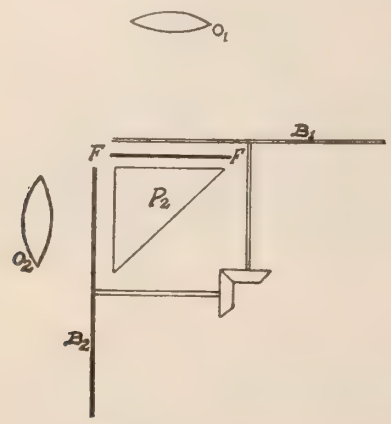
Architects and Engineers

Finance Building Philadelphia, Pa.

New Motion Picture Camera

(*Continued from page* 2030)

the film from the front, O_2 lightens it through the prism from the rear. In front of and behind the film blinders are put up. Of course, it is also possible to blind in the usual way in front of the objectives.



Sketch No. 1

The pictures of the two objectives are now side by side as seen in Sketch No. 2. In this way it is possible for the actor to see his vision and harmonize his actions with that of the vision during the photographing of the set, a feat which could not be done in the past. The numerous possibilities of this attachment would lengthen this article inordinately, still an expert can readily see its possibilities, as for instance, by the use of objectives with different focal distance. It will only be mentioned that this arrangement gives no loss in light and that it is possible by changing the two rotating blinders to reach whatever light intensity is desired.

As the Superimposed Picture Attachment can be removed, it is only on the camera in case of necessity and does not disturb the apparatus when in ordinary use.

Objective Mounting.

As already mentioned, the objectives are mounted in a holder, which is fixed to the picture glass plate and the objectives can be changed in the holder. The objective is located in the interior of the apparatus. The front door of the camera is provided with a ring in which the blinders and the tube for long focal distances can be attached. The movement for the exact focus and the iris blinder for the objective is operated from the rear of the camera by the levers S and I which move over registering dials.

Rotation Locking Device.

The rotation locking device has an opening of 170° which can be diminished during the photographing to 0°. This device is operated by means of the lever R on the back of the camera. The possibility of increasing or diminishing the opening during the operation of the camera makes it possible to blind as much as wanted beyond the limits of the iris blinder. (See Fig. 4.)

Snatcher.

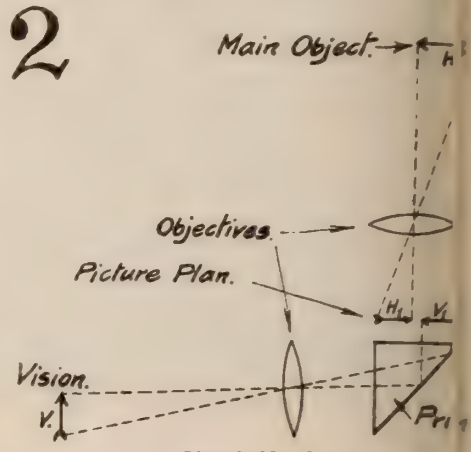
The snatcher is quite a new arrangement. It works simultaneously over and under the picture glass and in such a way that when the handle of the crank is moved forward only the lower part operates and when the machine is reversed only the upper part works. In this way, the film roll will only be drawn ahead but never pushed by either a reverse movement or a forward movement. As the roll is an element only for tension this means a great advantage.

Corridor.

The corridor is made of steel and c be removed with the picture glass pl as a unit. The cleaning thereof is that reason very easy. The film is l through the corridor by means of t springs and pressed against the pict glass plate by a frame of German silv

Caché.

A caché arrangement is placed bef



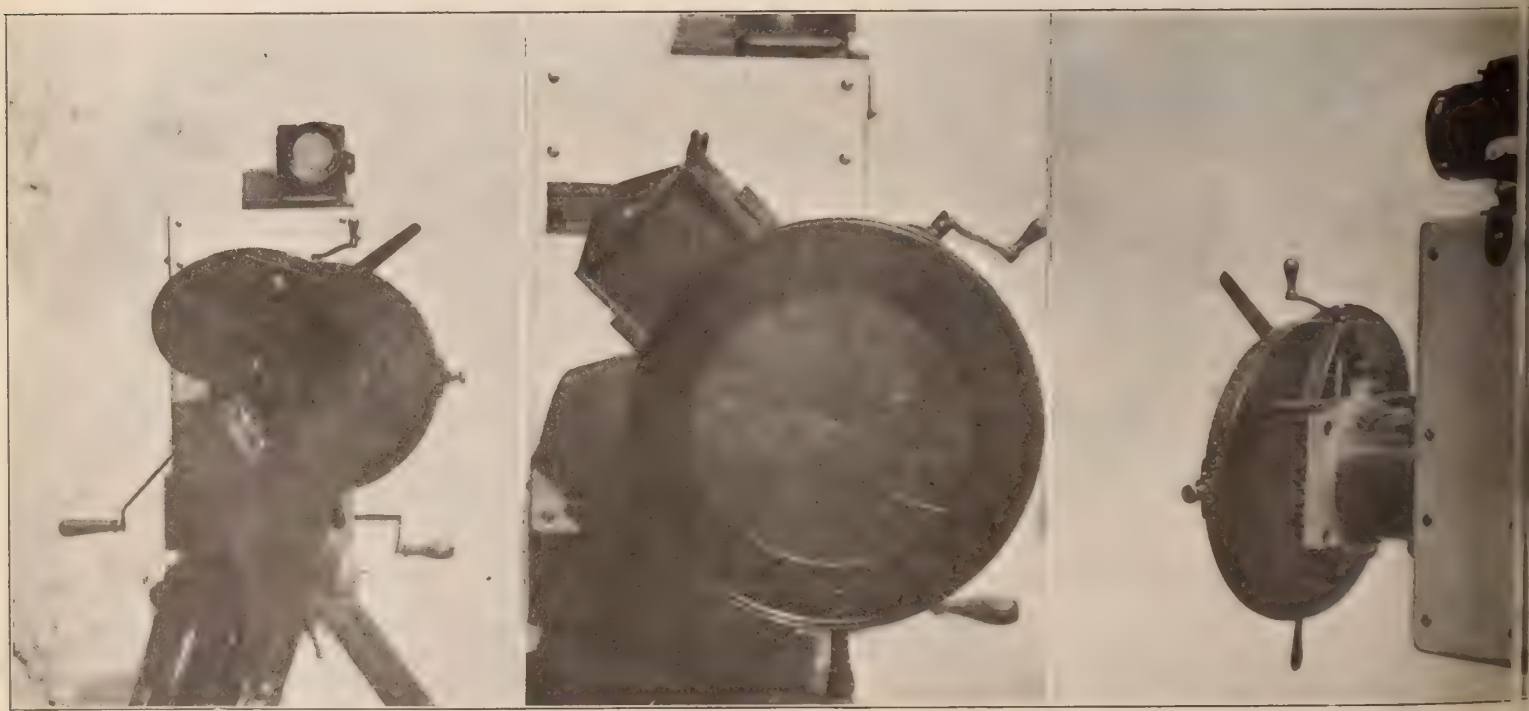
Sketch No. 2

the picture glass plate. This device ma is possible to locate vignettes from the o side without opening the apparatus. universal vignette makes unnecessary placement of a black film, and this vigne can be given any form by cutting it w a knife.

Holders.

The holders are moved by a friction rangement. Their angle of change c trolled by a double-catch lever wh works forward as well as backward. film runs entirely over metal rolls, dispe ing with the use of velvet.

(*Continued on page* 2044)



The first photo shows the front view of the iris opened with novel curtain arrangement. The middle illustration is a view of the camera with ***closed. The third is a side view showing complete mask box and iris equipment***

The

"RAVEN-HAFTONE"

Has Solved the Screen Problems in These New York Theatres:

"CAPITOL"
"SHERIDAN"
"CENTRAL"
"BELMONT"
"44TH STREET"
"LAFAYETTE"
"PLAZA"
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The "RAVEN-HAFTONE" May Solve Your Screen Problems

and other important Motion Picture Houses throughout the country

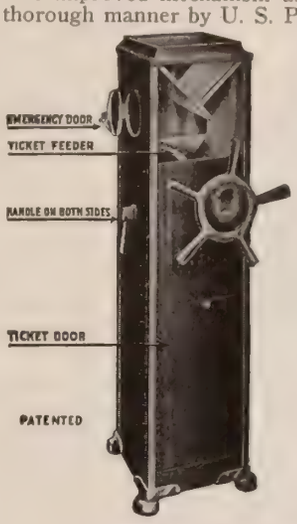
RAVEN SCREEN CORPORATION
One Hundred Sixty-Five Broadway, New York

FAIR WARNING!!

THEATRE OWNERS ARE HEREBY WARNED AGAINST THE USE OF IMITATIONS OF THE ORIGINAL

PATENTED NEWMAN TICKET CHOPPER

The improved mechanism used in our machine is covered in a thorough manner by U. S. Patent No. 1194771, granted Aug. 15, 1916. Under the law *manufacturers, dealers and purchasers* are liable to prosecution.



Our rights have been infringed upon and we are planning to take action at once.

THE NEWMAN TICKET CHOPPER

is the only mutilator which can be positively guaranteed to:

1. Cancel each and every ticket effectively.

2. Perform its work without clogging.

FOR YOUR PROTECTION PURCHASE
THE GENUINE NEWMAN CHOPPER

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HALLBERG "4 in 1" MAZDA REGULATORS

AND SAVE PROJECTOR LAMPS

THEY CONSERVE THE FILAMENT—
BY LIMITING THE INITIAL CURRENT RUSH
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CURRENT to CORRECT INITIAL VALUE for each new lamp, and you can use the MORE EFFICIENT LOW VOLTAGE PROJECTION LAMP; namely 25 to 30 volts; 20 to 30 amperes.

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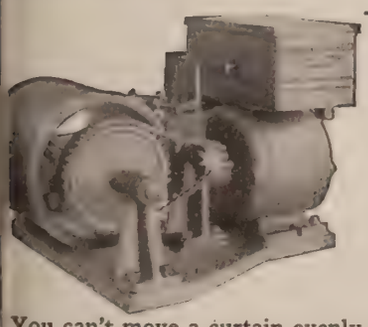

It's Noiseless.
It's Positive.
It's Foolproof.
It's Economical.
It's Creating Satisfied Customers Throughout the United States.
Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.
You need a proper track whether you have a machine or not. We make the proper track.

E. J. Vallen Electrical Co.
85 So. Canal St. — Akron, Ohio

CLEARANCE

OF USED MOTION CAMERAS

Here's your opportunity to buy a "trade-in" slightly used, but perfect, Motion Camera at real money saving.
The entire summer accumulation for immediate clearance.
400 ft. capacity Pathe Inside Magazine Professional, 50 M. M. Carl Zeiss F:3.5 lens, 8 magazines and carrying case, Precision pan and tilt tripod, trick crank attachment. Outfit is absolutely perfect and a wonderful buy complete at $495.00.
400 ft. capacity, slightly used, Liberty War Model Universal, 50 M. M. Tessar F:3.5, inside magazines, carrying case and slightly used pan and tilt tripod. A snap at $375.00.
200 ft. capacity, slightly used Universal, 50 M. M. B. & L. Tessar F: 3.5 lens, has regular and trick crank, forward and reverse take up, etc., all adjustments, complete with 4 magazines at $160.00.
400 ft. Prevost Outside Magazine, 50 M. M. F:3.5 Krauss Zeiss Tessar lens, a thoroughly professional machine, complete with 4 magazines, well worth $700.00. Special, $225.00.
Always bargains in Lights, Printers, Telephoto lenses. Carl Zeiss Tessars all sizes at 10% discount. Write, Wire or Call.

BASS CAMERA COMPANY
Charles Bass, Pres.
Dept. 111, 109 N. Dearborn St., Chicago, Ill.
ONLY ONE OF EACH—WIRE YOUR ORDER

Kliegl Bros. Move Into New House

Kliegl Brothers-Universal Electrical Stage Lighting Co., one of the country's oldest and largest manufacturers of electrical stage and studio lighting apparatus, electrical and mechanical stage effects and accessories for the theatre and motion picture studio, have removed from 240 West 50th street, into their own new quarters, at 321 West 50th street, in the centre of the theatrical district.

The building itself just completed, is 57 x 100, four stories high, and basement, with an aggregate floor space of 22,821 square feet, and the entire building will be used by this aggressive and successful firm.

More and new machinery has been added to their plant, better enabling them to take care of their increasing volume of business, with speed and dispatch, and gives them one of the finest and most modern plants of its kind, equipped for handling small and large assignments.

Twenty-five years of endeavor in the invention, design and manufacture of their product has built the business where it stands today, recognized as among the leaders of stage and studio lighting apparatus and electric effects.

Business was first conducted in the old Star theatre building, Broadway and 13th street. When the theatre was demolished, they moved to corner of Broadway and 39th street. An incident is recalled when crowds gathered in the neighborhood to witness a snow storm in July, and curiosity over the apparent phenomenon was satisfied after learning that a demonstration was being conducted showing a "Kliegl" Electrical "Snow Storm" Effect. Expansion of business at that stand made it necessary to seek larger accommodations, and they moved to 240 West 50th street. After several years of successful business, plans were visualized for a building of their own, materialized their present location.

The average layman little realizes wh great importance effective stage and the tre lighting is to the success of moti picture and theatrical productions, yet t success of most productions is largely pendent on proper and effective illumi tion, and Kliegl Bros. have contributed large degree.

Specialists in the art, the same super type of service will be maintained in th new plant—only, in a larger sense a with greater speed, prepared to equ a stage completely.

The new home of Kliegl Bros., Universal Electric Stage Lighting Co.

With the Movies in New York

The Abbott theatre, Buffalo, will open September 24 after being closed several months. Parties from Penns vania are interested in the east side neig borhood house.

Charlie Reiner has closed the Gra theatre in Block Rock section of Buffa Bad business is the reason. Mr. Rein declares that if business is not better wh he re-opens in a month or so, he will turn to his vaudeville.

The Academy theatre, Buffalo, a li in one of the burlesque chains during t week, is showing pictures on Sunday t der the direction of James Bailey, ma ager of Keith's theatre, Buffalo.

The Cazenovia, Buffalo, managed Charles Lembke, is now running but t nights a week. Business conditions to blame, Mr. Lembke says.

James Cardina, proprietor and mana of the Kensington theatre, Buffalo, a nounces that he will build a new neighb hood house, to cost $100,000, at Bai and Kensington avenues, in the Qu City of the Lakes.

Harold P. Dygert, owner of a chain houses in East Rochester, Fairport a Newark, N. Y., has purchased the Cl building in South Main street, Fairp and will enlarge the present edifice house a modern theatre. The sale w made through a Fairport realty firm Mr. Dygert was given immediate poss sion. According to the proposed plans well equipped, ground floor theatre be constructed of fire-proof material. auditorium will be reached by means o glass arcade, 12 feet in width, extend through the center of the building fo distance of 60 feet, at which point it open out into the theatre lobby. The sto on either side of this arcade will have trances opening directly to it. The theatre will have a width of 40 feet will be 130 feet deep. It will be equip with a new pipe organ, commodious st modern projection machines and la and comfortable leather seats. The pacity will be 800. The interior dec tion scheme will be blue and gold. Dygert is one of the best known exhibit in western New York.

The New Pantages theatre, Hamil Ont., will open September 26 with el orate ceremonies.—TAYLOR.

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Warner Brothers Erect House in Home Town as a Tribute of Devotion to Father

Build Theatre in Niles, Ohio, in Place Where They Made Their Start — Present It to Benj. Warner

When the Warner Theatre was erected recently at Niles, Ohio, on the site of the old Opera House that had been burned down the year before, citizens of that town saw only a modern theatre, embracing the latest refinements and innovations designed for refined entertainment and the comfort of its patrons, not knowing that the walls of the house stood as a monument and tribute of filial devotion—that of the five Warner brothers for their father, Benjamin Warner.

The Warner "boys" received their start in Niles—the first exhibition of moving pictures in that town being given by Albert Warner. But although they went forth into commercial fields, Niles always remained the center of their thoughts.

Some time ago the theatre of which their father, Benjamin Warner, was manager, burned to the ground, and caused the sons to come to the decision to erect on the spot a temple of the motion picture art which would stand as a tribute to the parents whose love and devotion have given them the strength to fight the battles of life, and also as a mark of gratitude to the community which had given them their start in business.

In this house will be shown for the first time all the productions bearing the name of Warner—and on the opening night every foot of film that was flashed on the screen was a Warner product. Thus the whole project was Warner—the house conceived, executed and financed by them —and all the attractions bearing the names of the Warners—Harry M., Albert, Jack L., David and Samuel L. Warner.

The structure of the theatre itself is unique in many respects. It is built with a seating capacity of nine hundred, and is arranged so that at any time it appears to be needed a balcony can be placed in, bringing the number of seats in the house up to fifteen hundred.

The projection room of the Warner Theatre is the largest in the city of Niles. It is eight feet deep and extends the whole of the 54 foot width of the house. A battery of two Simplex machines projects the pictures 120 feet to the screen.

A special system designed by the architect of the theatre keeps the house cooled by air. A large organ was installed in order to present musical numbers that would be equal to the high class of f presented. The seats in the theatre all upholstered with leather, and are signed principally for the comfort of patron. All the comfort facilities ar the type of which metropolitan ho would be proud. The citizens of N should be well pleased with the War for the modern house which they built for that town.

The pictures presented on the ope night were the feature, "Why Leave Home," the jungle produc "Miracles of the Jungle," and a con number featuring the Warner Monty Banks.

Plan Theatre for Lak Placid

It is planned to erect a house at I Placid, N. Y., to seat 1,200 people. theatre will be located on Main street. enterprise is backed by the Adiron Theatre Corporation, the board of d tors of which is composed of the fol ing: Noel Feldstein, F. S. Leonard, liam P. Ryan and John F. White.

Install Bairds

The Maryland Casualty Company recently installed Baird projectors in home office in Baltimore, Md., thro J. F. Dusman, special representative.

istributors Increase Sales Force

Charles D. Peck is the latest addition the sales force of the Yale Theatre pply Company, Seventeenth and Main reets, Kansas City, Missouri, one of the gest and most successful equipment uses in the West, and incidentally ex- sive distributors of Simplex Projectors l other Simplex products for the States Oklahoma, Kansas, Western Missouri l Northwestern Arkansas.

Mr. Peck comes to the Yale Theatre pply from Wichita, Kansas, having t recently severed his connection with Peerless Amusement Company of that .

As chief projectionist for the Peerless nusement Company he had direct me- nical supervision over all the projec- n equipment in the many theatres op- ted by this company, and he comes to new position with a wealth of knowl- ge concerning the Simplex gained ough his experience with Simplex Pro- tors formerly under his care.

His long and varied experience with jection problems, his pleasing person- y and willingness to extend himself t a little farther beyond what is usual- expected from a salesman in serving customers, is pretty certain indication t the acquaintance of Mr. Peck will ve profitable to those Exhibitors and jectionists he comes in contact with ing his travels.

Peck's experience as a projectionist dates back to 1905 when he secured his

Charles D. Peck, who recently joined the sales force of the Yale Theatre Supply Co., Kansas City

first position as an "operator" at the old Wonderland Park in Wichita.

Theatre for West Asheville, N. C.

Construction work on a new motion picture theatre for West Asheville, N. C., will be started within sixty days and the structure will be ready for occupancy before February 1. The building will be erected by J. H. Buckner, directly opposite the West Asheville postoffice on the Haywood Road. It will be occupied by a first-class motion picture theatre operated by M. Roth, of Spartanburg, S. C.

The structure will be of tile and brick and will be two stories in height, thirty by one hundred feet. A large basement for supplies will be included in the plans. A spacious balcony will be erected for colored patrons.

West Asheville is now without a theatre, but hundreds of residents have joined in the request that an adequate motion picture theatre be built. The remarkable growth of this suburb of Asheville has resulted in Mr. Buckner's decision to erect a modern house for the town.

M. Roth is a successful theatre man of Spartanburg, S. C., where he operates two motion picture theatres.—*Keeney.*

Start Construction of Omaha House

Construction of a new motion picture theatre in Omaha is far under way by the World Realty Company, operatives of the Sun, Moon and Muse theatres in that city. Location of the theatre is at fifteenth and Douglas streets. Steel for the structure arrived in Omaha last week and work is rapidly being pushed to complete the building by spring. The name of the theatre has been announced.—*Kennebeck.*

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Convention Dates Are Changed

Due to the fact that the convention of the Society of Illuminating Engineers at Rochester was the same dates as the Society of Motion Picture Engineers, the dates for the Society of Motion Picture Engineers convention have been changed to October 31, November 1, 2 and 3. It will be held in the Hotel Statler in Buffalo on these dates.

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New Motion Picture Camera

(*Continued from page* 2038)

PICTURE COUNTER.

The rear of the camera is provided with all necessary levers and handles. A recorder shows the number of meters of film used, while another recorder (Y) shows the revolutions and number of pictures. These recorders embody features which will be welcomed by operators. During the work it is often necessary to locate a certain picture on the film roll. With the commonly used picture counter it was impossible to immediately locate the picture by means of the mark on the counter when moving at a speed of 16 pictures per second.

The picture counter on this apparatus has a stop arrangement which is operated by a lever. At the desired moment the indicator is stopped and the reading can follow in peace. When released, after taking the reading, the indicator will move forward to the place at which it would have been had it been permitted to operate uninterrupted. This arrangement makes it possible to exactly locate a definite picture, which for double or repeated re-photographing is of great importance.

CRANK.

The crank can be placed in either of two openings, G1 and G2 on the right side of the camera. Its position can be fixed by means of a small set screw. Again it is worth while to call attention to the low position of the crank handle which tends to stabilize the camera more firmly on its support.

All rights for the manufacture of this camera in the United States, Great Britain and the British Colonies are controlled by Hjalmar E. Skougar, a consulting industrial engineer, New York City.

Erecting Long Island House

A theatre is being erected at Hempstead, L. I., by the Rivoli Theatre Corporation. The house will have a capacity of 1,725 and will cost about $250,000.

Lady Exhibitor to Have Second House

Mrs. R. Graham, Vancouver, B. C.'s lady exhibitor, has enjoyed decided success in her work as the manager of a moving picture theatre. For several years, she has leased and managed the Star theatre in the East End of the city, but she has arranged to erect a brand new theatre of her own, across the street from the present house. The new theatre is to be ready for occupancy on November 1.—GLADISH.

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Million Dollar House f Worcester

A theatre at Worcester, Mass., to h 3,200 people, to cost $1,000,000 is plan by the Paramount Realty Co., the pr dent of which is Abraham Goodside Portland, Me. The Paramount Re Co. has closed a lease for 41 years property at Main, Mechanic and Norw Streets, Worcester. Mr. Goodside h theatrical enterprises in Portland Springfield.

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Feature Subjects of Short Length

"Hot But Healthy"
(Star Comedy-Universal)

HIS is a sort of mild burlesque of the customary hot time that the traveler may expect if he crosses the Rio Grande into Mexico. Roach, the featured comedian, has traveled the lowest berth of a freight train—down ng the trusses of a car. Arriving at the er he succeeds in crossing over and imiately falls in love with a senorita. This rs her serenader who turns the tramp over he police. He is being led to jail but ipating the hangman's noose or a misspent eating hot tamales he sprinkles a box of et tacks over the ground as he walks. And barefooted greasers are forced to release prisoner in order to extract the tacks from painful extremities.

the American returns to the senorita and s with her. He is followed by the police. result is a race develops as to which party reach the boundary post. It may interest to know that the boundary post is seem- endowed with life. For it starts a race self. However the American and his dark y outdistance the Mexicans and are safely ied. A fair comedy which carries enough olery to please the average patron.—th One Reel.—*LAURENCE REID.*

"A Little Love Nest"
(Prizma)

TRULY appealing number is this dainty tribute to bird romance as presented by na. The color process is vividly brought n the foilage of the tiny warblers that sing songs and build their tiny nests. A series se-ups brings them in communion with pectator. Some of the feathered romancers red beaks and they might belong to the bird specie. A tender touch is the shot of l fancier—a quaint clay modeler, who, in pare time, is moulding safe and snug homes is feathered friends. The tiny edifices are oned after the style of flower-pots and otter at his task arouses the deepest thy. One instinctively feels that here is a who has absorbed some of the divine poetry The number accompanied by the "Love " song from "Mary" makes an attractive horoughly appealing prologue for any pho- feature which revolves around youth, and springtime.—Length One Reel.—*RENCE REID.*

"Baseball"
an Ollendorff Sketchograff—Educational)

RE is a very timely little sketch conceived nd executed by Julian Ollendorff which the heroes of the day—now that the Series approaches. Figures of baseball's g luminaries—McGraw, Huggins, Babe Jennings, John Evers, and a host of are shown in cartoon form—with and t hirsute adornment. The sketcher has a leaf from Marcus in revealing just how difference a few hairs make.

you imagine Babe Ruth with side-whisk- the vintage of 1850? He is a combina- f Santa Claus and a bearded sage of ity. And the sight of him is surely to e laughter. Scenes are flashed of some league park—with the players taking batting practice and tossing the lil' ol' apple about. And these photographs are interspersed with animated work, the combination proving good entertainment at this time or any other time. Certainly the sketch is a short subject of much appeal. The Rialto crowd liked it.—One Reel. —*LAURENCE REID.*

"Put and Take"
(Hallroom Boys Comedy—Federated)

THE lil' ol' put-and-take top serves as the idea behind the latest Hallroom Boys comedy featuring Sid Smith. Which is to say that the piece is strictly up-to-date, even though there are lengthy stretches when there is scarcely a ripple of humor. The action opens in a brokerage office with the Hallroom boys cheating with the top. Indeed Percy has his pockets filled with fake tops which have "Take All" written on every side.

When the cheaters are discovered at their trickery the time-worn chase is taken up with all the characters running around aimlessly from one room to another. Finally Sid makes his escape and runs into a group of cops who neglect to pound the pavement or guide traffic because they also are spinning the lil' ol' top. Finally he is chased to a teetering board a-top a sky-scraper. The following incident presents him executing a balancing act before he loses his equilibrium and falls through space. A fairly pleasing comedy.—Length, 2 reels.—*LAURENCE REID.*

"Eve's Leaves"
(Sketchograph One-Reel—Released by Educational Exchanges, Inc.)

A SORT of fashion review, of unique nature. Has been a product of a stop motion camera, and some clever ideas of turning most anything into the figure of a woman, by a few strokes of the brush, are worked out. The sketches of clothes women have worn since the fig-leaves of Eve, are shown. They grow more amusing, as they come nearer to the years we can remember, the mutton leg sleeve, the straight front and habit back, etc., to the 1921 models, showing the short skirts. The future models indicate that abbreviated bathing suits, will rank among fashions in dresses. Most of these sketches are silhouettes, and decidedly entertaining. They are the work of Julian Ollendorff.—*LILLIAN GALE.*

"Screen Snapshots"—No. 10-F
(Federated)

FEDERATED introduces a few top-notchers in its latest "Screen Snapshots." Dorothy Phillips is observed flying via aeroplane from Los Angeles to San Francisco. When the machine reaches the latter city a landing is made on one of the streets in the wholesale district. Gilda Gray is shown at Long Beach showing how easy it is to shimmy when one has left the cold water, and when she fades out of the picture, the camera catches Gloria Swanson in New York buying a new and very sporty looking motor car. Ben Turpin and Ora Carew put over a mild burlesque in the following scene, which is followed by close-ups and long shots of Stroheim's picture, "Foolish Wives."—One reel.—*LAURENCE REID.*

Advance Feature Review

"Shadows of Conscience"
(Russell's Productions)

"SHADOWS OF CONSCIENCE," Russell's Productions first photoplay featuring Russell Simpson, has all the marks of a genuine state right success. It is a melodrama with western background rather than a western of the "shoot 'em up" variety, although a spectacular shooting and two ferocious and realistic man to man fights add action to the plot. Simpson has a role which fits him well and portrays the part of the hero excellently.

Unusually elaborate and expensive settings are used to give the story atmosphere and one of the most spectacular blizzards ever shot is a realistic feature of the production. Some magnificent and rugged scenic backgrounds also are seen and the photography is above the average.

The story of "Shadows of Conscience," which, by the way, should prove a good box-office title, concerns a man of rough exterior but kind heart, Jim Logan, who comes to Jackson Hole country in search of his sister, who had eloped and gone West with Wade Curry, who turns out to be a villainous proprietor of a frontier saloon and amusement hall. Confronted with his villainy, Curry attempts to shoot the brother, but kills Alice the sister, who threw herself between the fighting men. Curry accuses the stranger of the crime and stirs his friends to lynch him for the killing of a woman, and Logan, realizing his peril, holds off the crowd with his revolver and goes out into the raging blizzard carrying with him a child orphaned by Curry's gunmen, and whom Curry wished to retain in order to get the property left to the child by his father.

Ten years later we find Logan, a successful cattle rancher, in old California, and the orphan, a beautiful girl of eighteen. Some good comedy is injected here in the story where the hands on Logan's ranch go to escort the girl home from the convent, where she has been in school.

Curry also comes to the coast and accidentally hears of Logan and starts his machinations to ruin Logan and become guardian of the girl, whose estate he still covets. He finally procures the arrest of Logan on a warrant for the murder of Alice Curry in Jackson Hole Country, ten years before, which leads up to the big closing episode of the melodrama, where Logan, in the presence of a crowd of officials and ranchers, denounces Curry and so works on his feelings that Curry believes he sees the ghost of the woman he killed and collapses, leading to the vindication of Jim Logan.

The continuity throughout the photoplay is excellent and the suspense interest and constant action make it a moving melodrama which should be enjoyed in all classes of theatres.

The cast: Jim Logan, Russell Simpson; Wade Curry, Landers Stevens; Alice Curry, Barbara Tenant; Pedro, the halfbreed, W. Bradley Ward; Wesley Coburn, Nelson McDowell; Judson Craft, Ashley Cooper; Winnie Coburn, Ida McKenzie; Winifred Coburn, Gertrude Olmstead. Written by Francis Powers and John P. McCarthy. Directed by John P. McCarthy.—Length, 7 reels.—*L. H. MASON.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

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"The Star Reporter" (Billie Rhodes).....5
Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
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June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read).6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan).....5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince).....5800

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Tangled Trails.....2
The Stranger.....2
The Eagle Man.....2
The Golden Lure.....2
A Daughter of the Law.....2
The Outlaw's Revenge.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1

GEORGE H. DAVIS

The Heart of the North (Roy Stewart).....6
Isobel, or the Trail's End (House Peters-Jane Novak).6

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Fresh Heir.....
Snooky's Blue Monday.....
Snooky's Wild Oats.....
Ready to Serve.....
Just in Time.....

CHRISTIE COMEDIES

Let Me Explain.....
Southern Exposure.....
Sneakers.....
Short and Snappy.....
Red Hot Love.....
The Restless Sex.....
Scrappily Married.....
Man Versus Woman.....
Hey, Rube.....

HUDSON BAY TRAVEL SERIES

An Eskimotion.....
It's a Great Life—If.....
Hides—and Go Seek.....
A Tale of the Fur North.....

TORCHY COMEDIES

Torchy's Promotion.....
Crowning Torchy.....
Torchy's Big Lead.....
Torchy Mixes In.....
Torchy's Night Hood.....
Torchy's Double Triumph.....
Torchy Turns Cupid.....
Torchy's Millions.....

MERMAID COMEDIES

Sunless Sunday.....
The Greenhorn.....
Bang.....
Holy Smoke.....
Moonshine.....

SPECIALS

Polo—Slow Motion.....
Modern Centaurs.....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Babe Ruth—How He Knocks His Home Runs.....
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

Jogging Across Sawtooth.....
Hitting the Hot Spots.....
One Peek Was Plenty.....
The Red Trail's End.....
Hitting the High Shots.....
The Worst Was True.....
Putting Nature Next.....

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....
The Man Who Always Sat Down.....
Water Trails.....
The Will o' the Wisp.....
Voices of the Sea.....
The Business of Camping.....
The Isle of Desire.....

CHESTER SCREENICS

Old Moose Trails.....
New Wine in Old Bottles.....
Philippine Futurity—An Angle in Idaho.....
Buzz-z-z.....
From Deer to Dam.....
Sultans of the Sea—Getting a Toe Hold.....
No Hope for the Drys—Silver Silences.....
Then Company Came—Art Is Everything.....

VANITY COMEDIES

Spiking the Spooks.....
It's Your Move.....
Ninety Days or Life.....
How She Lied.....
Spooners.....
Rocking the Boat.....

GAYETY COMEDIES

Assault and Flattens.....
Standing Pat.....
Hero—Pro Tem.....
A Handy Husband.....

WORLD WANDERINGS

South Sea Magic.....
In Dutch.....

MISCELLANEOUS

Dixie.....
Golf—Slow Motion.....
Japanese Judo—Pedagogical.....

KINOGRAMS

Sundays and Thursdays.....

DRAMA

The Kick Back.....
The Big Idea.....

Release Information continued on page 2048

"DANGEROUS CURVE AHEAD"
(Goldwyn)

pert Hughes Scores Again With an Exceedingly Clever Domestic Comedy-Drama

HE author of "Scratch My Back" and "The Old Nest" has demonstrated again that he is quite in a class by himself when it comes to fashioning stories exploiting domestic themes. That he pos-s a marked versatility is evident when his latest opus, "Dangerous ve Ahead" is compared to the offerings mentioned above. He has ped from farce-comedy to the domestic hearth as it is found in the e of an elderly couple whose children have left the old nest with the ity of a born story teller. Now he takes up the expression of a young ried couple and has shown with remarkable insight, philosophy and or the inner working of the home—the thousand and one trifling in-nts of happy and quarrelsome domesticity.

d by exploiting these incidents to the utmost he has steered clear of trical entanglements except when he employs an arbitrary touch to t a dramatic climax. It is the sparkling humor which will fascinate picturegoer. And this note is brought forth with a running fire of ment—not in the shape of conversation but more in the trend of philo-ical satire. This "Dangerous Curve Ahead" is exceedingly human. in following the adventures of this average couple—watching the tiffs e breakfast table—the patching of the quarrel—the rearing of the lren—these are enough to send any audience into humorous appreciation.

Certainly the patrons of the Capitol in New York thoroughly enjoyed themselves. There is a verisimiltude about the story that made y witness feel an actual participant. And it is this ability to make patrons live his characters that makes Rupert Hughes touch the en springs of humanity a trifle better than his contemporaries.

me will argue that he has not been entirely convincing in showing the pt transition of the character of the wife. Dangerous curves are not ing the domestic road which she travels as much as Mr. Hughes d like to have us think. She has flirted in her youth and her impulses at direction are the basis of the quarrels. After a lapse of ten years wife has social aspirations which causes a dramatic climax. And the shows her being restored to her place in the home when she once es that a dying child might be saved through her presence at the de. This climax does not spoil the story. It is only a minor chord is satirical symphony which efferveses with delightful humor throughhe major portion of the action. The birth of the first child with the and strutting in the familiar pose is screamingly funny. Again the nce of the picture show is hilariously funny. The "midnight mar-" as Mr. Hughes calls the "walking the baby to sleep" and which ds the father stubbing his toes about the room is just one sample e extraordinary human treatment which marks the story as a whole. fairly scintillates with a complete array of lifelike incident. And the are exceptionally clever. The acting of Helene Chadwick as the Richard Dix as the husband, and Lefty Flynn as the danger man is as ssive of life as a human outlook can make it. The picture is perfectly d and staged.—Length, 7 reels.—*Laurence Reid.*

THE CAST

e Mabee.....Helene Chadwick
y Jones.....Richard Dix
Newton.....M. B. ("Lefty") Flynn
abee.....James Neill
Mabee.....Edythe Chapman
Noxon.....Kate Lester

By Rupert Hughes.
Scenario by Julien Josephson.
Directed by E. Mason Hopper.
Photographed by John Mescall.

PRESS NOTICE—STORY

notion picture that will strike home to many young American married couples Dangerous Curve Ahead," a Goldwyn feature, written by Rupert Hughes, comes to the _____ theatre next _____ for _____.
e Chadwick, called the "most photographed girl in America," has the prin-role. The story of the play concerns the early married life of a small town ho was the belle of her community before her marriage to an easy-going tically inclined husband. Inwardly chafing under the restraints imposed by res of the home, and the rearing of her two children, she seizes the oppor-to taste again of the butterfly life in society, while her husband is away siness.
she avoids the Dangerous Curve, and is brought to her senses by the illness little child, eagerly resuming the yoke of domesticity, is dramatically por-with wonderfully fine human expression—such as Rupert Hughes knows so ow to convey. The picture is splendidly acted and carries a strong flavor ma and keen suspense. It is a picture which serves a message and yet werfully compelling drama.

PROGRAM READER

highway of love is just one danger curve after another. Dangerous Curve . Did you ever go away on a long business trip and leave your wife behind? out! Dangerous Curve Ahead! If you take your work at the office more ly than the business of loving your wife—look out! Dangerous Curve

"AFTER THE SHOW"
(Wm. DeMille-Paramount)

Obvious Story of the Theatre; Fairly Pleasing

STORIES of the theatre may be divided like Gaul into three parts—those which feature an actress leaving the warm radiance of the footlights for the glow of the domestic hearth—those which revolve around the "little unknown" who gets a position in the chorus and climbs to the heights through sheer talent and perseverance, and those who get ahead through some unscrupulous manager or "angel," although they may be innocent of the methods which assure their success. "After the Show," William de Mille's newest contribution, is a variation of the latter idea because it carries another central figure other than the stage-struck girl—this figure being the poor, downtrodden doorkeeper.

Rita Weiman, the author, has made a likeable story from these characters, although the plot is familiar and easily anticipated. Really it is quite single-track in development for the interest rests with the extensive breath of sentiment and the pathos which surround the figures like a halo. In not a few places the story becomes quite sticky because of this emphasis of sweet sentiment. Charles Ogle stresses this element to the utmost by playing the doorkeeper with a deeply sympathetic attitude. The stage-struck girl has a difficult time reaching the inner office, but when the old man sees her he elects himself her guardian and sees to it that she is properly protected against all hazards. If she is hungry he takes her to a dairy lunch. If she needs shelter he gladly gives up his room and seeks less pretentious quarters. When the sentiment indicates that it has spent itself, the drama intrudes with the figure of the "angel."

Miss Weiman has departed from the usual angle which is to show a lustful manager disguised in sheep's clothing. The "angel" is a man-about-town, tainted with Wall Street money. He is young and assertive. Therefore the plot is convincing enough when he makes a play for the unsophisticated, but wholly charming girl. The call of romance is stronger than the call of protection and she responds and nearly flirts with danger before she is rescued by the old man. His love is so strong that he attempts suicide. And the "angel" sees the light by showing his manly qualities. He gives up his blood in a transfusion operation. The story ended at the old man's recovery, but Mr. de Mille tacks on an anti-climax for no apparent reason. Realizing the shortcomings of the plot he has injected some good incident—some of which reveals back-stage life and a performance. It is well staged and the atmosphere is always correct. Jack Holt and Lila Lee assist Charles Ogle in the biggest part he has ever had, and all acquit themselves creditably.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Larry Taylor.....Jack Holt
Eileen.....Lila Lee
Pop O'Malley.....Charles Ogle
Naomi Stokes.....Eve Southern
Mr. McGuire.....Carlton King
Lucy.....Shannon Day
Vera.....Stella Seager
Landlady.....Ethel Wales

By Rita Weiman.
Scenario by Hazel MacDonald and Viana Knowlton.
Directed by William De Mille.
Photographed by Guy Wilky.

PRESS NOTICE—STORY

A picture produced by William De Mille and which is said to be as gripping as "Midsummer Madness," as human as "What Every Woman Knows," and equally as charming as "The Lost Romance" is "After the Show" which has been adapted from a story by Rita Weiman. The picture is marked for its beautiful settings, highly dramatic situations cleverly enacted and faultlessly directed, beautiful lightings and other technical effects. A complete musical show sequence is one of the conspicuous features of this story which takes one on an intimate journey back-stage and offers the spectator a peep into the lives of those who labor behind the scenes.

It is said to contain great dramatic interest and wondrous heart appeal and certainly is realistically convincing. The featured players have been selected for their adaptability as well as for their talent and among the cast are such favorites as Jack Holt, Lila Lee, Charles Ogle, Eve Southern and others. "After the Show" is one of William De Mille's master productions.

PROGRAM READER

If you want to make a journey back stage you should see William De Mille's splendid Paramount production, "After the Show," which will be the big feature at the _____ theatre next _____. The picture mirrors the lives of those behind the footlights, who mask the sorrows and tragedies of their own lives with a smile and a song, that the world may be amused. A complete theatre setting with audience hall, orchestra pit, stage and back stage areas, with dressing rooms, wings, flies and the typical stage accoutrements, was constructed to make the picture as realistic as possible. It is a fascinating picture which grips with its dramatic scenes and is excellently acted by Jack Holt, Lila Lee and others.

SUGGESTIONS

You can tell your patrons that this is William De Mille's production. Which is enough to satisfy them that an exceptional picture will be offered. Make mention that it is adapted to the screen from a story by Rita Weiman, who has been responsible for many fine film successes—among them being Elsie Ferguson's attraction, "Footlights." Describe it as a fascinating story of life behind the footlights—that it is a story of the theatre—that magic land has ever charmed those who do not belong to the acting profession. A very attractive presentation can be made from this picture, an exploitation campaign being conceived after the suggestion of the plot. The title can come in handy in several ways.

Advance Information on All Film Releases

EQUITY PICTURES CORP.

Charge It (Clara Kimball Young).....
Straight from Paris (Clara Kimball Young).....
Hush (Clara Kimball Young).....
Mid-Channel (Clara Kimball Young).....
She Played and Paid (Fannie Ward).....
Whispering Devils (Conway Tearle).....

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT

Sept. 25—"The Affairs of Anatol" (Cecil B. DeMille Prod.) 8896
Sept. 18—"Dangerous Lies" (Paul Powell British Prod.) .....
Sept. 18—"The Golem" (Special).....5398
Sept. 11—"At the End of the World" (Betty Compson) 5729
Sept. 4—"The Great Moment" (Gloria Swanson) 6372
Sept. 4—"The Hell Diggers" (Wallace Reid)...4277
Aug. 28—Crazy to Marry (Roscoe Arbuckle)....4693
Aug. 21—Wealth (Ethel Clayton).....5141
Aug. 21—The Conquest of Canaan (Thos. Meighan).7015
Aug. 14—Passing Thru (Douglas MacLean-Ince Prod.) .....
Aug. 14—The Whistle (William S. Hart).....5359
Aug. 7—The Princess of New York (Donald Crisp-British Prod.) 6000
July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton).....4147
July 17—Life (Brady Prod.).....4838
July 10—The Mystery Road (Paul Powell-British Prod.) .....
July 10—Too Much Speed (Wallace Reid).....4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.).....6768
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean)....4510
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 11—"The Garage" 2
Aug. 14—A Desert Hero.....2
July 17—The Sheriff 2
June 12—The Cook.....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Sept. 18—"An International Sneak"..... 2
Sept. 4—"Are Waitresses Safe?"..... 2
Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 25—"Torrid Tampico" 1
Sept. 18—"Boro-Bodor and the Bromo"..... 1
Sept. 11—"The Cruise to Vera Cruz"..... 1
Sept. 4—"Marvelous Manhattan"..... 1
Aug. 28—Toledo and Segovia.....1
Aug. 21—Solomon's Temple 1
Aug. 14—Spanish Holidays 1
Aug. 7—In Shanghai and Macao.....1
July 31—In Barcelona 1
July 24—Calling on the Sphinx.....1
July 17—The Road to the Pyramids.....1
July 10—In the Rice Fields of Japan.....1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem.....1

PARAMOUNT MAGAZINE

Aug. 28—Bud and Susie (Cartoon by Frank Moser).1
Aug. 21—Bobby Bumps (Cartoon by Earl Hurd)....1
Aug. 14—The Hoots (Cartoon by Henry D. Bailey)..1
Aug. 7—School Days (Cartoon by Harry Leonard)..1
July 31—Bud and Susie—(Cartoon by Frank Moser).1
July 24—Hoots—(Cartoon by Henry D. Bailey)....1
July 17—Felix (Cartoon by Sullivan).....1
July 10—Bobby Bumps—(Cartoon by Earl Hurd)...1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Bits of Life (Marshall Neilan).....
One Arabian Night (Pola Negri).....
Wife Against Wife (Whitman Bennett Prod.).....
Serenade (R. A. Walsh prod.).....
A Midnight Bell (Chas. Ray).....
The Sign on the Door (Norma Talmadge).....
The Child Thou Gavest Me (Stahl Prod.).....
Nobody (Jewel Carmen).....
Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524

BUSTER KEATON COMEDIES

The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Footfalls (Special Cast).....9
Shame (Special Cast).....8
Thunderclap (Special Cast).....7
Over the Hill (Special Cast).....10
Skirts (Special Cast).....
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

Perjury 7
His Greatest Sacrifice.....6000
The Scuttlers.....

PEARL WHITE SERIES

A Virgin Paradise.....7
Beyond Price 5000
The Tiger's Cub.....
The Thief.....
The Mountain Woman.....
Know Your Men.....

TOM MIX SERIES

The Night Horsemen.....6
After Your Own Heart.....5
The Big Town Round Up.....5
The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6

WILLIAM RUSSELL SERIES

Singing River 6
Children of Night.....5

Colorado Pluck .....
Bare Knuckles .....
Cheater Reformed .....
The Iron Rider.....
The Challenge of the Law.....

SHIRLEY MASON SERIES

Queenie .....
Lovetime .....
Ever Since Eve.....
The Mother Heart.....
The Lamplighter.....
Wing Toy .....
Flame of Youth.....

GEORGE WALSH SERIES

Dynamite Allen .....
Number 17.....

20TH CENTURY BRAND

Little Miss Hawkshaw (Eileen Percy).....
Hickville to Broadway (Eileen Percy).....
Play Square (Walker-Murphy).....
Maid of the West (Eileen Percy).....
Live Wires (Walker-Murphy).....
Straight from the Shoulder (Buck Jones).....
Big Town Ideas (Eileen Percy).....
Get Your Man (Buck Jones).....
Hearts of Youth (Harold Goodwin).....
The One Man Trail (Buck Jones).....
The Big Punch (Buck Jones).....
Two Moons (Buck Jones).....
Sunset Sprague (Buck Jones).....
The Tomboy (Eileen Percy).....
The Blushing Bride (Eileen Percy).....
Why Trust Your Husband? (Eileen Percy)...

SERIALS

Fantomas (20 Episodes).....
Bride 13 (Fifteen Episodes).....

SUNSHINE COMEDIES

His Meal Ticket.....
Three Good Pals.....
The Big Secret.....
The Janitors.....
Verse and Worse.....
The Simp.....
His Fiery Beat.....
Roaring Lions on Parade.....
His Unlucky Job.....

FOX NEWS

Twice a Week.....

CLYDE COOK COMEDIES

The Toreador .....
The Jockey .....
Don't Tickle .....
All Wrong .....
The Huntsman .....

MUTT AND JEFF CARTOONS

Mlle Fifi .....
Gathering Cocoanuts .....
It's a Bear.....
The Far North.....
A Hard Shell Game.....
The Vacuum Cleaner.....
The Naturalists.....
A Rare Bird.....
Flivvering .....
A Crazy Idea.....
Factory to Consumer.....
The Ventriloquist.....
Doctor Killjoy.....
Gum Shoe Work.....
The Lion Hunters.....

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....
Out of the Darkness (Gertrude McCoy).....
Infatuation of Youth (Paul Capellani).....
Branded (Josephine Earle).....
The Thinker (Special Cast).....
The Edge of Youth (Josephine Earle).....

SERIALS

In the Clutches of the Hindu (Ten Episodes).....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

GOLDWYN EXCHANGES

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURE

All's Fair in Love.....
Beating the Game.....
Ace of Hearts.....
For Those We Love.....
The Invisible Power.....
Dangerous Curve Ahead.....
The Old Nest.....

Release Information continued on page 2050

"THE BARRICADE"
(Robertson-Cole)

Excellent Acting and Theme Make This Interesting

THE theme of "The Barricade" is that of false pride and ingratitude which kept a rising young physician from continuing on friendly terms with those who had been responsible for his education and beginning of his success, especially his foster father, an orthodox Jew. T characterization of William Strauss in this part and the generally ex- nt acting of a fine cast of types, gets the production by as good enter- ment and it should be accepted in houses where action is not consid- essential to a feature's success.

story "The Barricade" is very simple. A physician, influenced by society wife cuts himself loose from his old associations. The time es when his foster father is about to be evicted from the home he had tgaged that the physician might be given his medical education. A er sister, unknown to the old Jew, goes to the doctor and tells him the .. The physician is remorseful, arranges the financial matters for the ly and renews his former relations. The doctor's wife also gets a ge of heart and the foster sister's no good husband reforms, making it ll around happy ending.

he picture begins with the boyhood of the doctor, showing scenes in Jewish home to which he comes when his own father dies leaving him e care of "Jacob Solomon," an East Side cigar manufacturer. It is er episodic in construction, the scenes for the most part illustrating narrative story told by titles. The love interest is negligible, interest in production, centering on the method by which the doctor will be ught to a sense of the obligations he owes to his foster father.

he picture was directed by William Christy Cabanne from a story by Daniel Carson Goodman. In acting opportunities and honors, Mr. uss must be given first place, but Dorothy Richards in the role of ris" gives a performance that stamps her as an actress of intelligence talent.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Solomon ..... Wm. A. Strauss
Stoddard ..... Katherine Spencer
rt Brennon ..... Kenneth Harlan
Steiner ..... Eugene Borden
Solomon ..... Dorothy Richards
ip Stoddard ..... James Harrison
..... John O'Connor

Story by Dr. Daniel Carson Goodman.
Directed by William Christy Cabanne.

PRESS NOTICE—STORY

The Barricade" is the title of a new Robertson-Cole feature picture to be n at the ———— theatre for a ———— days' engagement beginning ———.

e picture is a character sketch founded on a theme of false pride, illustrating a young doctor who had gone far on the road to success, became ashamed s Jewish foster father and was finally brought to realize his obligation in time ve the old man from being ejected from his home.

e production was directed by William Christy Cabanne, who has many big es to his credit, among which is "The Stealers."

e cast enacting "The Barricade" includes William A. Strauss as Jacob non, Katherine Spencer, Kenneth Harlan, Dorothy Richards, and others of l picture fame. The story from which the picture is made was written by Daniel Carson Goodman.

The Barricade" has been well produced and is splendidly acted in every The role of the doctor is played by Kenneth Harlan, while Katherine Spencer en in the leading feminine part.

PROGRAM READER

simple well told story founded on the theme of false pride is to be found in e Barricade," a Robertson-Cole picture, written by Dr. Daniel Carson Goodman directed by William Christy Cabanne, producer of "The Stealers" and other essful pictures recently released, which comes to the ———— theatre for ———— days' engagement beginning ————.

The Barricade" relates how a young doctor, who has married a rich and so- -loving wife, becomes ashamed of his foster father, an old Jew, but who is inced of his obligation to the old man by a foster sister.

e cast secured to enact the various roles is truly all star. William H. Strauss cob Solomon and the role of the doctor is played by Kenneth Harlan. Kath- Spencer has the part of the wife and Dorothy Richards plays Doris Solomon. e locale of the feature is New York and the production is well rounded and esting in every way.

SUGGESTIONS

e theme of this picture is its greatest exploitation asset. Use well written g talk in your newspaper displays based on the false pride idea, with cuts lustrate. Stills should be used in your lobby. If you desire to bill a star am H. Strauss should be selected, as he has the best role. Among the women, thy Richards gives a most likeable performance. The picture is not one which itself to lobby displays especially well. Prologue in which Jewish customs Jewish music are used are suitable.

CATCH LINES

ctor Brennon, administering to his fashionable patients, found his pride in- when old Jacob Solomon, his foster father, insisted in calling at the office. ok a severe jolt to bring the ambitious physician back to earth and convince of his duty to the man who had made his success possible.

se pride kept young Dr. Brennon from receiving old Jacob Solomon, his foster r in the light of a benefactor and parent. An awakened conscience finally him see things in the right light.

"FOOTLIGHTS"
(Paramount)

Entertaining and Skillfully Constructed Vehicle for Star

"FOOTLIGHTS" is an intelligently constructed and carefully produced vehicle for Miss Ferguson, characterized by exceptional acting on the part of the star and a well selected supporting cast and should prove a satisfactory offering in any theatre where any of Miss Ferguson's pictures are accepted.

The picture is an adaptation of a S. E. P. story, written by Rita Weiman. Of plot there is little, and the only villain presented is a blackmailing maid, but the narrative scenes as they follow one another to a perfectly logical and rather unique ending are always interesting.

Miss Ferguson plays the role of a New England girl, who aided and abetted by her grandmother, goes on the stage, to become after hard work a famous star, known to the public as Lisa Parsinova, a temperamental Russian with a scandalous past and a record of many amours. It is this stage history of the actress that forms the basis of the plot development of the story. The actress is under the necessity of keeping her true identity from being known since it would ruin her professional reputation. However, her maid learning that "Lisa Parsinova" is really "Lizzie Parsons," blackmails her mistress and finally sells the information to the actresses' lover. About this time the actress decides that she will again become "Lizzie Parsons" and arranges to have "Lisa Parsinova" be accepted as drowned by going out in a row boat alone and then disappearing. The plan works so far as the public is concerned, but the lover armed with the information the maid has sold him overtakes her on the way to the old New England home and the inference is that they will let "Lisa Parsoniva" stay dead and that "Lizzie Parsons" will become a Mrs.

Aside from the fake drowning twist there is nothing very novel about the story but a combination of good acting, interesting incident and well constructed sequences, coupled with fine titling keeps the production always building to its logical conclusion.

Miss Ferguson is given ample opportunities for a display of all her talents and the atmosphere of the production is splendidly maintained. Marc MacDermott has almost as good an acting role or at least he makes it seem so by a fine performance.

The feature undoubtedly ranks as Miss Ferguson's best production to date and should do well at the box office.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Lizzie Parsons / Lisa Parsinova ..... Elsie Ferguson
Brett Page ..... Reginald Denny
Oswald Kane ..... Marc MacDermott
Etta ..... Octavia Handworth

Story by Rita Weiman.
Scenario by Josephine Lovett.
Directed by John S. Robertson.

PRESS NOTICE—STORY

The Paramount picturization of Rita Weiman's story, "Footlights," starring Elsie Ferguson which comes to the ———— theatre on ———— next, is unique in every detail. It tells of Lizzie Parsons, a New England girl, who becomes a vaudeville entertainer and impersonator.

She attracts the attention of Oswald Kane, a theatrical manager, who resolves to introduce her on the New York stage as a Russian actress. Lizzie signs a contract, which states that for ten years she is to be under his management and in that time not to reveal her identity.

Lisa Parsinova, as Lizzie is now known, makes her debut with great success. Brett Page, a wealthy New Yorker falls in love with her. There is something about his upright, big American manner that makes her hate the lie she is living. She thinks Randolph is in love with the temperamental actress rather than her true self. Then follow developments of an interesting nature. Reginald Denny, leading man, heads a strong supporting cast.

PROGRAM READER

Elsie Ferguson's latest Paramount picture, "Footlights," which will be the feature at the ———— theatre next ————, is a story of the stage and has an unusually vital theme. The plot deals with a young country girl who is ambitious to become an actress and who later impersonates a Russian actress, by which she wins fame. When a young man enters her life and professes love for her, she is convinced he loves the erratic Russian actress and not the woman herself. So when she arranges to have the Russian woman drown and appears as plain Lizzie Parsons, only to discover her error regarding her sweetheart's sentiments, she finds happiness. The picture has been splendidly produced and Reginald Denny heads a supporting cast of exceptionally clever players. John S. Robertson was the director.

SUGGESTIONS

Bill this as a vehicle for Miss Ferguson promising a good story, and all the usual bets that Ferguson audiences like. The picture is an excellent one for a fashion display tie-up. Mention that "Footlights" is a story of the stage giving an idea of the role the star plays. Do not give enough of the story, however, to make the plot known. Prologue numbers may be based on the opera "Romeo and Juliet" or a scene from the dramatic version may be staged. We would not use a lobby display on this picture.

CATCH LINES

Before the footlights she was Lisa Parsinova—behind them she was Lizzie Parsons, New England country girl, and keeping a long line of Puritan ancestors from the public is the basis of this entertaining photoplay which one of the most famous screen and stage stars offers as her latest vehicle.

Lisa Parsinova, erstwhile Lizzie Parsons, was Russian and temperamental to her public but in private life she was a puritan minded New Englander who wanted a home, a half a dozen children and the right man for a husband. How to let Lisa Parsinova die a natural death, so Lizzie might live was a question. And what makes "Footlights" so interesting a picture.

Advance Information on All Film Releases

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

A Certain Rich Man (Special Cast)....6
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Elinge F. Warner)

The Man of the Forest.... 6
The U. P. Trail (Zane Grey)....7
Riders of the Dawn (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....

ARTCO PRODUCTIONS

Cynthia of the Minute (Leah Baird)....

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....
The Green Flame (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....

IRVIN V. WILLAT PRODUCTIONS

Face of the World (Special Cast)....6
Down Home (Special Cast)....
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.

The Journey's End (Mabel Ballin)....8
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS

Keeping Up With Lizzie (Enid Bennett)....6
The Truant Husband (Special Cast)....5

RENCO FILM CORPORATION

Lavender and Old Lace (Marguerite Snow)....6

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.

The Silent Barrier....
Bearcat....
Seeds of Vengeance....
The Gift Supreme....
Whispering Devils....
The Victim....
The Transgressor....
The Burning Question....
Luring Shadows....7
Below the Deadline....

HALL ROOM BOYS COMEDIES

Cads and Caddies....
Stung Again....
Wild Wild Woman....
Back on the Farm....
Mis Fortune Hunters....

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....
Along the Moonbeam Trail....

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....
Vacation Days in Switzerland....

JANS PICTURES CORP.

Man and Woman (Special Cast)....5
The Amazing Lovers (Special Cast)....5
Madonnas and Men....
Wings of Pride....5
A Woman's Business....5

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT

(Released on States Rights Basis)

The Stampede (Texas Guinan) Western....5
I Am the Woman (Texas Guinan) Western....5
Handicap, Horse Race Feature....6
When Love Is Young (Zena Keefe)....5
Skinner's Dress Suit (Bryant Washburn)....5
Winding Trail (Buck Manning) Western....5

BERT LUBIN - WESTERN PICTURES CORP.

Lady Luck (Allene Ray)....5
Partners of the Sunset (Allene Ray)....5
West of the Rio Grande (Allene Ray)....5
Honeymoon Ranch (Allene Ray)....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

The Conquering Power....6
There Are No Villains (Viola Dana)....6
Junk (Bert Lytell)....6
The Infamous Miss Revell (Alice Lake)....6
The Match Breaker (Viola Dana)....6
A Trip to Paradise (Bert Lytell)....6
Big Game (May Allison)....6
Life's Darn Funny (Viola Dana)....6
Over the Wire (Alice Lake)....6
The Man Who (Bert Lytell)....6
Fine Feathers (Special Cast)....6
Home Stuff (Viola Dana)....6
The Last Card (May Allison)....6
Coincidence (Special Cast)....6
Uncharted Seas (Alice Lake)....5803
A Message from Mars (Bert Lytell)....6198
Puppets of Fate (Viola Dana)....6000
Extravagance (May Allison)....6000
The Greater Claim (Alice Lake)....6000
Passion Fruit (Doraldina)....6
The Off-Shore Pirate (Viola Dana)....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast)....6000
The Misleading Lady (Bert Lytell)....5624
The Four Horsemen....

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

May 15—The Goat....2
April 18—The High Sign....2
March 14—Hard Luck....2
Feb. 21—The Haunted House....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Sept. 26—Camille....
Dec. 6—Billions (Nazimova)....
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6

L. PRODUCTIONS

Nov. 28—The Hunch (Gareth Hughes)....6
Oct. 3—Garments of Truth (Gareth Hughes)....6
Feb. 28—Without Limit....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....
Kentucky Colonel (Special Cast)....
Captivating Mary Carstairs (Norma Talmadge) Reissue....

NATIONAL EXCHANGES, INC.

Welcome Children (Special cast)....5
Shadows of the West (Hedda Nova)....5
The Lotus Blossom (Lady Tean Mei)....6

KING COLE COMEDIES

Nov.—Strikes to Spare (Bobby Burns)....
Oct.—Bars and Stripes (Bobby Burns)....
Sept.—Moonshiners (Bobby Burns)....

RAINBOW COMEDIES

The Midnight Girl (Shipman-Junior)....
Wanted a Girl (Shipman-Junior)....

KINETO REVIEW

One Reel Issued Weekly

Thrills....
Babyhood....
Liquid Gold....
Hunting the Sea Wolf....
Bonnie Scotland....
Swat the Fly....
Peculiar Pets....
Birds of Crags and Marshes....
Village Life in Switzerland....
Morocco the Mysterious....
Emerald Isle....
Down in Dixie....
Trip of U. S. S. Idaho....
Boy Scouts....

SERIALS

THE GREAT REWARD

Fifth—The Madman....
Fourth—The Duel....
Third—In Bondage....

PACIFIC FILM CO.

At State Rights Exchanges

The Fatal 30 (Fritzi Ridgway)....
The Call From the Wild (Wharton James)....
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Month....
White Cap Comedies (Geo. Ovey) Twice Mon....
One Reel Comedies (Vernon Dent) Twice Mo....

PATHE EXCHANGES

Oct. 2—The Orderly....
July 31—The Money Maniac (Leonce Perret)....
July 3—Without Benefit of Clergy (Kipling)....
June 5—The Heart Line (Leah Baird)....
May 15—The Lure of Egypt (Adams-Gar... Dowling)....
Feb. 6—The Devil (George Arliss)....

THE YELLOW ARM

(Starring Warner Oland, Juanita Hansen a... querite Courtot)

Sept. 25—Fifteenth, The Miracle....
Sept. 18—Fourteenth, The False Goddess....
Sept. 11—Thirteenth, Behind the Curtain....
Sept. 4—Twelfth, The Price of a Throne....
Aug. 28—Eleventh, Pawns of Power....
Aug. 21—Tenth, The Water Peril....
Aug. 14—The Kingdom of Deceit....
July 17—Fifth, Danger Ahead....
June 19—First, House of Alarms....

THE SKY RANGER

Starring Geo. B. Seitz and June Caprice.

Aug. 7—Fifteenth, The Last Raid....
July 31—Fourteenth, Liquid Fire....
July 24—Thirteenth, At the Last Minute....
July 17—Twelfth, The Whirling Menace....
May 29—Fifth, Mid Air....
May 1—Out of the Clouds....

AESOP'S FABLES

Oct. 16—The Frog and the Ox....
Oct. 9—Venus and the Cat....
Oct. 2—The Wolf and the Crane....
Sept. 25—The Hare and the Tortoise....
Sept. 18—The Hermit and the Bear....
Sept. 11—The Fashionable Fox....
Aug. 28—Mice at War....

BILL AND BOB SERIES

Oct. 16—The Skunk....
Sept. 18—The Civet Cat....
Aug. 21—The Mountain Lion....
July 24—The American Badger....

TOM SANTSCHI DRAMAS

Oct. 16—The Honor of Rameriz....
Oct. 2—Lorraine of the Timberlands....
Sept. 18—Mother O' Dreams....
Sept. 4—The Wolver....
Aug. 21—The Secret of Butte Ridge....
May 1—The Sheriff of Mojave....

THE AVENGING ARROW

(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert....
June 12—Fourteenth, Shifting Sands....
June 5—Thirteenth, On Perilous Grounds....
May 29—Twelfth, The House of Treachery....
May 22—Eleventh, Dangerous Waters....

HURRICANE HUTCH

(Starring Charles Hutchison)

Oct. 16—Fourth, Smashing Through....
Oct. 9—Third, The Millionth Chance....
Oct. 2—Second, The Cycle Bullet....
Sept. 25—First, The Secret Cipher....

Release Information continued on page 2052

"HANDCUFFS OR KISSES"
(Selznick)

ob Story, Not Overdone, Is Satisfactory Entertainment

"HANDCUFFS OR KISSES" puts Elaine Hammerstein behind bars for about three reels and manages to provide, both in these reels and in the remainder, sufficient interest for an audience as ill as genuine entertainment. To provide a novel type of story, the pro- uction forces of Selznick have turned to a magazine story which pur- rts to expose the evils of a girls' reformatory. Let it be said, however, at the picture does not become morbid. The girls are flogged, tor- red, pushed about, scolded and overworked by hard-hearted matrons, but ere is never a supersaturation of tears. In other words the poor, abused roine idea is not overworked. The director has been careful to suggest, at least to dwell somewhat lightly upon all the miseries of the reform- ory rather than emphasize them with realism to the disgust of an audi- ce. Then again there is the healthful and invigorating appearance of e star. It is impossible to become depressed at her sufferings when she pears so fresh and wholesome after them. And this depression, in such picture, is the thing to be avoided.

But not all the picture deals with handcuffs. The kisses have their turn hen the girl is sent out into the world as a servant. Her employer makes r choose between her honor or "back to the reformatory." She runs ay from him, but she cannot escape the situation. As a companion for e matron of a gambling house, she is offered marriage by a dapper ung man whom she despises. The other alternative is, of course, the re- rmatory. For the second time she must choose between "handcuffs or sses." But she has memories of floggings, of iced-water duckings, and e kisses win. Things look dark until the hero, a young lawyer who has one time investigated conditions at the reformatory with little results, pears at the gambling house and adopts cave-man methods. The result inevitable. The dapper young man hasn't got a chance.

Miss Hammerstein's role is certainly a sympathetic one. And yet, as ated above, it is never mawkish. In the beginning she is railroaded to e reformatory by a cruel stepmother who has cheated her of her in- ritance.

The reformatory scenes have been excellently staged. When the girls bel and attack their keepers there is a genuine thrill. The audience ill thoroughly approve of the pummelling which the matron receives. iss Hammerstein presents a pleasing appearance, being in face and figure ue to the type of the average American girl. She is supported by a pable cast. "Handcuffs or Kisses" should easily satisfy as a program ature.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

bis Walton.....Elaine Hammerstein
rs. Walton.....Julia Swayne Gordon
olet.....Dorothy Chappell
ter Madison.....Robert Ellis
rs. Strodd.....Alison Skipworth
iss Dell.....Florence Billings
eo Carstairs.....Ronald Schabel
ias Pratt.....George Lessey
odyard.....Ronald Coleman

By Thomas Edgelow.
Scenario by Lewis Allen Browne.
Directed by George Archainbaud.

PRESS NOTICE—STORY

It is an interesting and unusual film which will be the attraction at the ———— theatre on ————. Elaine Hammerstein is its star and it is led "Handcuffs or Kisses." This picture, in addition to offering genuine enter- inment, presents a question which must be answered sooner or later by society. "Handcuffs or Kisses" shows conditions in a Reformatory for Girls as they ally exist. It shows the reign of terror of the soul-hardened matron, whose octrine is iron and unyielding discipline. It shows the effect upon the unfortunates ho are entrusted to her care; how the good in them is stifled; the bad in them urtured, and the fires of bitterness against the world which burns in their hearts eled until all finer instincts are dead.

It is not, however, a picture for the moralists alone, nor does it attempt to each a sermon. But as Dickens made such entertaining fiction of "Dotheboys all," so does this picture entertain as it teaches. Miss Hammerstein is seen at r best, and she is supported by such players as Robert Ellis, Florence Billings, obert Schabel and Edward Davis.

PROGRAM READER

Elaine Hammerstein, who is the star of "Handcuffs and Kisses," which will the featured attraction at the ———— theatre on ————, has the putation of being one of the most beautiful stars in moviedom. She is a perfect ample of the American girl, with tall, slim figure, regular features, and large ear eyes. She plays the parts to which she is adapted and in this picture is seen an orphaned ward who is railroaded to the reformatory by a hard-hearted step- other. "Handcuffs or Kisses" is different from the ordinary feature picture. combines thrills and romance with a powerful message to humanity—a plea for e abolishment of the rigid discipline in reform institutions which tends to bring t the bad and stifle the good in all. Miss Hammerstein makes a remarkable pression by her work in this feature, and she is supported by such well known ayers as Robert Ellis, Florence Billings, Robert Schabel and Edward Davis, all reen players of note and reputation. "Handcuffs or Kisses" will be shown r ———— days beginning ————.

CATCH LINES

See pretty Elaine Hammerstein in a picture that offers an appealing slice of e as it really is for your approval.

"GO STAIGHT"
(Universal)

Frank Mayo Appears in a Fighting Parson Role

THIS picture features a story based upon a fighting parson character which is enough indication that the story is limited in its appeal. "Go Straight" is merely a character sketch embroidered with sufficient atmosphere and background to satisfy six persons out of ten who are not expecting too much in the shape of original material. Why the very character of the story is enough to awaken some interest, for a "fighting parson" type of role always extracts sympathy because of the profession and cloth. Let the figure be oppressed on every side by vicious enemies who misjudge him at every opportunity and his loneliness takes on a pathos which, while not entirely convincing, nevertheless carries some appeal.

"Go Straight" is fiction. Any attempt to picture it as life will prove disastrous, for it is hardly reasonable that a disciple of the gospel could be so harassed by his flock. They attend his church and drink in his words and then turn about and condemn him if a vicious exhorter denounces him. Yet this very conflict is necessary to emphasize the character of the story. If a parson cannot fight—well, he is no good for the purposes of the plot. So action is the keynote here—a strong fist and a determined look making the preacher stand out conspicuously. His church is a small frame structure and his flock is atmospheric enough to all intents and purposes.

He is against the ready marriage scheme as practiced by a justice of the peace. He is against all violation of the law. Well the justice's daughter takes his side even when her father attempts to smite him on the cheek. He takes a blow on the other cheek. And then the scriptures are forgotten. A certain skinflint enters the scheme to embarrass the parson but he is routed eventually. A town meeting is arranged where the argument will be settled. But the vicious pillar of the church and town employs a group of moonshiners to waylay the sky pilot so as to prevent his appearance at the hall. He is ambushed but makes his escape and rescues the heroine. There is no moment for love's expression here. He has a higher mission. The picture presents a satisfying climax when the girl's father is caught in the church. A passerby had barricaded the door and the vicious enemy is caught in his own trap. When it looks as if he might be incinerated, the parson rescues him via the belfry rope and this act of courage and sacrifice stimulates the oppressors into a feeling of forgiveness. It moves fast enough and its vigorous characterization and local color compensate for the weakness of the plot.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rev. Keith Rollins.....Frank Mayo
Mrs. Conners.....Dora Drew
Hellfire Gibbs.....Harry Carter
Hope Gibbs.....Lillian Rich
Jim Boyd.....George Marion
Laura Boyd.....Lassie Young
Buck Stevens.....Charles Brinley

By William Harper Dean.
Scenario by George Hively.
Directed by William Worthington.
Photographed by L. L. Lancaster.

PRESS NOTICE—STORY

Frank Mayo, the virile and popular Universal star, is coming to the ———— theatre next ———— in "Go Straight," a picture which permits him an excellent opportunity to flash his talent. Since the star is particularly adept in those smashing, he-man roles, the offering may be said to furnish him with an ideal part. Mr. Mayo plays a fighting parson, who presides over the destinies of a small rural community. He is oppressed by many enemies who are determined to embarrass him to such an extent that he will be forced to leave the hamlet. But Keith Rollins (for such is the name of the minister) is determined to face his problem. His mind is made up to rid the town of its unruly element and to force the vicious members of his flock to accustom themselves to the ways of the law. How he wins them over is occasion to introduce a crisp line of action which carries plenty of vigor and vitality. The star plays up to his skill and his support is adequate.

PROGRAM READER

Did you ever meet a fighting parson? They may look meek in their cloth and they may turn the other cheek, but when the occasion arises where they have to defend themselves they may turn a rugged fist. Frank Mayo is coming to this theatre next ———— in one of his characteristic fighting roles. Yes, indeed. He has his work cut out for him. He is a fighting parson. And when his mind is made up to have his flock respect him and to rid the town of its unruly element —well that determined look and those husky shoulders are sufficient. "Go Straight" is the title of the picture and it carries punch and vigor and plenty of atmosphere and local color. Come next ———— and see Frank Mayo in a fighting role—the kind of role that will make you say—"Atta- boy."

SUGGESTIONS

Just tell them that Frank Mayo is coming in a fighting role. That will be enough to attract your average crowd. Your patrons must be acquainted with the type of role which he plays best. So tell them that he has in "Go Straight" a picture calculated to make them sit up and take notice. The title can be worked up in attractive fashion. It suggests vigor and vitality. Tell them that the star plays a fighting parson here. Enough said. They should come early and often. A prologue can feature local color with a church quartette singing a number. Play up Mayo's popularity and his skill at playing the he-man role.

Advance Information on All Film Releases

EDGAR JONES PRODUCTIONS

Aug. 28—The Mayor of Misery....2
Aug. 14—The Black Ace....2
Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2

GAYLORD LLOYD COMEDIES

Oct. 16—Dodge Your Debts....1
Oct. 9—A Zero Hero....1
Oct. 2—The Lucky Number....1
Sept. 25—Rough Seas....1

HAL ROACH COMEDIES

Oct. 16—Law and Order (Pollard)....1
Oct. 2—Gone to the Country (Pollard)....1
Sept. 18—Late Lodgers (Pollard)....1
Sept. 4—The Jail Bird (Pollard)....1
Sept. 18—Bashful (Lloyd Re-issue)....1
Sept. 11—Pinched (Lloyd Re-issue)....1
Sept. 4—Over the Fence (Lloyd Re-issue)....1
Aug. 21—Name the Day (Pollard)....1
Aug. 21—Move On (Lloyd Reissue)....1
Spot Cash (Pollard)....1
July 17—At the Ringside (Pollard)....2

HOLMAN DAY PRODUCTIONS

Oct. 9—Wings of the Border....
Sept. 11—My Lady O' the Pines....2

EDDIE BOLAND COMEDIES

Oct. 9—Sweet By and By....1
Sept. 25—The Chink....1
Sept. 11—On Their Way....1
Aug. 28—Stop Kidding....1

MAJOR ALLEN SCENICS

Sept. 25—Netting the Leopard....1

NEWS REELS

Sundays—Topics of the Day....½
Wednesdays—Pathe News....
Saturdays—Pathe News....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS

The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1

PIONEER FILM CORPORATION

Oh! Mary be Careful (Madge Kennedy)....6000
The Forgotten Woman (Pauline Stark)....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Husbands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney)....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara)....6000
The Barbarian (Monroe Salisbury)....6000
Idle Hands (Gail Kane-Thurston Hall)....6000
Empty Arms (Gail Kane-Thurston Hall)....6000
His Brother's Keeper (Martha Mansfield)....6000
Finders, Keepers (Violet Mersereau)....6000
Out of the Depths (Violet Mersereau)....5500
Thoughtless Women (Alma Rubens)....6000
Indiscretion (Florence Reed)....6000
A Man There Was (Victor Seastrom)....6000
What Women Want (Louise Huff)....6000

SERIAL

The Mystery Mind....15 episodes

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

PRIZMA, INC.

Where Poppies Bloom....½
If....½
On the Trek....½
Poor Butterfly....½
Trouville....½
The Message of a Flower....½
Victory Parade....½
Comedy Review....½
The Sweetest Story Ever Told....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)....2

RADIOSOUL FILMS, INC.

You and I (Victor Seastrom)....6
A Man There Was (Victor Seastrom)

RAINBOW FILM CORPORATION

Released on States Rights Basis.
A Girl's Decision (Helen Gibson-Ed. Coxen)....5300

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705

STAR PRODUCTIONS

The Case of Becky (Constance Binney)....6
Dawn of the East (Alice Brady)....6
A Virginia Courtship (May McAvoy)....5
Room and Board (Constance Binney)....5000
Her Winning Way (Mary Minter)....5000
Everything for Sale (May McAvoy)....5000
Her Sturdy Oak (Wanda Hawley)....5000
One Wild Week (Bebe Daniels)....5000
The March Hare (Bebe Daniels)....5000
A Private Scandal (May McAvoy)....4363
Sheltered Daughters (Justine Johnstone)....4895
Little Italy (Alice Brady)....4875
Two Weeks with Pay (Bebe Daniels)....4136
A Kiss in Time (Wanda Hawley)....4351
The Land of Hope (Alice Brady)....4964
Such a Little Queen (Constance Binney)....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone)....5249
The Magic Cup (Constance Binney)....
Out of the Chorus (Alice Brady)....4888
The Plaything of Broadway (Justine Johnstone)....
All Soul's Eve (Mary Miles Minter)....5778
The Snob (Wanda Hawley)....4015
Something Different (Constance Binney)....4840

REELCRAFT PICTURES CORP.

ALADDIN COMEDIES

A Headwaiter's Heart....1
Tuning Up....1
Washed Out....1
Hot Cakes....1
Scream Street....1
Lion Liars....1

MIRTH COMEDIES

Here He Is....2
Sweet Daddy....2
Chick Chick....2
Vacation....2
Speed....2

SUN-LITE COMEDIES

Bride and Broom....2
Baby Baby....2
Mother's Lamb....2
Don't, Mary!....2

R-C PICTURES CORP.

The Foolish Age (Doris May)....5
The Barricade (Wm. Christy Cabanne)....6
Sting of the Lash (Pauline Frederick)....6
Where Lights Are Low (Sessue Hayakawa)....6
Shams of Society (Walsh-Fielding Prod.)....6
A Wife's Awakening (Louis J. Gasnier)....6
Live and Let Live (William Christy Cabanne)....6
Salvage (Pauline Frederick)....6
Cold Steel....6
Black Roses (Sessue Hayakawa)....6
If Women Only Knew (Special Cast)....6
Nobody's Kid (Mae Marsh)....5
Good Women (Gasnier)....6
What's a Wife Worth (Wm. Christy Cabanne)....6
See My Lawyer (Special Cast)....6
The Mistress of Shenstone (Pauline Frederick)....6
One Man in a Million (Geo. Beban)....6
Seven Years Bad Luck (Max Linder)....5
The First Born (Sessue Hayakawa)....6
Kismet (Otis Skinner)....9

RUSSELL PRODUCTIONS

FRANK BRAIDWOOD SERIES

The Frame Up....2
The Sheriff of Campo....2
The Western Thoroughbred....2
Arizona Ranger....2
Wolves of the Camp....2
The Cattle Rustlers....2
The Claim Jumpers....2
The Eagle's Nest....2

LEO MALONEY SERIES

Santa Fe Mac....2

SPECIALS

Shadows of Conscience (Russell Simpson)....7

CAPITOL FILM COMPANY

AL JENNINGS SERIES....
HELEN GIBSON SERIES....
FRITZI RIDGEWAY SERIES....
NEAL HART SERIES....

LESTER CUNEO SERIES

Lone Hand Wilson....
Ranger and the Law....
Witches' Lure....

SCHWAB D. N. PRODUCTIO

Girls, Don't Gamble....
Fickle Women....

S-E ENTERPRISES

It Might Happen to You (Billy Mason)....
Cowboy Jazz....

TWO REEL COMEDIES

Beach Birds and Bombs....
Hashers and Mashers....

MIDGET COMEDIES

(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs....
Waffles and Wallops....
Hashers and Mashers....
Oh, What a Circus....

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses....
Remorseless Love....
The Girl from Nowhere....
The Miracle of Manhattan....
Poor Dear Margaret Kirby....

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living....
The Last Door....
Gilded Lies....
Worlds Apart....

OWEN MOORE STAR SERIES

A Divorce of Convenience....
The Chicken in the Case....

CONWAY TEARLE STAR SERIES

After Midnight....
Society Snobs....
The Fighter....
Bucking the Tiger....

SPECIAL PRODUCTIONS

A Man's Home (All Star)....
Conceit (All Star)....
Who Am I? (All Star)....
The Greatest Love (Vera Gordon)....
The Highest Law (Ralph Ince)....
The Road of Ambition (Conway Tearle)....
The Sin that Was His (Wm. Faversham)....
Red Foam (Ralph Ince Special)....

REVIVALS

Ghosts of Yesterday (Norma Talmadge)....
Poppy (Norma Talmadge)....
Up the Road with Sallie (Constance Talmadge....
Scandal (Constance Talmadge)....
The Lone Wolf (Hazel Dawn and Bert Lytell)....

SHORT SUBJECTS

William J. Flynn Series....
Chaplin Classics....
Selznick News....
Kaufman Masterpieces....

REPUBLIC FEATURES

The Great Shadow (Tyrone Power)....
Man's Plaything (Grace Davidson and Mo
Love)....
Mountain Madness (Ed. Coxen and Ora Carew....
Mothers of Men (Claire Whitney)....
The Gift Supreme (Bernard Durning)....
Children of Destiny (Edith Hallor)....

SERIALS

The Whirlwind (Chas. Hutchinson)....
The Branded Four (Ben Wilson)....

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....
A Pajama Marriage....
A Seminary Scandal....
Watch Your Husband....
Twelve P. M....
Ballroom Romeo....
Too Many Husbands....

Release Information continued on page 2054

"A CERTAIN RICH MAN"
(Benjamin Hampton-Hodkinson)

ffective Drama and Moral in This Hampton Production

WILLIAM ALLEN WHITE'S interesting story of the idolatrous worship of money and the evil consequences it brings is brought to the screen with a forcefulness which carries through as very ceptable entertainment. While the tale is burdened with a wealth of aracters which makes the action a trifle hazy to follow in the early els, once the spectator has made the acquaintance of the central figures, s interest is aroused to a point where he automatically becomes a part the drama. It is a story which travels over a score of years and theatri- l or fictional license will have to be excused in several instances. But spite an arbitrary leaning here and there, the plot carries vigor and vi- lity and moves with a definite purpose.

If one searches for truth one may not entirely subscribe to the idea that girl can be urged into matrimony when there has been no parental essure in that direction. A scheming banker, to cover his shortages, re- ests the heroine to marry a wealthy suitor or else suffer the consequences seeing her father and fiance financially involved. The whole substance the story centers around this will to power, although in the background ere is a swan song of blighted love which registers its pathos in com- lling fashion. The romancers never forget their one-time happiness. eanwhile the certain rich man has accumulated wealth by forgetting the man attributes. He has forged to the top through ambition and power. There is some incident which provides a humorous and even a melo- amatic interlude. Some of this is really effective, although much of it uld be eliminated without hindrance to the theme. There is one flaw ich shows a crooked lawyer turning over a letter incriminating the in- cent parties—after a lapse of ten years. The very character of this type uld lead one to think that he wouldn't hesitate an hour to effect a ooked deal or embarass an innocent party. The husband of the heroine es his money and becomes a sodden figure when he realizes that the arriage has been one of convenience. But his presence in the story is manded because it means a note of suspense. Not until the Croesus of e tale loses his wife does he regain his human outlook. He straightway mpensates for the misfortunes he has brought to others.

The story carries several twists and turns and details are brought out in ld relief. Yet because it carries so many stimulating elements it is und to assert an appeal. Robert McKim plays the rich man with his stomary finesse and the supporting company consisting of Joseph owling, Claire Adams and a host of others is good. Except for a delib- ation in telling the plot and a meditation among the players the direc- n is above reproach. The atmosphere is excellent.—Length, 6 reels.—*aurence Reid.*

THE CAST

hn Barclay.....Robert McKim
olly Culpepper.....Claire Adams
b Hendricks.....Carl Gantvoort
drian Brownell.....Jean Hersholt
l. Martin Culpepper.....Joseph J. Dowling
hn Barclay's Mother.....Lydia Knott
oung Neal Ward.....Frankie Lee
oung Janet Barclay.....Mary Jane Irving
neral Hendricks.....Harry Lorraine
ge Bemis.....G. Gunnis Davis
atts McHurdie.....Charles Colby
ke Dolan.....Walter Perry
ose.....Fleming Pitts
rs. Col. Culpepper.....Grace Pike
net Barclay.....Eugenie Gilbert
al Ward.....Gordon Dumont
rs. Jane Barclay.....Edna Pennington

By William Allen White.
Produced by Benjamin B. Hampton and associates, William H. Clifford, Elliot Howe, Jean Hersholt and Elliot J. Clawson.

PRESS NOTICE—STORY

What is called by impartial critics one of the best photoplays of the year is A Certain Rich Man," which comes to the ———— theatre next ———— th a cast comprising such favorite players as Robert McKim, Claire Adams, Carl ntvoort, Jean Hersholt, Walter Perry and many others of equal ability. This cture is an adaptation of William Allen White's popular story. It is said to rich in heart throbs and wonderfully human and surging with life.

The story is played in settings familiar to every American. It begins and ends the small town. The first episode of the novel that appears in the photoplay in the eighties and another period is laid at the beginning of the twentieth cen- ry, and the last period is modern. The picture is said to be vital and human d hits the lives of ninety-nine out of every hundred individuals.

SUGGESTIONS

A campaign of snappy advertising put out in the shape of program readers and tch lines and throwaways will prove advantageous in putting this picture over. ou can play up the author as one who writes of life as it is lived every day. so mention of the cast will interest the spectators to the point where they will alize that it is exceptionally interpreted. You can put it over as a heart drama ich surges with humanity and lifelike touches—which shows the power of con- ence as the greatest force in the world. Play up that it is a stimulating drama everyday life.

CATCH LINES

Ruthless, relentless, powerful, he strode down the Pathway of Life, crushing ose who opposed him. And when the goal was reached, he found that his gold s only dross. See "A Certain Rich Man," written by William Allen White.

"LITTLE MISS HAWKSHAW"
(Fox)

Cinderella Pattern Provides Program Offering for Eileen Percy

THE Cinderella formula provides the theme around which Eileen Percy's latest Fox offering revolves. And looking at it from every angle one feels justified in stating that it presents her in the most attractive role she has had in some time. Miss Percy is not a comedienne and her recent appearances in farce-comedies have not proven very successful. "Little Miss Hawkshaw," written and directed by Carl Harbaugh, is sweet and wholesome entertainment, and since the star is cast as a heroine who emerges from rags to riches, one can easily see that the role is an entirely sympathetic one.

The picture is pure fiction, there not being much similarity to life because of its convenient situations. It begins with a prologue which shows a proud and stern nobleman casting his daughter out because she has had the temerity to marry beneath her station. The aristocratic "blue-blood" is represented as jotting down his life and attempting to make amends for his harshness. And there is uncovered a wealth of subtitles before the action hits its stride. The setting is a castle in Ireland. The scene switches to New York with the time twenty years later. And the nobleman, grown old and gray, is endeavoring to locate his grandchild, the missing heiress. He has intrusted the mission of finding her to a detective who in reality is a crook. The Cinderella coincidence is uncovered when the gangsters, employed by the detective, present her to him for the purpose of blackmailing the wealthy Irishman.

The heroine is an East Side "newsy" who is having a hard time in life avoiding the brutalities of a foster-father. She is befriended by another detective who is as honorable as the more famous Sherlock is crooked. When the honest sleuth intercedes in her behalf good fortune places the crook in his power. And so a melodramatic touch is added when a fight takes place. There is a moment of kidnapping before she is rescued and brought to Ireland. And she registers surprise when she discovers that she is the rightful heiress after all. There is a slight love interest which might have been made more of had some of the convenient incident been eliminated. The youth in the case is the aristocrat's nephew, who has come to America to help locate the girl. The picture carries a fair sample of lively action and the Cinderella note is well emphasized—so much so that one's sympathy never wanders from the central figure. Mr. Harbaugh has shown more invention with his direction than he has with his story. However, it is equipped with first class atmosphere and settings, and the figures in the tale arouse the interest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Prologue.

Patricia.....Eileen Percy
Sir Stephen O'Neill.....Eric Mayne
Her husband.....Leslie Casey

New York Sequence.

Patsy.....Eileen Percy
Mike Rorke.....Frank Clark
Miss Rorke.....Vivian Ransome
Arthur Hawks.....Francis Feeney
Inspector Hahn.....J. MacDonald
J. Spencer Giles.....Fred L. Wilson
Sock Wolf.....Glen Cavender

By Carl Harbaugh.
Directed by Carl Harbaugh.
Photographed by Otto Brautigan.

PRESS NOTICE—STORY

Eileen Percy in the role of a pretty little waif in New York will be the attraction at the ———— theatre next ———— and ———— when she appears in "Little Miss Hawkshaw." This Fox picture first brings Miss Percy to the screen as the mistreated foster-child of an old sailor, but later she comes into her inheritance and gets a husband, a castle and vast estates across the sea to make up for her earlier hardships. The story proper opens in Ireland and the opening scene presents an irate nobleman who ejects his daughter, Patricia, from his castle because she has married the son of a blacksmith. Patricia leaves for America while her husband is placed under arrest by the nobleman.

In the course of years she dies and the baby is left in the care of the old sailor. Eighteen years later the little girl is seen presiding over a news stand. And the nobleman, realizing the injury he has caused her mother, seeks to square the account by finding the grandchild if possible. A couple of detectives involve the story which charms and entertains because of its dramatic moments. Miss Percy gives an appealing performance and is well supported.

PROGRAM READER

Eileen Percy, the vivacious and lovely Fox star, appears in a wholesome and charming picture, "Little Miss Hawkshaw" which comes to the ———— theatre next ————. The story was written by Carl Harbaugh and also directed by him. Miss Percy is seen as a New York "newsy" in an environment of poverty. She rises above her sordid surroundings by sheer determination to better herself. Near the close of the story and after many exciting, amusing and sentimental incidents. She finds her rightful place and gains the love of a true man. It is a story replete with humor and tender emotion and Miss Percy gives a fine portrayal of a poor child who, reared as a waif, turns out to be an heiress.

CATCH LINES

She was reared in poverty and when riches and happiness came to her—well she couldn't believe it. See Eileen Percy in "Little Miss Hawkshaw."

The charming Eileen Percy is coming to the ———— theatre next ———— in "Little Miss Hawkshaw," a picture of charm, humor and sentiment.

Advance Information on All Film Releas s

CHESTER CONKLIN COMEDIES
Home Rule 2
A Soft Boiled Yegg 2
His Model Day 2

COMEDYART
Uneasy Feet 2
Ima Vamp 2
An Uneven Match 2
Mother's Angel 2
Henpecked & Pecked Hens 2
Friends & Enemies 2
Prince of Daffydil 2

MORANTI COMEDIES
Why Worry 1
Almost 1
Guilty 1

CLAYPLAY COMEDIES
Edenville 1
The First Zoo 1
Observations of a Park Statue 1

SUNSET BURRED SCENICS
Birthplace of the West 1
Land of Sky Blue Blue Waters 1
Land of Living Color 1
Path of '49 1
Highway Through Wonderland 1
Going North 1

STOLL FILM CORPORATION
The Flame 5
The Branded Soul (Special Cast) 5
The Tidal Wave (Special Cast) 5
Bars of Iron (Special Cast) 5
The Hundredth Chance (Special Cast) 6
Mr. Wu (Matheson Lang) 4650
The Lure of Crooning Water (Ivy Duke-Guy Newell) .6
Guy Newell) 6
Squandered Lives (Ivy Duke-Guy Newall) 6
The Tavern Knight .....

SUNNYWEST FILMS, INC.
Released on States Rights Basis.

Judge Her Not (Jack Livingston) .....
Wolves of the Range (Jack Livingston) .....
Shadows of the Law (Fritzi Ridgeway) .....
A Hated Lover (All Star Cast) .....
Reclaimed (Mabel Julienne Scott) .....
Fifteen Two-Reel (Shorty Hamilton Stories)

TARZAN FILM CO.
East Lynne .....

TRI-STAR PICTURES
Fruits of Passion (Mann-Hall) 5000
Water Lily (Mann-Hall) 5000
Dazzling Miss Davidson (Marjorie Rambeau) 5000
How a Woman Loves (Marjorie Rambeau) 5000
She Paid (Marjorie Rambeau) 5000
Mrs. Balfame (Nance O'Neil) 5000

TYRAD PICTURES, INC.
Broken Hearts (Lucille de Tar-Florence Hackett) ..s
It Happened in Paris (Mme. Yorska) ..... !
Human Passions (Lottie Tilford) ..... !
Man and Woman (Betty Mason) ..... !
The Red Viper (Gareth Hughes) 6
Your Wife and Mine (Eve Dorington) ..... !
And the Children Pay (Gareth Hughes) 7
Dr. Brind's Wonders of Nature (One every week) ..

RADIN PICTURES
Skinning Skinners (Johnny Dooley) 5
Through Eyes of Men (Frank Mayo) 5
Weekly Indigestion (one every week) 1

UNITED ARTISTS CORPORATION
May 17—Through the Back Door (Mary Pickford) 7000
Apr. 25—Dream Street (D. W. Griffith) 9
Mar. 6—The Nut (Douglas Fairbanks) 6
Jan. 9—The Love Light (Mary Pickford) 8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks) ..8
Sept. 5—The Love Flower (D. W. Griffith's) 7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks) 6
May 30—Romance (Doris Keane) 8
Apr. 5—Down on the Farm (Mack Sennett's) 5
Jan. 18—Pollyanna (Mary Pickford) 6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's) 6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
High Heels (Gladys Walton) 5
Go Straight (Frank Mayo) 5
The Rage of Paris (Miss DuPont) 5
Red Courage (Hoot Gibson) 5
Moonlight Follies 5
The Rowdy (Gladys Walton) 5
Action (Hoot Gibson) 5
The Shark Master (Frank Mayo) 5
Opened Shutters (Edith Roberts) 5
A Daughter of the Law (Carmel Myers) 5
Luring Lips (Edith Roberts) 5
Man Trackers (Larkin-Hill) 5
Short Skirts (Gladys Walton) 5
The Kiss (Carmel Myers) 5
Desperate Trails (Harry Carey) 5
Thunder Island (Edith Roberts) 5
The Fighting Lover (Frank Mayo) 5
The Beautiful Gambler (Special Cast) 5
The Man Tamer (Gladys Walton) 5
Cheated Love (Carmel Myers) 5
Wolves of the North 5

TERROR TRAIL
(Eighteen Episode Serial featuring Eileen Sedgwick)
Fifteenth, The Jaws of Death 2
Fourteenth, The Lure of the Jungle 2
Thirteenth, The Forest of Fear 2
Twelve, The Isle of Eternity 2
Eleventh, The Menace of the Sea 2
Eighth, The Desert of Despair 2
Seventh, The Palace of Fear 2
Sixth, The Ship of Surprise 2
Fifth, The Bridge of Disaster 2
First, The Mystery Girl 2

DO OR DIE
(Eighteen Episode serial featuring Eddie Polo)
Eighteenth, Hidden Treasure 2
Seventeenth, A Fight to a Finish 2
Seventeenth, The Crystal Lake 2
Fifteenth, A Race for Life 2
Fourteenth, The Midnight Attack 2
Thirteenth, The Cipher Kid 2
Twelfth, The Lost Ring .....
Tenth, The Secret Cavern 2
Ninth, Under Sentence 2
Seventh, The Trap 2
Sixth, In Hiding 2
First, The Buccaneer's Bride 2

WINNERS OF THE WEST
Eighteen Episode Serial Featuring Art Accord
Fifth, A Fight for a Fortune 2
Fourth, The Flame of Hate 2
Second, The Blazing Arrow 2
First, The Power of Gold 2

JEWEL PRODUCTIONS, INC.
No Woman Knows 7
Reputation (Priscilla Dean) .....
Outside the Law (Priscilla Dean) .....
Once to Every Woman (Dorothy Phillips) 6

JEWEL COMEDIES
P. D. Q. (Lee Moran) 2
Robinson's Trousseau (Lee Moran) 2
A Monkey Movie Star (Joe Martin) 2
Roman Romeos (Lyons-Moran) 2
Blue Sunday (Lyons and Moran) 2
A Monkey Hero (Joe Martin) 2

CENTURY COMEDIES
Tin Cans (Brownie) 2
Sea Shore Shapes 2
Brownie's Baby Doll 2
Ulama's Cowpuncher (Harry Sweet) 2
A Week Off 2
Brownie's Little Venus (Brownie) 2
High Life (Harry Sweet) 2
Stealin' Home (Harry Sweet) 2
Hold Your Breath (Chas. Dorety) 2
Golfing (Brownie) 2
The Clean Up (Jean-Dorety) 2
Three Wise Boobs (Brownie) 2
The Whizbang (Jameson-Gregory) 2

STAR COMEDIES
Fares, Please 1
No Place to Live 1
Should Husbands Mind Babies 1
Hot but Healthy 1
Should Husbands Do Housework? 1
Look Pleasant, Please 1
A Thousand a Week 1
Those Doggone Kids 1
The Champ (Billy Fletcher) 1
While New York Snores (Billy Fletcher 1
The Skylark 1
An Awful Bull (Billy Fletcher) 2
Babes and Boobs (Billy Fletcher) 1
Hearts and Flour (Dorothy Wolbert) 1
Rubbing It In (Billy Fletcher) 1
A Chinese Romance (Billy Fletcher) 2
Zulu Love (Eddie Barry) 1
The Truck Horse Bandit (Billy Fletcher) 1

RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Keating-Henley) 2
Off His Trolly (Engle-Dickerson) 2
Should Waiters Marry (Geo. Ovey) 2

UNIVERSAL SERIES
Beauty and the Bandit (Larkin-Hill) .....
The Honor of the Mounted (Larkin-Hill) .....
Square Deal Cyclone (Eddie Polo) .....
A Battle Against Odds (Eddie Polo) .....
Cyclone Smith's Vow (Eddie Polo) .....
Raiders of the North (Larkin-Hill) .....
In the Nick of Time (Jack Perrin) .....
The Fight Within (Larkin-Hill) .....
The Call of the Blood (Art Accord) .....
The Cowpuncher's Comeback (Art Accord) .....
Roarin' Waters (Larkin-Hill) .....
The Rim of the Desert (Jack Perrin) .....
Both Barrels (Jack Perrin) .....
Range Rivals (Wilson-Lane) .....
The Valley of Rogues .....
Beating the Game (Hoot Gibson) .....
The Man Who Woke Up (Hoot Gibson) .....

NEWS AND MAGAZINE REELS
Tuesdays—International News .....
Fridays —International News .....
Fridays —New Screen Magazine (Universal) .....

VITAGRAPH EXCHANGES
VITAGRAPH SPECIALS
The Son of Wallingford .....
The Heart of Maryland .....
Black Beauty (Jean Paige) .....
Dead Men Tell No Tales (Tom Terriss) S
Cast .....
Trumpet Island (Tom Terriss) Special Cast .....
The Courage of Marge O'Doone (James Oliver
wood's) Special Cast .....

ALICE JOYCE PRODUCTIONS
The Inner Chamber .....
The Scarab Ring .....
Her Lord and Master .....
The Vice of Fools .....
The Prey .....
Cousin Kate .....
Dollars and the Woman .....
The Sporting Duchess .....

EARLE WILLIAMS PRODUCTIONS
Lucky Carson .....
Bring Him In .....
The Silver Car .....
It Can Be Done .....
Diamonds Adrift .....
The Romance Promoters .....
The Purple Cipher .....

CORINNE GRIFFITH PRODUCTIONS
The Single Track .....
Moral Fibre .....
What's Your Reputation Worth .....
It Isn't Being Done This Season .....
The Broadway Bubble .....
The Whisper Market .....
Bab's Candidate .....

ANTONIO MORENO PRODUCTIONS
The Secret of the Hills .....
Three Sevens .....

ALICE CALHOUN PRODUCTIONS
The Rainbow .....
The Matrimonial Web .....
Peggy Puts It Over .....
Closed Doors .....
The Charming Deceiver .....
Princess Jones .....

LARRY SEMON COMEDIES
The Bell Hop .....
The Fall Guy .....
The Bakery .....
The Rent Collector .....
The Hick .....
The Sportsman .....
The Suitor .....
The Stage Hand .....
Solid Concrete .....
School Days .....
The Fly Cop .....
The Grocery Clerk .....

JIMMY AUBREY COMEDIES
The Applicant .....
The Riot .....
The Tourist .....
The Blizzard .....
The Mysterious Stranger .....
The Nuisance .....
The Back Yard .....

FIGHTING FATE
*(Fifteen Episode Chapter Play Star
William Duncan and Edith Johnson)*
Fifteenth, Cleaning the Blot .....
Fourteenth, Thieves Fall Out .....
Thirteenth, Mystery Mountain .....

"JUDGMENT"
(World Film Corp.)

Historical Drama Adapted From Victor Hugo Play

"JUDGMENT" is a historical drama adapted from "Mary Tudor," the play by Victor Hugo, which in turn, was founded on that portion of the life of Mary, Queen of England, during which an [illegible]n adventurer enjoyed the confidence of the queen and was generally [illegible]ved to be her lover.

[illegible] presents rare acting opportunities for Ellen Richter in the title role [illegible] surrounds her with a most capable cast of types in supporting parts. [illegible]e picture has been produced in a fine atmosphere and is especially [illegible]mendable in its detail. The costuming is good and the sets provided [illegible]llent.

[illegible]e plot of "Judgment" begins with scenes showing an intrigue of the [illegible]assador from the Court of Spain intended to trick "Mary Tudor" [illegible] believing that her lover is unfaithful, and then induces the queen to [illegible]r his death. For this purpose the Spaniard secures the aid of an [illegible]ish craftsman and his sweetheart. The girl proclaims the adventurer [illegible]er lover and is corroborated by the craftsman. The adventurer and [illegible]raftsman are thrown in prison, both to be beheaded.

[illegible]e queen's love, however, proves stronger than her desire for revenge [illegible] through the peasant girl she plans to bribe the prison guards to [illegible]; the adventurer to escape, the craftsman to be beheaded in his place. [illegible] peasant girl, however, uses the queen's gold to effect the release of [illegible]craftsman, her true lover, and the adventurer goes to his death, the [illegible]n learning of the miscarriage of her plans too late to countermand the [illegible]r she had signed that the demands of her subjects might be satisfied. [illegible] picture ends at this point, the inference being that the craftsman and [illegible]weetheart are to be rewarded for their part in the affair.

[illegible]e feature has been nicely titled and the photography is good through-[illegible] The story builds steadily to its tragic climax and the continuity is [illegible]ess.—Length, 6 reels.—*J. S. Dickerson.*

[illegible]mbers of the cast with the exception of Ellen Richter playing the role of [illegible]ry Tudor" not credited.
[illegible]ector or cameraman not given credit.
[illegible]ited and titled by Harry Chandlee and William Laub.

PRESS NOTICE—STORY

[illegible]udgment," a historical drama founded on the reign of Mary Tudor, Queen [illegible]e Scots in England, is the feature attraction at the ———— theatre for [illegible] ———— days' engagement beginning ————.

[illegible]e picture is in six reels and is presented as one of the most dramatic and [illegible]acted productions of the season.

[illegible] tells the story of "Bloody Mary," and her adventurous Italian lover, alleged [illegible] story to have been in complete power during a portion of the queen's reign [illegible]he conspiracy to enhance his own standing by influencing the decree of death [illegible] who stood in his way.

[illegible]e drama is furnished by the twist to the plot when the wily ambassador from [illegible]ourt of Spain by a trick convinces Mary that her lover is unfaithful and as [illegible]ge she sentences him to death at the hands of the headsman, only to regret [illegible]ction and attempt to save his life by bribing the guards. How she fails in [illegible] when a peasant girl who has been working with the Ambassador uses the gold [illegible] her by the queen to free her own lover, makes a climax seldom equalled [illegible]icture.

[illegible]e role of Mary is played by Ellen Richter and the supporting cast is an [illegible]ent one. Many big scenes are used and the attention to detail and historical [illegible] is remarkable.

[illegible]udgment" is one of the big pictures of the year and should interest every [illegible]e patron.

PROGRAM READER

[illegible]e tragic life of Mary, Queen of Scots, with its intrigues in Court life, is [illegible]ately depicted in a super special photoplay announced for showing at the [illegible] ———— theatre for a ———— days' showing beginning ————, [illegible] the title of "Judgment."

[illegible]e picture is a magnificent spectacle telling in a dramatic way how the adven-[illegible] lover of the queen lost his head when the Ambassador from the Spanish king [illegible]d Mary into believing the man was unfaithful, influenced her into ordering [illegible]ath and then regretting her action tried to save his life by bribing the guards [illegible]nd the wrong man to the gallows, only to be again outwitted by the wily [illegible]ard.

[illegible]e role of Mary is played by Ellen Richter, a European actress who demonstrates [illegible]istrionic ability in a part calling for emotional acting and versatility. Miss [illegible]er is the unhappy queen to the life. The supporting cast, a large one con-[illegible]g many important parts, is faultless and contributes quite as much to the [illegible]ss of the feature as does the star. Many big sets have been required and [illegible]tmosphere of the English court of the period is perfect.

[illegible]udgment" recommends itself to the theatregoers who appreciate good acting [illegible] strongly dramatic story, told in a forceful, logical manner.

SUGGESTIONS

[illegible]erest the classes in the various schools where English history is being studied, [illegible]omen's clubs, etc. Get a list of the people who read historical novels from [illegible]braries and mail them special invitations. Bill as a historical spectacle, using [illegible] for your display ads in the papers. For lobby display use sixteenth century [illegible]nacks if you can get them. Trumpeters in costume to announce your shows. [illegible]., etc., will get attention. Prologue numbers should be musical using old [illegible]sh airs.

CATCH LINES

[illegible]ramatic photoplay, historically correct, concerning the life of Mary, Queen [illegible]ots and her adventurer lover who lost his head when a wily Spaniard of the [illegible] by intrigue convinced the queen the man was unfaithful.

"AFTER MIDNIGHT"
(Selznick)

Satisfying Entertainment Derived from This Dual Role Melodrama

PATRONS of the "program" theatre are apt to find satisfying entertainment from this dual role melodrama which features Conway Tearle as twin brothers—one of whom is an apostle of virtue, the other a disciple of wickedness. Except for the fact that the premise of this dual characterization places a premium upon the wife's intelligence when the good brother assumes the husband's place the picture is entirely logical and certainly melodramatic enough to please those who are ever in search of suspense. The locale of the story is San Francisco's Chinatown and a society section of the city.

The action opens with the interior of a Chinese den, which is ostensibly a restaurant on the surface, but which in reality harbors an opium joint. The introductory sequence offers a note of mystery owing to the inability to identify properly the Occidental figure lounging about the place. He is lured to a back room and invited to look upon the misshapen features of his twin brother. Since the former has been a derelict it does not take much suggestion from certain crooks for him to step into his brother's shoes and assist them in their nefarious scheme of securing title to valuable papers. The suspense is usually keen in these Oriental stories, for one anticipates a line of mystery because of the emphasized suggestion that things are not above board. The derelict brother steps into his brother's shoes and safely hides his identity from his twin's wife.

The latter character is pictured as being very much disillusioned because of her husband's indifferent attitude and his fondness for drink. Therefore his cue is to appear a trifle unsteady in step and not very certain in poise. However his better nature asserts itself because of the faith of his brother's spouse and he decides to play square. The picture drags a trifle in these scenes owing to the intent of the author or director to differentiate the characters. However, when the crooks realize that their prey has not encouraged their scheme they kidnap the wife and lug her to Chinatown. And so the feature introduces its punch scene. The pseudo husband follows in pursuit and succeeds in routing the crooks by employing a good right arm—and left. It is a rapid-action scene, filled with creditable melodrama. The bad brother dies and the hero registers his identity. It is enough to state that his good qualities are sufficient to bring a new-found happiness to the heroine. The picture is well staged as to interiors and locations and is adequately acted by the star, who plays his part with effective sincerity, and Zena Keefe, who plays the wife with much persuasion and appeal.—Length, 5 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

An adventurous story of Oriental intrigue—a fascinating story of twin brothers, one of whom was susceptible to weaknesses, the other, possessing sufficient moral courage to keep his head above temptation—an enlivened story of crime, deception, mystery and romance—that is "After Midnight," the Selznick attraction that will be the feature offering at the ———— theatre next ———— starring Conway Tearle. The popular star is supported by a well balanced cast that includes Zena Keefe as his leading woman. John Lynch wrote the story while Ralph Ince directed.

The weak twin had married, but abused his privileges and became such a sodden figure that his wife despaired of ever finding happiness. One night in Chinatown in an opium joint, the stronger brother is lured to a backroom and invited to assume his twin's identity. He jumps at the opportunity since it means that he will find shelter and rest from a derelict existence. The clash of events which subsequently happen are enough to keep the observer in a high state of suspense. The picture is well balanced with dramatic ingredients, is always appealing in its technical equipment and is ably acted.

PROGRAM READER

Can a brother assume his twin's identity and successfully keep that identity from his closest relatives and friends? Is there some trick of gesture or speech which might not be discovered? Conway Tearle, that popular star who has established a large following through his ability to interpret his stories with fine sincerity, plays twin brothers in "After Midnight" and succeeds in hiding his identity during the masquerade. He has a reason. Yet the brothers are so identical in resemblance and mannerisms that the deception is thoroughly successful. This is only an inkling of the interesting plot which features "After Midnight." At the ———— theatre next ————.

SUGGESTIONS

Feature this as an interesting exposition of dual identity. Place stress upon the fact that brothers who are twins can successfully masquerade so that the closest relative cannot distinguish them. Play up that Conway Tearle has acting opportunities here which will further increase his following. Play it up as an exciting, adventurous melodrama on a theme which always holds the attention. For a prologue you can put over a Chinese setting with Oriental figures engaged in song or some characteristic business. Use the title as a means to stimulate curiosity by asking your crowd what occurs after midnight.

CATCH LINES

After midnight the criminal stalks his prey. After midnight the shadows are deepest. See Conway Tearle in the adventurous melodrama, "After Midnight."

10 Plan Book Reviews for this issue—written from the viewpoint of serving the exhibitor

MEN AND EVENTS IN THE FILM CENTRI

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRI

WESTERN NEW YORK

E. P. Johnson is the new owner of the Garlock Opera House in Phelps, N. Y. Mr. Johnson was in Buffalo last week booking films for the fall and winter season.

"Hub" Taylor, former manager of the Buffalo Theatre Supply Company and recently a member of the A. P. sales staff, is now a member of the Vitagraph staff.

Richard C. Fox, manager of the Buffalo Select exchange, has added Frank C. Moynihan and Ralph Myerson to the sales force. Mr. Moynihan was formerly with A. P. and Mr. Myerson comes from Gotham. Mr. Fox is now touring the territory in his big National screening, "A Man's Home," the first of "Forty From Selznick."

Buffalo has a new film company. It is the Crescent Cinema Corporation. The first subject, "A Pretty Mixup," a comedy starring Ben Huber and Anna Blencowe, was completed this week. The company has offices in Plymouth avenue.

Ben Levine, state supervisor of sales; Joseph J. Unger, Associated Producers' representative; E. J. Hayes, branch manager for First National at Buffalo and the salesmen of his staff were the principals at a conference in the Lafayette Hotel, Buffalo, October 1, when the selling of the new A. P. features and the productions themselves were discussed. A new short subject department has been established at the Buffalo exchange where all the comedies made by both A. P. and F. N. are handled. W. Hopcraft, formerly with A. P. in New York, has been engaged by Mr. Hayes to handle short subjects and another new man will be put on this week. The Strand, Rochester, has signed a second run franchise.

Henry W. Kahn, head of the Metro Buffalo branch, announces the resignation of E. C. Markens, salesman, and the transfer of Tom Joy from the Utica to the Syracuse and Rochester territory. Mr. Markens has accepted a position with Universal in Buffalo.

Howard J. Smith, manager of the Palace, Buffalo, and president of the western New York unit of the M. P. T. O. A., has been elected a member of the Buffalo Theatre Managers' Association.

The Powers Film Products, Inc., of Rochester, is about to move its offices and principal place of business to New York city.

KANSAS CITY

A short reel department has been created by the Kansas City Universal branch and H. N. Holmes, who has a creditable record for the last three years with Universal, has been placed at its head, with Park H. Davis, formerly with Associated Producers, as his assistant. The service to be handled through this department will include two-reel Century comedies, all serials, International News, two-reel western dramas, Universal Screen Magazine, two-reel Jewell comedies and one-reel Star comedies.

Harry Cohen has been appointed manager of the Kansas City Select office. Mr. Cohen is expected to arrive from Los Angeles in a few days. C. C. Ezell, L. J. Selznick's personal representative, is in charge of the Kansas City office, following the resignation of Joe Kaliski, who accepted a position as manager of one of the Pittsburgh exchanges, until the arrival of Mr. Cohen.

A Kansas City made film, titled "As the World Rolls On," featuring Jack Johnson, former heavyweight champion, is doing a capacity business at negro theatres in Kansas City. The production was made by William Andlauer of Andlauer Productions of Kansas City.

The Educational Film Exchange of Missouri and the Educational Film Exchange of Iowa, have been consolidated, and in the future will be known as the Midwest Educational Film Exchange. H. E. Schiller has been named as manager.

Realart, First National and Metro branches in Kansas City will move into their new building, which is being erected near Seventeenth and Main streets, the first week in October.

Dwight Thatcher, chairman of the Kansas board of motion picture review, was summoned last week to attend a meeting of the state executive board at Topeka. Efforts are to be made to curtail minor expenses in all state departments, the letter from the state treasurer said.

O. S. Whitaker, formerly of the Universal Film Exchange at Omaha, has joined the sales force of the Kansas City Universal branch.

A merry battle for first standing in sales is on at the Kansas City Goldwyn branch office. H. Haynes was setting the pace until R. Gregory passed him in a spurt, but Haynes staged a great comeback and now is at the top of the list.

The Brooklyn theatre of Kansas City has been purchased by E. C. Ward.

OKLAHOMA CITY

The Chamber of Commerce of Oklahoma City, being desirous of making Oklahoma City a moving picture producing center, has appointed a committee to investigate the situation, with power to act in the premises, with promise of special inducements and privileges to the first and succeeding producing companies locating and making films in the city.

Mr. McNamee, special New York representative, is touring Oklahoma and Texas with Universal salesmen and reports a big business.

Manager Cammack of the Cozy theatre at Shawnee visited Oklahoma City last week on business and took in Film Row before returning home.

Bert Edwards, of the Fox exchange at Oklahoma City, has returned from New York city, where he has been on business and to get new pointers.

Miss Pearl Easley, secretary of the Hodkinson Corporation, Oklahoma City, made a trial sales trip last week and is reported to have done better than a 50-50 business. Miss Easley was recently elected treasurer of the Oklahoma Screen Club.

The Lyric theatre at Oklahoma City, Okla., has abandoned pictures for stock, and for the remainder of the season will play traveling stock with changes twice a week, and at popular prices.

PROVIDENCE, R. I.

"Over the Hill," which began a showing at the Providence Opera House September 12, has gone on a continuous show basis. Instead of two shows daily, five will be given, this being made necessary by the tremendous demand for seats. The prices have likewise been dropped, the dollar seats having been decreased to 75 cents. The change was made imperative because of the short contract the theatre has for the film.

The Strand and Modern theatres ran the same program during the week of September 26, the main feature being "The Affairs of Anatol." The two houses are allied for the purchase of pictures, but it is seldom that both present the same picture, and the outcome is being watched.

CLEVELAND

The Akron musicians at the motion picture theatres are on strike. They have refused to accept a fifteen per cent reduction in wages. Akron theatres are now exhibiting pictures with organ and mechanical instrumental music.

The Metropolitan theatre, one of Cleveland's leading first-run motion picture theatres, goes into Loew's big time vaudeville beginning Sunday, October 9. Pictures will continue to be the feature attraction on the bill, but there will be five acts of vaudeville shown in conjunction with the picture. The first program under the new policy will feature "The Kid." "Bill" Friedman continues as manager of the Metropolitan.

Loew's Liberty, Superior and East 105th street, Cleveland, starting the week of October 9, changes its policy from Loew's big time vaudeville to the split week vaudeville policy. Captain Goodale is manager of the Liberty.

Tom Carroll is back in town after a three months trip into the interior of Europe. Carroll is manager of the Standard theatre, Cleveland. His office looks like a debutante's boudoir, all dolled up with flowers and such like evidence of his welcome back into the ranks of exhibitors.

"The Four Horsemen of the Apocalypse" set a new engagement record for Steubenville, O. Steubenville has never played a picture over four days. Manager James Tallman of the Victoria theatre, Steubenville, played the picture four days, and then wired in to local Metro Manager C. E. Almy to extend the engagement for the entire week.

Theda Bara is in town. She had a big crowd out to meet her, and to give her the glad hand at Loew's State theatre where she is making four appearances every day this week. Next Saturday Miss Bara will distribute free a box of candy to everyone who admits he hasn't the price for a box of sweets.. This is in conjunction with National Candy Week which begins October 9.. Miss Bara will personally visit all the hospitals and orphans homes and distribute a pound box of candy to each of the inmates.

Federated Film Company has opened an elaborate suite of offices at 412 Ferry street, Pittsburg, to cover the western Pennsylvania territory. Joe Lefko is manager.

Pathe has moved its official poster department to Cleveland. The move from New York to Cleveland was accomplished last week.. C. W. Allers, manager of the Pathe poster department in New York has moved to Cleveland along with the department.

H. E. Stahler, Associated Exhibitor representative, stopped off in Cleveland for a few days visit at the local Pathe exchange.

INDIANAPOLIS

The strike of union musicians of Indianapolis theatre orchestras was settled September 15, when the men accepted a wage-cut ranging from 7 to 9 per cent. They walked out September 4 when managers held out for a 20 per cen[t] deduction. Some houses organized [tem]porary non-union orchestras which s[tuck] through the latter part of the strike. [The] new scale is from $35 to $45.50 per w[eek].

Warning that the child labor laws, [par]ticularly affecting theatres are to [be] strictly enforced is being sent to all [man]agers and owners by the state indus[trial] department.

Agitation for the elimination of [the] long kiss from the screen was st[arted] here last week by the May Wright [Sew]wall State Council of Women. [Mrs.] David Ross, president of the In[diana] Board of Photoplay Indorsers, told [the] council that her body had received [the] cooperation from a local theatre rec[ently] which cut a kissing scene because [the] indorsers objected to it.

CANADA

Winnipeg, Manitoba, moving pic[ture] exchanges are apparently about to [move] their new central headquarters build[ing] at last. New premises will be avai[lable] before Christmas time for the eleven [film] exchange branches in the city, it is [an]nounced. These will be housed in [the] upper floors of the Great West Sadd[lery] building, Market street, a fire proof b[uild]ing. The various floors are being [fitted] out so that each exchange will ha[ve] suite of offices, film vaults, rev[iew] rooms, shipping departments and [all] features.

With the centralization of exchang[es] Winnipeg, there will be four large [film] in Canada in which film exchanges [are] more or less grouped in one large [pic]ture, these being the Hermant build[ing] and Annex, Toronto, the Albee build[ing] Montreal, and the Exchange build[ing] Vancouver, B. C.

The exhibitors and theatre employ[ees] Winnipeg, Manitoba, have entered [into] an agreement for the coming year wh[ich] by no reduction in wages was imp[osed] according to an announcement by P[resi]dent V. Armond of the Winnipeg op[era]tors' union. The agreement was sec[ured] through the Winnipeg Industrial Bu[reau].

George Stroud of Hamilton, Ont., [is] one of the best known theatre mana[gers] in the city, has been appointed man[ager] of the new Pantages theatre, Hamil[ton] which was formally opened on Oct[ober] 3. Mr. Stroud is also manager of [the] Savoy theatre, Hamilton, a theatre w[hich] is controlled by the Famous Play[ers] Canadian Corporation of Toronto.

Announcement has also been made [that] H. S. Dahn, manager of the Ca[pitol] theatre, Regina, for the past six mo[nths] has been appointed assistant manage[r of] the new Pantages theatre in Hamilto[n to] assist Mr. Stroud.

A significant fact is that the boo[king] offices of the Trans-Canada Thea[tres] Limited, controlling many legitimate [and] moving picture theatres across Can[ada] have been transferred from Montrea[l to] Toronto while the executive offices [are] main in Montreal.. Coincident with [the] move was the announcement that Ge[orge] Driscoll was no longer identified [with] His Majesty's theatre, Montreal, an[d it] is understood that he will be in ch[arge] of the booking offices in Toronto [in the] future.

Allen's Toronto Theatres, Limi[ted] sprang a surprise on the populac[e of] Toronto, Ontario, on October 1 w[hen a] formal announcement was made of a [sub]stantial reduction in admission prices [at] seven of the Allen neighborhood the[atres] in the city, these including the Park, [Col]lege, Beach, Beaver, Danforth, [Dan]forth and St. Clair theatres. With practi[cally] all of these houses, the evening pric[e of] admission was reduced to 20 cents [for] adults and 10 cents for children with [the] exception that the general admissio[n for] adults on Saturdays and holidays i[s] 25 cents.

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OCTOBER 22, 1921

Motion Picture News

Reg. U. S. Patent Office

Worth Waiting For

Motion Picture News

Booking Guide

Worth Watching For

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Los Angeles — 729 Seventh Avenue, New York — Chicago

"DAUGHTER OF THE NIGHT" has a great many things to recommend it to the exhibitor. One of those things is the acting of the star,—Eleanor Parry. Add to that the strength of the story, the splendor of the settings, and the power of the RITCHEY posters that are to accompany it,—and sufficient has been said to explain why a majority of the territories have already been sold.

The L. & H. ENTERPRISES, Inc., who will release this feature, fully realize that the posters have been a decided factor in the sale of this photoplay to the state right buyer, which is their main reason for having commissioned the RITCHEY LITHO. CORP. to make the posters for the eight other features that are to follow this release.

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"You lucky one—that had people about you to teach you how to live!"

you!

"And you, clever one, who were wise enough to find out how to live!"

you!

"And you, with a heart of stone—you that don't care what you do so that you live!"

"You're no better than this girl! Like all women, she had to live, but she never had a chance!"

"Ladies Must Live" is Mr. Tucker's only production since "The Miracle Man."

You've waited for it for two years. So have your audiences. It has a theme as big as "The Miracle Man"—and you *know* it will make as much money!

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George Loane Tucker's
PRODUCTION

"Ladies Must Live"

WITH

BETTY COMPSON

ADAPTED FROM THE NOVEL BY ALICE DUER MILLER

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

Here's What you've Had-

SEPTEMBER

Wallace Reid in "The Hell Diggers"
Gloria Swanson in "The Great Moment"
Betty Compson in "At the End of the World"
"Dangerous Lies" with David Powell
"The Golem"
Cecil B. DeMille's "The Affairs of Anatol"

OCTOBER

Elsie Ferguson in "Footlights"
Thomas Meighan in "Cappy Ricks"
George Melford's "The Great Impersonation" with James Kirkwood
George Fitzmaurice's "Experience" with Richard Barthelmess
William deMille's "After the Show"
Ethel Clayton in "Beyond"

Here's

WE said "Better Pictures" and we gave you Better Pictures. The productions already released this season have made box-office history.

Now look at the pictures to come in the next three months. Every one of them is a box-office winner. "A steady, dependable supply of the highest class pictures" is what we promised. Here it is:

NOVEMBER

William S. Hart in "Three Word Brand" . . . .

A William S. Hart Production by Will Reynolds. Adapted and directed by Lambert Hillyer. Photographed by Joe August, A. S. C.

George Loane Tucker's "Ladies Must Live" . . .

With Betty Compson, from the novel by Alice Duer Miller. Presented by Mayflower Photoplay Corp.

Donald Crisp's "The Bonnie Briar Bush" . . . . .

From the famous novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas. Scenario by Margaret Turnbull.

"The Sheik", with Agnes Ayres and Rudolph Valentino .

George Melford's production of the best-seller by E. M. Hull. Scenario by Monte M. Katterjohn.

Jack Holt in "The Call of the North" . . . . . .

From the novel "Conjuror's House" by Stewart Edward White and the play by George Broadhurst. Directed by Joseph Henabery. Scenario by John Cunningham.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

GETTING BETTER

What you'll Get—

DECEMBER

Thomas Meighan in "A Prince There Was" . . .
From George M. Cohan's play and the novel by Darragh Aldrich. Directed by Tom Forman. Scenario by Waldemar Young.

Ethel Clayton in "Exit the Vamp" . . . . . .
By Clara Beranger. Directed by Frank Urson.

Wallace Reid, Gloria Swanson and Elliott Dexter in "Don't Tell Everything" A Sam Wood Production. By Lorna Moon.

Pola Negri in "Her Final Payment" . . . . . .
Tentative title of a great modern story in which the world famous star of "Passion" and "One Arabian Night" does her finest work.

William S. Hart in "White Oak" . . . . . .
A William S. Hart Production, by William S. Hart. Adapted for the screen by Bennet Musson, directed by Lambert Hillyer. Photographed by Joe August, A. S. C.

Gloria Swanson in "Under the Lash" . . . . . .
Adapted from the novel "The Shulamite" by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock. Directed by Sam Wood. Scenario by J. E. Nash.

William deMille's Production "Miss Lulu Bett" . . .
With Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson. From the novel and play by Zona Gale. Scenario by Clara Beranger.

Betty Compson in "The Little Minister" . . . . .
From the famous novel by J. M. Barrie. A Penrhyn Stanlaws Production.

JANUARY

Wallace Reid in "Rent Free" . . . . . .
By Izola Forrester and Mann Page. Directed by Howard Higgin. Scenario by Elmer Rice.

"The Romance Booster" with Will Rogers and Lila Lee
By Walter Woods and A. B. Barringer. Directed by James Cruze.

Cecil B. DeMille's "Fool's Paradise" . . . . . .
By Beulah Marie Dix and Sada Cowan, suggested by Leonard Merrick's story "The Laurels and the Lady."

Agnes Ayres in "The Lane That Had No Turning" . .
By Sir Gilbert Parker. Directed by Victor Fleming. Scenario by Eugene Mullin.

"Love's Boomerang" with Ann Forrest . . . . . .
A John S. Robertson production by Dion Clayton Calthrop.

Betty Compson in "The Law and the Woman" . . . .
A Penrhyn Stanlaws Production, adapted from the play by Clyde Fitch.

George Fitzmaurice's "Three Live Ghosts" . . . .
With Anna Q. Nilsson and Norman Kerry. Scenario by Ouida Bergere. From the play by Frederick S. Isham.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

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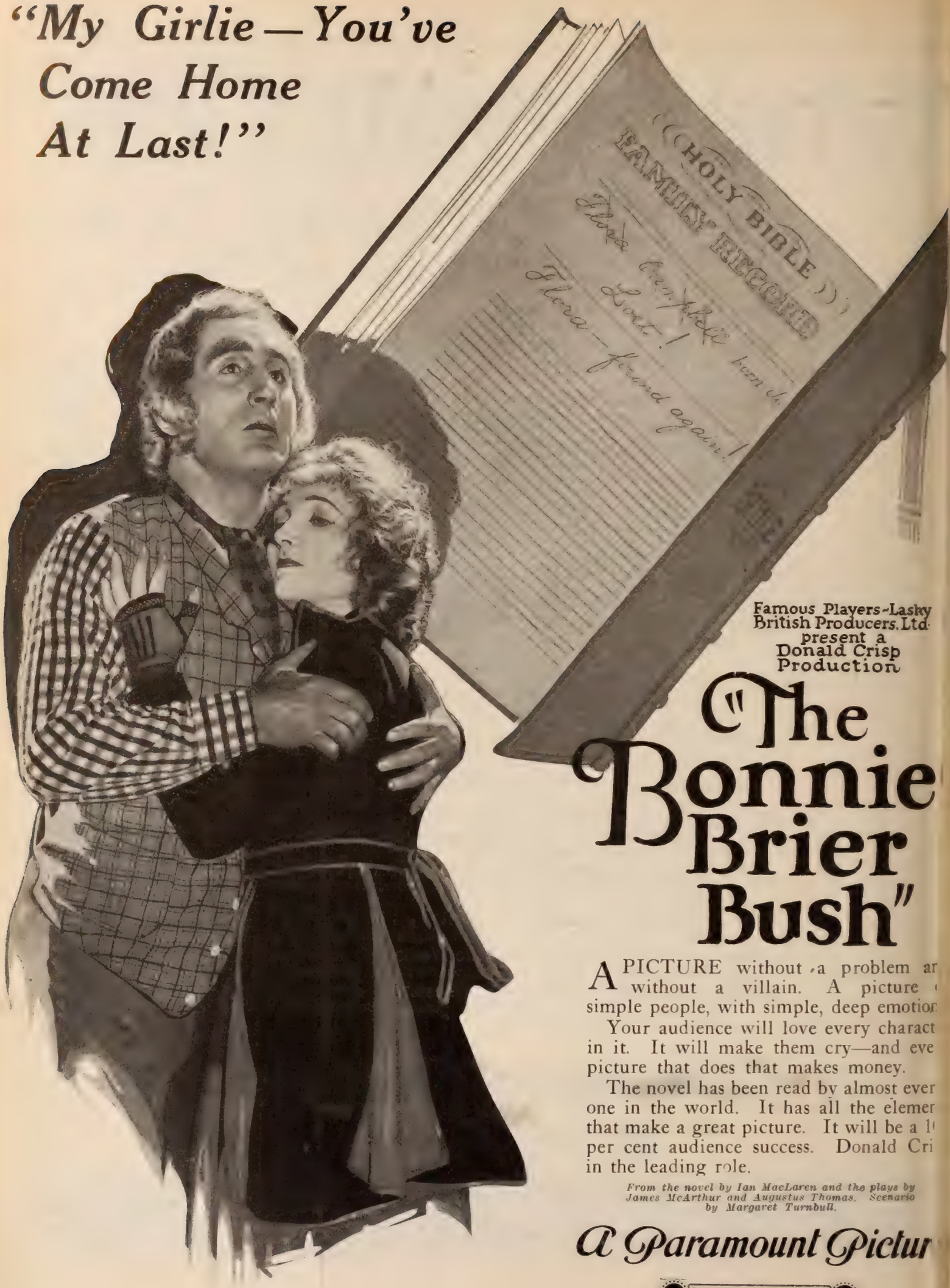
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From the novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas. Scenario by Margaret Turnbull.

A Paramount Pictur

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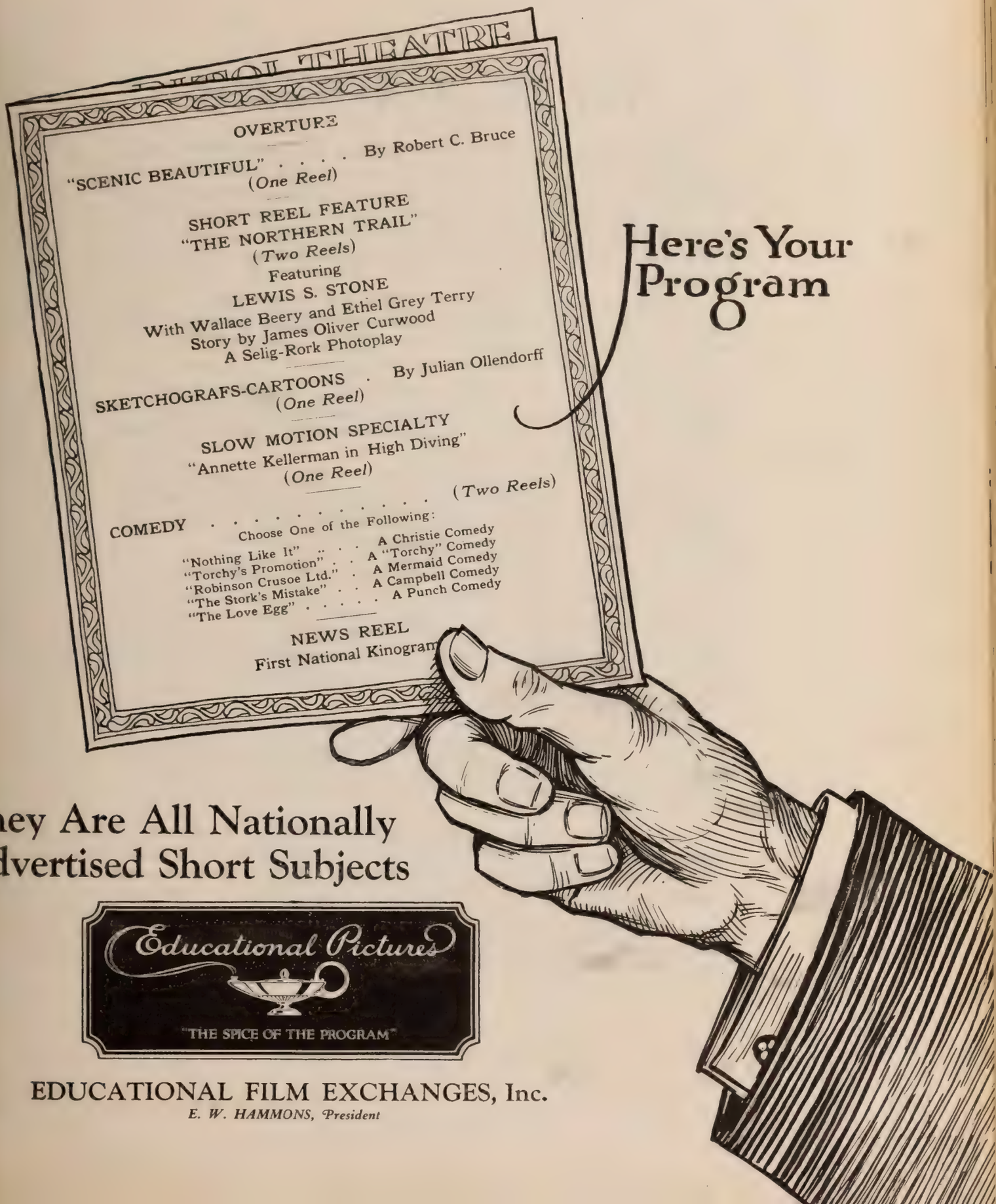
OVERTURE
"SCENIC BEAUTIFUL" . . . . By Robert C. Bruce
(One Reel)
SHORT REEL FEATURE
"THE NORTHERN TRAIL"
(Two Reels)
Featuring
LEWIS S. STONE
With Wallace Beery and Ethel Grey Terry
Story by James Oliver Curwood
A Selig-Rork Photoplay
SKETCHOGRAFS-CARTOONS . By Julian Ollendorff
(One Reel)
SLOW MOTION SPECIALTY
"Annette Kellerman in High Diving"
(One Reel)
COMEDY . . . . . (Two Reels)
Choose One of the Following:
"Nothing Like It" . . . A Christie Comedy
"Torchy's Promotion" . . A "Torchy" Comedy
"Robinson Crusoe Ltd." . . A Mermaid Comedy
"The Stork's Mistake" . . A Campbell Comedy
"The Love Egg" . . . . . A Punch Comedy
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E. W. HAMMONS, President

An Ideal Achieved

About three years ago, after having spent years in freely expressing my ideas as to some things that I thought should be done in the film business, I decided that most executives in a position to use ideas in the film business considered them worth what they cost, and since mine then cost only ten dollars a year the executives did not use them fast enough to suit me.

At that time I turned over control of my publication, Wid's Daily, to J. D. Dannenberg and Jack Alicoate, two real men who had long been associated with me. I haven't written anything for publication since that time.

I went out to California, got myself a nice little home for the family and devoted my time, energy and ideas to advisory work in association with two independent producers, with whom I had substantial interests.

I presume that it is no news to most folks in the industry, although it may be to some, that I was associated with George Loane Tucker from the time he returned from England four years ago, until his recent untimely death.

I was instrumental in many ways in the organization of the Associated Producers.

Years ago I stated emphatically many times my opinions as to why an independent merchandising service was needed in the film business to give direct contact between the actual maker of pictures, the creator or independent producer, and the theatre owner.

Now I can announce the successful development of an ideal of years—a fundamentally sound sales merchandising organization for the proper co-ordination of the film industry so as to bring direct contact between the independent producer and the theatre owner.

This organization, which I control, was announced to the trade last Spring as the F. B. Warren Corporation. The policy of this corporation is an actual working out of the soundest fundamentals ever applied in the film industry.

I am proud of the product that has been gathered as the first offerings of this corporation. The first pictures were, in my opinion, the best ever offered by any company in the

history of the film business, and I have seen every existing company start.

This corporation will offer in the coming month three productions which, in my opinion, are even better than our earlier offerings.

These three coming productions are—first, a visualization of Charles Dickens' "Our Mutual Friend", which is truly a gem,—second, a human little drama that will ring the cash register, visualizing the song "The Old Oaken Bucket", and, third, an exceptionally powerful offering from Lois Weber, with the sure-fire title "What Do Men Want?", considered by the producer, by myself and others who have seen it, her best.

Now I am in the position of being able to say that I shall quit preaching about the film business and how it should be run and practice what I have preached in the operation of an independent sales organization which has been constructed entirely for the purpose of giving a market to any producer of worthy product.

This corporation functions solely as a sales-service organization, acting for the independent producer as a salesman in forming a contact with the theatre owner. The same terms for distribution are given to every producer who has product worthy the efforts of a high-powered organization. Each production will be sold on its merits. There will be no grouping of productions together under the name of the corporation.

This corporation is operating on practically a cost basis, and in planning it I have worked out another constructive ideal. The men who really do the work are the ones who are being well paid,—in other words, our branch managers and salesmen are working under a profit-sharing plan.

In the course of the next six months I hope to be able to shake hands, personally, with the hundreds of my very good friends among the theatre owners who have always taken such a gratifying interest in my efforts to in some way improve this wonderful industry of ours.

Yours for constructive effort,

Wid Gunning

Treasurer,
F. B. Warren Corporation.

R-C PICTURES

Presents

DORIS MAY

in

"THE FOOLISH AGE"

A HUNT STROMBERG PRODUCTION ~ ~
Directed by WILLIAM A. SEITER ~ ~
Scenario by VIOLET CLARK ~ Photographed by BERT CANN

The Promise Fulfilled ~

You 1003 Exhibitors who booked DORIS MAY in "THE FOOLISH AGE" before the Production was completed, read Wid's Review and the Special Report of the National Board of Review and make arrangements for extra days NOW.

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

GENERAL COMMENT: THE BOARD FEELS THAT THE PRODUCERS OF "THE FOOLISH AGE" ARE TO BE COMPLIMENTED ON THEIR SUCCESS IN THE FIELD OF LEGITIMATE SATIRE ON AMERICAN SOCIETY AND CUSTOMS. THE PICTURE IS MORE THAN A MERE COMEDY OF SITUATION. IT IS A COMEDY OF MANNERS CONTAINING A NUMBER OF INTERESTING AND AMUSING CRITICISMS OF PRESENT-DAY FOIBLES.

Sunday, October 9, 1921 — Wid's DAILY — 3

Well, by golly, see who's here—Doris May in a real flippant comedy of youth. Her first picture as a star, and a darned good picture. She's been trouping around with Douglas MacLean and first appeared with him under the Ince banner. But now she is on her own, a bit more slender, a lot more vivacious, and showing the stuff that gave her such a start in "Twenty-three and a Half Hours Leave." Incidentally Bull Montana has the star part of his career.

Bull dresses his part to perfection. His white and black cross striped socks are a hit and Bull in a full dress suit and a top hat is worth going a long way to see. The way that cauliflower ear sticks out is sure a caution.

Play This Up—Get Behind It—It's Sure Fire Audience Stuff

This looks like a sure-fire audience picture. It was shown in an uptown theater at 10:30 o'clock, after the regular show, and a crowded house laughed heartily all along the line once the story was planted, even though a lot of them must have been a bit tired from the previous show.

It contains a lot of good laughs and funny incidents and you had better see it all the way so you can use the best of the many incidents as catchlines for your crowd. You'll be doing yourself an injustice, and the picture as well, if you don't. There aren't so many of these good comedy babies floating around this season that you can afford to miss cashing in on them when they do stick their heads up. And this one has a lot of goods.

R-C PICTURES
REG. U.S. PAT. OFF.

REALART STAR FRANCHISE

License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May Mc Avoy

Season of 1921-1922

AGREEMENT made in triplicate this ..... day of ....., 192....., between REALART PICTURES CORPORATION, a Delaware corporation, hereinafter called the "Distributor," party of the first part, and .....

.....hereinafter called the "Franchise Owner," party of the second part, owner or lessee of and operating the.....Theatre, located at Number ..... Street, City (Town) of ....., County of....., State of ....., such agreement being made and entered into at the ..... Exchange of the Distributor, WITNESSETH:

WHEREAS, the Distributor proposes to release during the period of one year commencing on or about September 1, 1921, thirty-six (36) photoplays, in each of which one of the following stars shall enact a leading role, to wit: Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May McAvoy—no one star appearing in more than eight (8) of said photoplays; and

WHEREAS, the Franchise Owner desires to exhibit thirty-six (36) of said photoplays in the above named theatre;

NOW, THEREFORE, in consideration of the mutual covenants herein contained, the parties hereto hereby agree as follows:

FIRST: The Distributor hereby grants to the Franchise Owner a license to exhibit, at the above named theatre only, at the times hereinafter provided, thirty-six (36) motion picture photoplays in which the Distributor shall have copyright, released or to be released by the Distributor as aforesaid, such license being upon the terms, agreements and conditions hereinafter set forth. To enable the Franchise Owner so to exhibit said photoplays and as an incident to said license, the Distributor will lend to the Franchise Owner one positive print of each of said photoplays and the Franchise Owner will accept such prints for the sole purpose of exercising said license and of using said prints in accordance with the terms and conditions of this agreement.

SECOND: The Franchise Owner agrees to exhibit each of said photoplays at the above named theatre, for ..... consecutive days, upon the dates designated by the Distributor. The Distributor agrees to mail or deliver to the Franchise Owner from time to time, at least two weeks prior to the dates of exhibition fixed therein, written notice designating the photoplays and the dates in accordance with the following paragraph, upon which the Franchise Owner shall be entitled to exhibit the same. In the event that the Distributor is unable to deliver a photoplay on the date so designated, from prints then on hand at its above-mentioned Exchange, the Distributor may at any time give notice changing the dates and the photoplays so designated.

The Franchise Owner agrees to exhibit the said photoplays in accordance with the aforesaid notices, on the days of the week checked or otherwise indicated on the schedule below, in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning ..... 192....., it being understood that seven (7) days shall intervene between each such fourteen (14) day period, except that the eighteenth such period shall immediately follow the seventeenth period.

DAYS OF THE WEEK WHEN PICTURES ARE TO BE PLAYED						
Sunday	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*

THIRD: The Franchise Owner shall have the ..... run of each of said photoplays in the zone or other locality hereinafter designated, following the pre-release showing thereof (if any) therein: .....

.....

.....

If a zone is specified herein, it shall be understood to be the zone defined in the records or on maps on file in the office of the Distributor. A run shall not be exclusive, unless so expressly designated herein. The Distributor or its licensees may exhibit any said photoplay elsewhere in said zone or locality immediately following its run at the said theatre of the Franchise Owner.

If the Franchise Owner shall fail to exhibit any photoplay at the time designated as in Article Second provided, either because of neglect or refusal so to do or because of breach of this agreement on account of which the Distributor shall be entitled to withhold delivery of said photoplay, the Franchise Owner shall lose, and in such event does hereby waive, the right to the priority of run specified in this article with respect to such photoplay.

FOURTH: The Franchise Owner agrees to pay to the Distributor, at its above-mentioned Exchange, for the license hereby granted the sum of .....

..... Dollars ($.....), in instalments which shall be due and payable as follows: .....

Dollars ($.....) upon the execution hereof, the receipt whereof is hereby acknowledged; and a sum equal to one thirty-sixth (1-36) of the total fee, that is .....

..... Dollars ($.....) on Monday in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning ..... 192....., until the full license fee hereunder shall have been paid, it being understood, however, that seven (7) days shall intervene between each such fourteen (14) day period. If any such Monday shall be a legal holiday, such instalment shall be due on the next day not a legal holiday.

As long as Section 906 of the Revenue Act of 1918 shall remain in force, the Franchise Owner agrees to pay to the Distributor a sum equal to the Five Per Cent. Film Rental Tax, computed on and payable at the same time as the instalments of license fee. In the event of any change in the present tax on film rental, the rate shall be increased or decreased accordingly. Should any other state or federal tax be imposed in lieu of or in addition to said tax, the Franchise Owner shall pay to the Distributor upon demand a sum equal to such tax.

FIFTH: The Distributor agrees that it will use its best efforts to have a print of the photoplay next to be exhibited by the Franchise Owner, at its above-mentioned Exchange for delivery to the Franchise Owner in time for showing in the theatre aforesaid on the date specified in the notice referred to in Article Second. The Distributor shall not be liable in any way for failure or delay in making delivery of any photoplay by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, delays in completing negative or positive prints of any photoplay or destruction thereof, failure or delay of any other franchise owner or exhibitor in returning a print to the Distributor, or other causes not within the control of the Distributor, whether of a similar or of any other nature.

5. The Franchise Owner agrees to deliver to the above-mentioned Exchange of the Distributor or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation (with the containers properly addressed), all prints of photoplays and all reels, containers and other accessories furnished by the Distributor, immediately upon the termination of the period fixed in the aforesaid notices of exhibition for the showing of said photoplays. The Franchise Owner shall pay all delivery charges both ways, and agrees that all carriers shall be the agents of the Franchise Owner and not of the Distributor.

6. If the Franchise Owner shall use or retain any print delivered hereunder beyond the authorized period of exhibition, or shall fail to deliver the same in accordance with the provisions of Section "5" of this Article, or if any print delivered to the Franchise Owner is run at any theatre other than the one specified herein, in the interval between delivery thereof to the Franchise Owner and redelivery thereof as directed by the Distributor, the Franchise Owner shall forthwith pay to the Distributor for such use, retention or delay in delivery, an additional license fee of twice the pro rata amount per day for the license under this agreement, for each day of such use, retention, or delay, and further shall hold the Distributor harmless on account of any loss, damage or expense resulting therefrom.

EIGHTH: This license and agreement is personal to the Franchise Owner and may not be assigned to or exercised by any other party whatsoever without the written consent of the Distributor. The transfer by the Franchise Owner of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Franchise Owner from liability and obligations under this agreement.

NINTH: If the Franchise Owner shall default in the performance or observance of any term, agreement or condition herein contained or in the performance of any other contract between the parties hereto, the Distributor shall have the right to withhold delivery of any photoplay until such default shall have been cured, or at the Distributor's option, terminate this agreement and the license hereby granted, by mailing or delivering to the Franchise Owner a written notice of its intention so to do, and in the event of such termination, the Distributor shall retain to its own use all moneys theretofore paid to it by the Franchise Owner, and the Distributor of any such default or defaults or any consent given by the Distributor, shall be a waiver or consent in the specific ... The rights and remedies herein enumerated shall be in addition to ... remedies which the Distributor may at any time have at law or in equity.

TENTH: Any claim by the Franchise Owner arising here... to the Distributor at its Exchange where this agreement was entered into, within twenty (20) da... time when and place where said claim arose and the nature and substance of the ... lution precedent to the maintenance of any action or proceeding upon such claim. ...ent or default upon which the claim is based, and no such action or proceed...

ELEVENTH: This license shall not be ... Manager, and until so executed shall be deemed to be an application ... the payment of money tendered as the first instalment hereunder ... license agreement or addition thereto shall be valid unless ... shall be binding upon the Distributor. All negotiations ar...

.....

.....

.....

Recommended .....
(Manager)

.....

Credit to .....
(Salesman)

HEAD OFFICE COPY

A Contract Has Two Sides

You read much about what the Exhibitor is obligated to do, but hear little about the Distributor's pledges. A *Realart Star Franchise* imposes very definite obligations on the Distributor.

Realart obligates itself:

—To produce and *deliver* 36 productions, starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady and May McAvoy. 36—no more, no less—no hold-outs or hold-overs for bigger prices.

—To supply these productions as a season's service, not as individual pictures;

—To guarantee that no one star will appear in more than eight pictures during the season;

—To deliver pictures on specified dates, fixed for a full year in advance at the time a Franchise is signed;

—To divorce playing dates from paying dates, and accept remittances on the instalment plan;

—To declare at the outset exactly what the complete service shall cost for a year; no special assessments;

—To provide adequate exploitation and advertising service for each production.

BEBE DANIELS

"The Good Little Bad Girl"

IN

THE SPEED GIRL

It's Bebe at her daringest, dashingest, good-little-bad-little-girlishness. She is bewitching on horseback, unbeatable in her speedster, dazzling in her airplane —and lovable in jail.

Sign a Realart Star Franchise and speed for prosperity!

Adapted by Douglas Doty from
an original story by
Elmer Harris
Directed by Maurice Campbell

BRAKES OFF! Slip her into high! Now step on it!

Forty per ——. That's nothing, only a chicken's head.

Fifty ——. There goes your hat! But what do you care! You're having a good time and Bebe's driving!

Sixty ——. What's that put-putting in the rear?

Seventy —— Gosh, those telephone poles look like a picket fence!

Eighty ——. Can't we shake that "put-put" back there?

Ninety! Jumping bullfrogs ——he's passing us! Good-*night* ——it's a speed cop. S'long Bebe ——we'll see you in jail——!

Speed cops! You'll need traffic cops, fly-cops, reserves, constables and white wings to keep em from tearing down your house when you show this one.

Here is a six-cylinder, hundred-and-twenty fun-power, record breaking comedy with Bebe Daniels at the wheel. Step on it!

Adapted by Percy Heath from Earl Derr Biggers' Saturday Evening Post Story "The Girl Who Paid Dividends." Directed by Thomas N. Heffron.

WANDA HAWLEY

in

HER FACE VALUE

Scenes behind the scenes of a great moving picture studio have a fascination for most fans. Here is a faithful and a thrilling story of a famous star's life.

A SHARP precipice. A girl on a plunging horse. Cameras grinding. A desperate look behind her. A quick cast and her lariat loop slips over a jutting crag. The clatter of pursuing hoofs. Cameras grinding. A frantic scramble over the brink of the cliff.

Down——down——down. She reaches the lariat's end, swinging like a pendulum high above the road. A knife flashes up above. Faces peer over the brink. A hoarse shout from the director. And then——darkness.

Here is the graphically human story of a moving picture star—whom circumstances drove to a desperate bargain with life.

An original story by Samuel Merw
Adapted to the screen and direct
by Charles Maigne.

ALICE BRADY

in

HUSH MONEY

The dramatic story of a modern girl who had the moral courage to defy Society and her father's millions for what she believed to be the right.

MONEY. Money to burn! That was the whole trouble. He wrapped his soul and body in his millions and with them bought exemption for his family from every social responsibility.

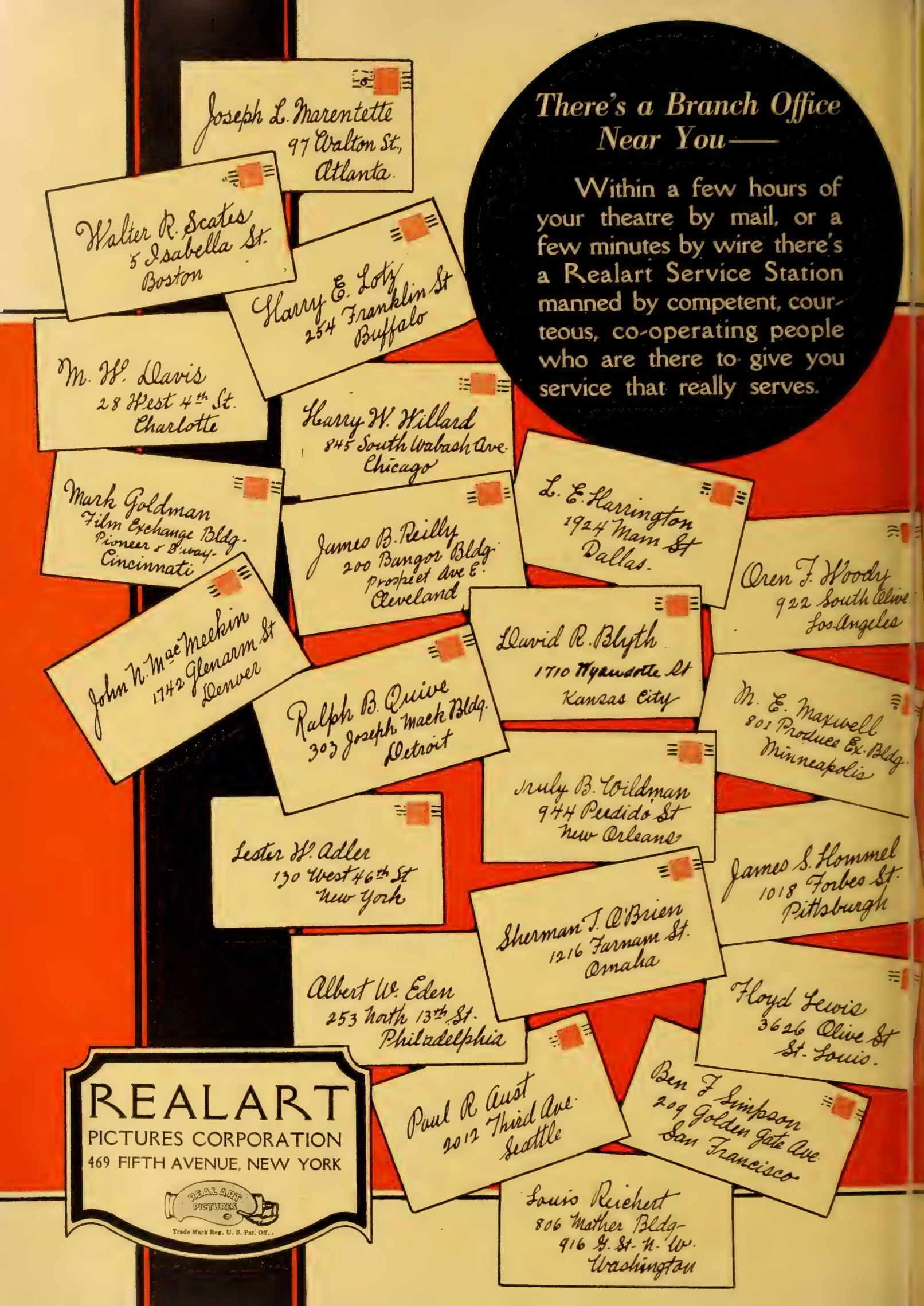
And then one day while out driving with her lover this money-maker's daughter ran over a boy.

As her father again reached for his check book, the daughter saw the cowardice of hiding behind money bags. And she rebelled.

The battle of wills that followed was nothing less than thrilling.

Here is offered another opportunity for Alice Brady's dramatic fervor and emotional fire, and her rare gift of wearing clothes like a thoroughbred.

Your audience will appreciate both.


There's a Branch Office Near You——
Within a few hours of your theatre by mail, or a few minutes by wire there's a Realart Service Station manned by competent, courteous, co-operating people who are there to give you service that really serves.
Joseph L. Marentette
97 Walton St.,
Atlanta.
Walter R. Scates
5 Isabella St.
Boston
Harry E. Lotz
254 Franklin St
Buffalo
M. W. Davis
28 West 4th St.
Charlotte
Harry W. Willard
845 South Wabash Ave.
Chicago
Mark Goldman
Film Exchange Bldg.
Pioneer & B'way.
Cincinnati
James B. Reilly
200 Bangor Bldg.
Prospect Ave E.
Cleveland
L. E. Harrington
1924 Main St
Dallas.
Oren J. Woody
922 South Olive
Los Angeles
John N. MacMeekin
1742 Glenarm St
Denver
David R. Blyth
1710 Wyandotte St
Kansas City
Ralph B. Quive
303 Joseph Mack Bldg.
Detroit
M. E. Maxwell
801 Produce Ex. Bldg.
Minneapolis
Truly B. Wildman
944 Poydras St
New Orleans
Lester W. Adler
130 West 46th St
New York
James S. Hommel
1018 Forbes St.
Pittsburgh
Sherman J. O'Brien
1216 Farnam St.
Omaha
Albert W. Eden
253 North 13th St.
Philadelphia
Floyd Lewis
3626 Olive St
St. Louis.
Paul R. Aust
2012 Third Ave.
Seattle
Ben F. Simpson
209 Golden Gate Ave
San Francisco
Louis Reichert
806 Mather Bldg.
916 G. St. N. W.
Washington
REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK
REALART PICTURES
Trade Mark Reg. U. S. Pat. Off.

The Surprise of the Year

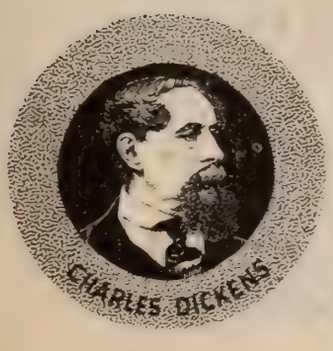
The genius of the world has poured its creative fire into the classics—The movies have often put out the fire!

But—a miracle! A classic, human to the core and overflowing with Love, Hate, Comedy, Murder, Quaint Romance and Happiness has been made into

"THE PERFECT MOVIE"

Our Mutual Friend

A master work of Charles Dickens



Released by
F. B. WARREN 1540 Broadway — Wid GUNNING TREASURED — CORPORATION New York City

CARL LAEMMLE presents

PRISCILLA DEAN

in

Stuart Paton's Stupendous Sensation of the Great North Woods

From the famous Red Book Story by Clarence Budington Kelland

"CONFLICT"

Supported by Herbert Rawlinson

RESERVE DATES IMMEDIATELY

THE Biggest spectacle of the year is here—the one actress in all filmdom on whom you can absolutely count for a house crowded to the guards—a production which for scope of emotions and grandeur of settings surpasses anything ever attempted in pictures of the Great North Woods. Made from a famous story by a famous author and masterfully directed by that past master of suspense, Stuart Paton, the man who made "REPUTATION." Save dates now for the earliest possible showing of the picture that will make you more money than anything you have shown this year. Get in touch with your Universal Exchange today.

UNIVERSAL JEWEL SUPER-PRODUCTION

CARL LAEMMLE presents

HARRY CAREY

in

"The Fox"

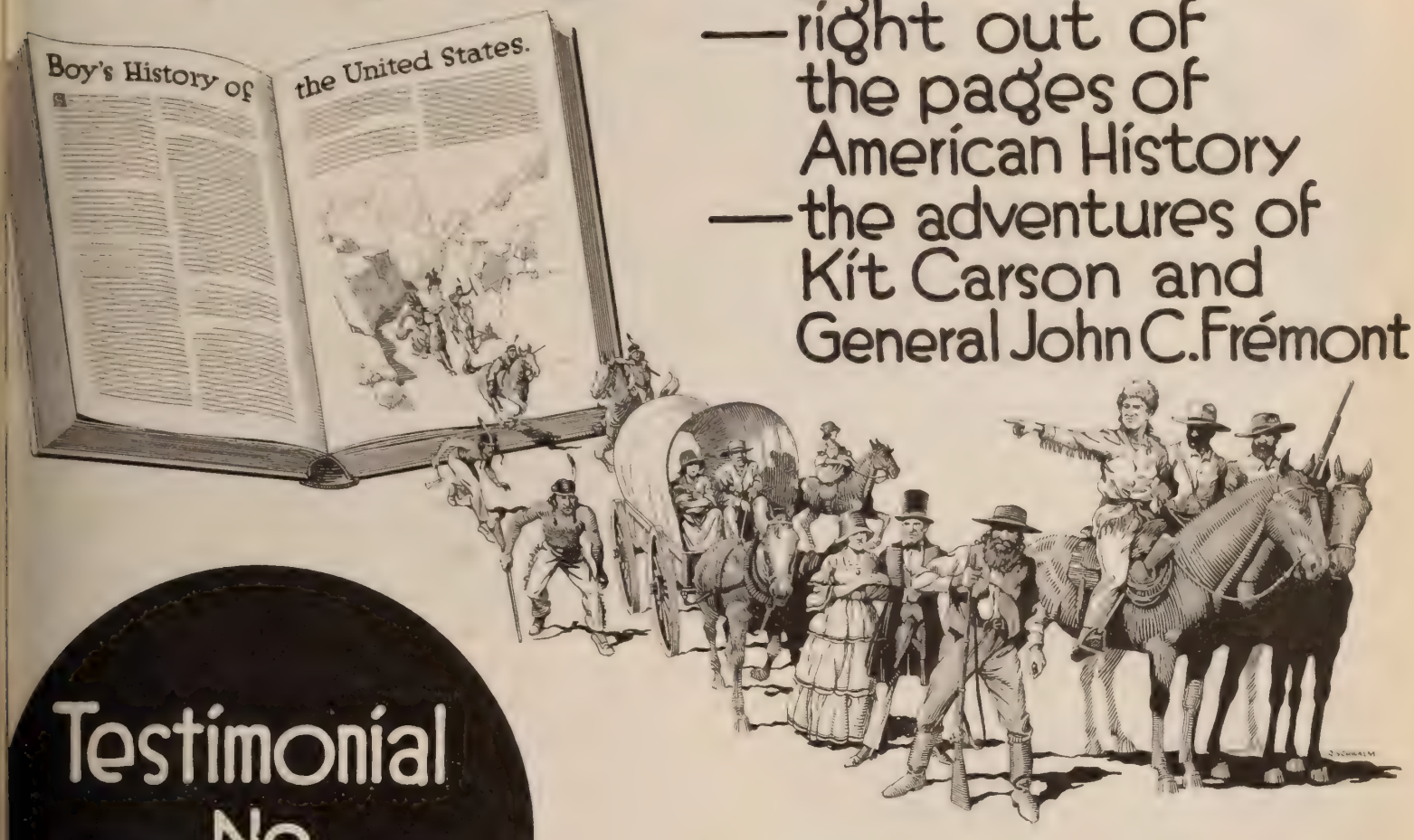
A big, breathless, spectacular, thrilling drama of the Great Southwest—as clean as the desert sands through which thousands of horsemen ride to battle with a band of desperate outlaws—as vivid as the gorgeous Painted Waste where its action climaxes in one of the biggest scenes ever screened, led by the master Western character player in pictures.

Show it NOW!

The First Western Super-production ever Screened

UNIVERSAL-JEWEL de LUXE

The new Universal Serial that will need no Censor



—right out of the pages of American History —the adventures of Kit Carson and General John C. Frémont

Testimonial No 5

The Ex. Trade Review says:

"*An exhibitor ought to have the easiest time of his life filling his theatre with this feature.*"

"WE have something to be thankful for. And the censors won't have to complain of overwork when they look this feature over. It's replete with romance and drama that give it an appeal to the older minds as well as to the entire boy and girl world.

"An exhibitor ought to have the easiest time of his life filling his theatre with this feature—there are so many angles to work from. This is a serial that should be advertised in a generous way. It will pay you good dividends at the box-office. It has a big, dramatic punch and also has a big appeal from an artistic viewpoint.

"Art Acord was selected to head the cast and he demonstrates his ability to play a part that requires an abundance of nerve, physical power and love of adventure. It's a he-man part and Acord puts it over in great shape.

"The direction demonstrates Edward Laemmle's remarkable talent in this field."

Carl Laemmle presents
ART ACORD
in
Universal's Red-blooded American History Serial
Directed by
EDWARD LAEMMLE

"WINNERS of the WEST"

Century Comedies

with

BROWNIE

The most wonderful Dog in the world

RECENT RELEASES

With Baby Peggy

"PLAYMATES"
"PALS"
"BROWNIE'S LITTLE VENUS"
"BROWNIE'S BABY DOLL"

With the Century Comedians

"SOCIETY DOGS"
"ALFALFA LOVE"
"GOLFING"

COMING

"TIN CANS"
"AROUND CORNERS"

Released through UNIVERSAL

A Hundred Laughs — that's a Century

A Perfect "Movie" of a Classic

"'The THEATRE! Oh ain't it a 'Ev'nly place!' suddenly interrupted Maggy."—
Charles Dickens.

And Dickens knew how to make it Heavenly!

A few little things he created for the joy of the "Maggies"—

Mr. Pickwick
Great Expectations
Mr. Pecksniff
Old Curiosity Shop
Little Nell
Oliver Twist
Mr. Macawber
Tale of Two Cities
Mr. Barkis (who was willin')
Cricket on the Hearth
Dolly Varden—and

Our Mutual Friend

"The Perfect Movie"

Could he write? Oh Boy!

Released by
F. B. WARREN CORPORATION
1540 Broadway
Wid GUNNING
TREASURED
New York City

Wm A Johnston

Says:

EDITOR OF MOTION
PICTURE NEWS

"The Rosary" is Classed as "Remarkable Picture"

WE were privileged this week to preview the Selig-Rork production, "The Rosary," a print of which has just arrived from the Coast. There had been rumors that this was a notable production; but this does not express the enthusiasm which a small audience of practical film men accorded practically every foot of this fine effort.

"The Rosary" will be reviewed at length in a future issue. We will not attempt here to give credit, so well deserved, to all those whose skill in many ways evolved this well-rounded success. The story, the continuity, the casting, the acting, the atmosphere—all are of high order. Some members of the notable cast, such as Lewis Stone, Jane Novak, Robert Gordon, Wallace Beery, have done their very best work on the screen. And we cannot pass over the fine character delineations by Bert Woodruff, Dore Davidson, Harold Goodwin, Eugenie Besserer, Pomeroy Cannon and Mildred June. And, of course, to Bernard McConville and Jerome Storm will go the plaudits of successful creative and directorial effort.

In a season quite remarkable for big pictures of a very broad box-office appeal, pictures marked by genuine sincerity and skill, "The Rosary" will take its place and hold its own. We are particularly pleased to give it here something of what the picture deserves because it is an independent production, and because we have always believed that the health of this industry will always be quite largely dependent upon the adequate encouragement of this source of production. WM. A. JOHNSTON.

Motion Picture News,
October 15, 1921.

Releasing Arrangements to be announced.

Selig-Rork

Studios *Los Angeles*

Executive Offices, 576 Fifth Ave., New York

- do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

- surely you recall the eternal drama of the Home in "The Old Nest" !

- there is a greater problem in Life, a greater drama in Marriage, a newer theme ~~

- and now Goldwyn presents

Leroy Scott's

most interesting screen story

POVERTY of RICHES

The poverty of riches

Success · Money · Position · Luxury

Are these the most important things in life ?

Are the rich ever poor ∿ the poor ever rich ?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott's remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year !

Goldwyn presents

POVERTY

A Reginald Barker Productio

The riches of poverty

Children · A Modest Home · A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had out-grown him, knew that it was he who had won happiness ~~ John Colby had merely won success.

A great cast ~ Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Lucille Ricksen ~

A Goldwyn Picture

OF RICHES

By Leroy Scott ~ Directed by Reginald Barker

GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION

POVERTY OF RICHES

By LEROY SCOTT
DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE

Dollars-Murder-Laughter.

DOLLARS

"All their cares, hopes, joys, affections and virtues melted down into dollars."
—*Charles Dickens.*

(*That's what you get in Our Mutual Friend*)

MURDER

"He listened. Not a sound. As he turned the key with trembling hand he thought—what if the murdered man—"
—*Charles Dickens.*

(*That's what you get in Our Mutual Friend*)

LAUGHTER

"There is nothing in the whole world so irresistible, so contagious as laughter and good humor."— *Charles Dickens.*

(*That's what you get in Our Mutual Friend*)

Our Mutual Friend

"The Perfect Movie"

It will make your box office glad it's in the film business

Released by
F. B WARREN 1540 Broadway — Wid GUNNING — CORPORATION New York City

Box Office Reports On *The* Old Nest

ATTENDANCE records broken, often in the midst of unfavorable conditions, engagements extended far beyond the usual run and crowds still left clamoring to see the picture—these are not the only achievements of "The Old Nest." Managers everywhere testify that never have they had a picture that has given such complete satisfaction — the praise has been unanimous. It has stirred new interest in the theatre—set a new mark for producers — it has helped the entire industry.

Lem Stewart, Exploitation Director, Southern Enterprises, Inc.:
"The Old Nest" has broken attendance records in practically every territory and not for a long time have we played a picture that has brought so many favorable comments from our patrons and local committees.

G. E. Benham, Manager Blackstone Theatre, South Bend, Ind.
It has been the most talked-of attraction that has ever played in our city. * * * I have been in the game a good many years and it is the first time in my experience that a picture has satisfied everybody.

F. C. Smoot, President Smoot Amusement Company, Parkersburg, W. Va.:
Without question this picture has done more for the industry than any picture ever made. Business so far has increased each day. They are coming in wheel chairs and on crutches.

Benjamin Apple, American Theatre, Troy, N. Y.
I do not know of any picture that we ever ran which gave so much satisfaction as "The Old Nest." Every day our receipts increased and when it came to saturday it was impossible to take care of the crowd as we had them lined up to the corner from early afternoon until nearly 10 o'clock at night.

H. B. Wright, Strand Theatre, Seattle, Wash.:
"The Old Nest" played to capacity business on opening Saturday and Sunday, with long waiting lines. Every one of our patrons is enthused about the picture and many stop me to tell me about it.

Andrew Karzas, Woodlawn Theatre, Chicago
"The Old Nest" is surely making a hit. It is very unusual to have standing room only now, and it is the first picture we have had in a long time to get real business.

Charles Garfield, Manager Orpheum Theatre, Flint, Mich:
Will extend the engagement for two days longer, making it nine in all. I am very sorry that I was locked in with attractions or instead of showing it nine days I would give it two weeks. Never in my experience have I heard so many comments regarding a picture as I have heard on "The Old Nest."

L. A. Buettner, Cohoes (N Y.) Amusement Company:
Unquestionably it is in the 100% class. In my eleven years experience in the picture business I have never done such a phenomenal business with such satisfaction among my patrons.

Louis St. Pierre, Manager Majestic Theatre, Madison, Wis:
With four days of rain we succeeded in breaking the record for the week. If ever a picture pleased this one did. I am enclosing you additional check for your percentage over guaranty.

W. J. Bittner, Manager Scherer and Kelly, Johnstown, Pa.:
It is simply wonderful. Never in our career have we sent our patrons away with such satisfaction. * * * The theatre that doesn't do business with "The Old Nest" wants to wake up * * * This is the first time I have ever written such a letter to an exchange and am doing so now only for the fact that the picture is deserving of all the praise one possibly could give it.

U. S. Hill, Manager Strand Theatre, Albany, N. Y.:
"The Old Nest" is going over great big. We have been packing them in every night and tonight they are standing out in the street waiting their turns. It is giving great satisfaction with every patron.

F. E. Barry, Manager Jackson Theatre, York, Pa.:
"The Old Nest" is the finest picture we [illegible] ever screened. Turning them away e[illegible] day

Joe Erber, Erber's Theatre, East St. L[illegible] Mo.:
"The Old Nest" is the finest picture I [illegible] ever played. It has the tendency to p[illegible] the atmosphere of any theatre.

K. E. Finlay, Manager Broadway An[illegible] ment Co., Richmond, Va.:
Our previous box office record was exce[illegible] by over $1,000, and it fully lived up t[illegible] the good things you claimed for it. I [illegible] heartily in accord with Marshall Nei[illegible]'s statement that it is the greatest and [illegible] human picture ever made and deserve [illegible] congratulations of the whole industry.

Blair McElroy, Fitzpatrick and Mc[illegible] Wisconsin and Michigan:
I could get money with "The Old Nes[illegible] a tent. Any theatre that does not bre[illegible] record with this picture should clos[illegible] doors.

John J. Galvin, Manager Poli's Theatre Wilkes Barre, Pa.:
No company will ever produce a p[illegible] equal to "The Old Nest." We play[illegible] capacity business throughout the six d[illegible]

A Goldwyn Picture That

TO INSURE ATTENTION ALL COMMUNICATIONS MUST BE ADDRESSED TO THE COMPANY

Shea Amusement Company

40 COURT STREET
BUFFALO, N. Y.

Sept. 25th, 1921.

Mr. Alfred Weiss,
Goldwyn Distributing Corp.,
469 Fifth Ave.,
New York, N. Y.

Dear Mr. Weiss:

In our conversation over the phone the other day I promised to advise you as to the result of the Old Nest engagement.

Without any question of a doubt it is the biggest production that Goldwyn has ever sponsored, which is saying a great deal. Never in all my experience have I seen a picture grow on the people as a result of mouth to mouth advertising as that which we experienced in our presentation of this splendid production, which helps to place the motion pictures on a par with the finest of all arts. Though we played the picture at two of our theatres simultaneously the business each day kept climbing until the very last moment.

"The Old Nest" is a picture that the industry should be proud of.

Very truly yours,

HSP/ML3

WESTERN UNION TELEGRAM

RECEIVED AT GRAND CENTRAL TERMINAL MAIN CONCOURSE, N. Y.

RAYNY 112 NL 4 EXTRA

HAMILTON OHIO SEPT 25

GOLDWYN PICTURE CORPN

469 FIFTH AVE NEW YORK NY

IN TOWN OF FORTY THOUSAND IN THEATRE SEATING EIGHT HUNDRED OLD NEST HAD TO BE HELD OVER FOR SEVEN CONSECUTIVE DAYS PLAYING TO APPROXIMATELY ELEVEN THOUSAND PAID ADMISSIONS FIRST TIME IN HISTORY ANY PICTURE STOOD UP FOR MORE THAN FIVE DAYS IN THIS TOWN OLD NEST RECEIPTS GREW WITH EACH SUCCEEDING DAY YOUR PICTURE BY FAR MOST TALKED OF MOST PRAISED AND MOST SATISFACTORY EVER SHOWN IN TOWN ALL RECORDS FOR NEW ATTENDANCE AND RECEIPTS BROKEN NOT ONLY AT THIS THEATRE BUT IN TOWN MANY THANKS TO YOU RUPERT HUGHES AND DIRECTOR BARKER FOR THIS SPLENDID PRODUCTION ALSO FOR REAL NATIONAL AD CAMPAIGN KEEP UP THIS WONDERFUL WORK

FRED S MEYER MANAGING DIRECTOR PALACE THEATRE

MISSOURI THEATRE
GRAND-LUCAS ST LOUIS MO

FAMOUS PLAYERS MO CORP — DIRECTION WILLIAM GOLDMAN

September 6 1921

Mr. Jack Weil,
c/o Goldwyn Picture Corporation,
St. Louis, Missouri.

Dear Mr. Weil:-

It is very seldom a picture has caused me to sit down and write a letter specially commending it, but I feel that in the case of "The Old Nest" I should let you know what a tremendous success it was when played here last week. The picture scored from its very first showing and although business began big, it grew bigger at every performance due to the word-of-mouth advertising which the picture received.

I do not know if the same thing has happened elsewhere or not, but for the first time in my experience I saw a picture get prolonged and enthusiastic applause at its finish. This was true of every performance here of "The Old Nest" and my great hope is that you will produce more like it.

With best wishes, I remain,

Very truly yours,

WG:HLS

PARK THEATRE COMPANY, INC.

ROANOKE, VIRGINIA
Sept. 24th 1921

Goldwyn Distributing Corp.,
714 - 11th Street, N.W.,
Washington, D.C.

Gentlemen:-

The Park Theatre of Roanoke wishes to congratulate the Goldwyn Distributing Corporation on their picture "The Old Nest".

Without a doubt this is the best picture that has been made in years and for a box office attraction it cannot be beat. Wish to say that this picture broke all records of this or any other house in Roanoke with the exception of the $1 top pictures and as far as the number of people played to, it broke the record on these. Ten thousand people saw "The Old Nest" in Roanoke. Ten thousand people left the theatre well pleased and praising the picture to the skies. No exhibitor will get what's coming to him and his house if he does not play this picture.

Here's to Goldwyn's "Old Nest". May there be more of them.

Yours very truly.

POSTAL TELEGRAM — COMMERCIAL CABLES

TELEGRAM

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R43 MOBILE 1030PM 107 NL 4 EXTRA

MOBILE ALA

J.W. POPE

MGR GOLDWYN DISTRG CORPN 714 POYDRAS ST NEWORLEANS LA

ENGAGEMENT OF OLD NEST JUST CLOSED PRODUCTION SCORED GAVE ENTIRE SATISFACTION PLEASED OUR AUDIENCE BETTER THAN ANY PRODUCTION EVER PLAYED AT THIS THEATRE HIGHLY ENDORSED BY PULPIT AND SCHOOLS WE FIRMLY BELIEVE THIS PICTURE WILL GIVE MORE THAN SATISFACTION IN ALL CLASSES OF THEATRES WILL GO OVER BIG TO ANY KIND OF AN AUDIENCE OUR BUSINESS INCREASED EVERY DAY DURING THE SHOWING OF THE PICTURE HERE ANY EXHIBITOR FAILING TO BOOK THIS PICTURE MISSES AN OPPORTUNITY TO GIVE HIS PATRONS THE PICTURE THEAT OF THE SEASON EVERY TOWN LARGE AND SMALL SHOULD PLAY IT WE WISH YOU MUCH LUCK WITH THE OLD NEST,

CROWN THEATRE J S KING MGR

THE W.M. SAUVAGE AMUSEMENT ENTERPRISES

GENERAL OFFICES, 324 FRONT STREET
ALTON, ILLINOIS

Sept. 23, 1921.

Goldwyn Pictures Corp.,
3312 Lindell Blvd.,
St. Louis, Mo.

Dear Mr. Weil:-

I am indeed pleased to inform you of the wonderful three day run we had on your more than pleasing production "The Old Nest" turning thousands of people away during the engagement.

For fifteen years it has been the policy of the Hippodrome theatre not to repeat any production, but we are compelled by requests to give a second showing of "The Old Nest".

It is my sincere wish that Goldwyn will release more productions in the class of "The Old Nest".

Thanking you for past favors, I am,

Yours very truly,

JACK F. TRUITT, PRES. & GEN. MGR.

GRAND THEATRE
MOBERLY, MISSOURI

GRAND THEATRE
Presenting
DISTINGUISHED ATTRACTIONS

MOBERLY MISSOURI
September 22.1921.

Mr. Jack Weil, Manager,
Goldwyn Distributing Corporation,
St. Louis, Mo.

Dear Mr. Weil:-

Just closed a most successful engagement tonight on "The Old Nest" and want to tell you that the picture lives up to all that has been promised of it, and any exhibitor who can get it makes the greatest mistake of his life not to grab it quick. It's there from every angle. My patrons thanked me for bringing it to Moberly and no picture has ever been presented here that was so heavily endorsed by local persons of standing as this production.

My congratulations to you and the Goldwyn Corporation for this masterpiece and my heartiest thanks to you for making me take it.

With best wishes and kindest personal regards, I am,

Yours very truly

B R S BATSON
P O Box 287

Naugatuck Conn September 29,1921

Goldwyn Dist Co.
New York, N.Y.

Gentlemen:-

I want to take this opportunity to say a word about "The Old Nest". In all my experience I have never played a picture that has won the favorable comment of patrons as did this picture and, though in a small town where a three day run has never been a success, I regret that I did not book it for a week as I am confident I would have done a bigger business each day for a week, as was the case on the three day run. I have heard nothing but the highest praise for the picture, both as a production and a story, and am pleased to say- that I personally think it the best production I have ever exhibited.

My trip to New York has been delayed, but I shall see you probably the coming week to talk over Goldwyn Week.

Very truly yours,

B R S Batson
MANAGER
GEM THEATRE

North End Amusement Co.
INCORPORATED

GENERAL OFFICES
Majestic Theatre Bldg.

CHARLES SWEETON
GENERAL MANAGER

EVANSVILLE IND September 20, 1921

Mr. Jack Weil, Mgr.,
Goldwyn Distributing Corporation,
St. Louis, Mo.

Dear Mr. Weil:-

I was standing in the lobby watching the audience leaving the theatre after one of the performances of "The Old Nest". A friend stepped to talk a moment and as he was seemingly in a great hurry I asked him what all the rush was about. His reply was:

"I have not seen my mother in eight years. I am afraid to put it off until tomorrow so I am catching the first train tonight".

I mention this as an illustration of just how deeply this picture touches the heart. No doubt there are like happenings wherever the picture is shown. My limited vocabulary does not permit my saying just how wonderful "The Old Nest" is.

There has been much talk of the uplift of the screen but Goldwyn in producing "The Old Nest" has done more for pictures than all the columns that have been written or the uplifting speeches that have ever been made.

Respectfully yours,

...is Helping All Pictures

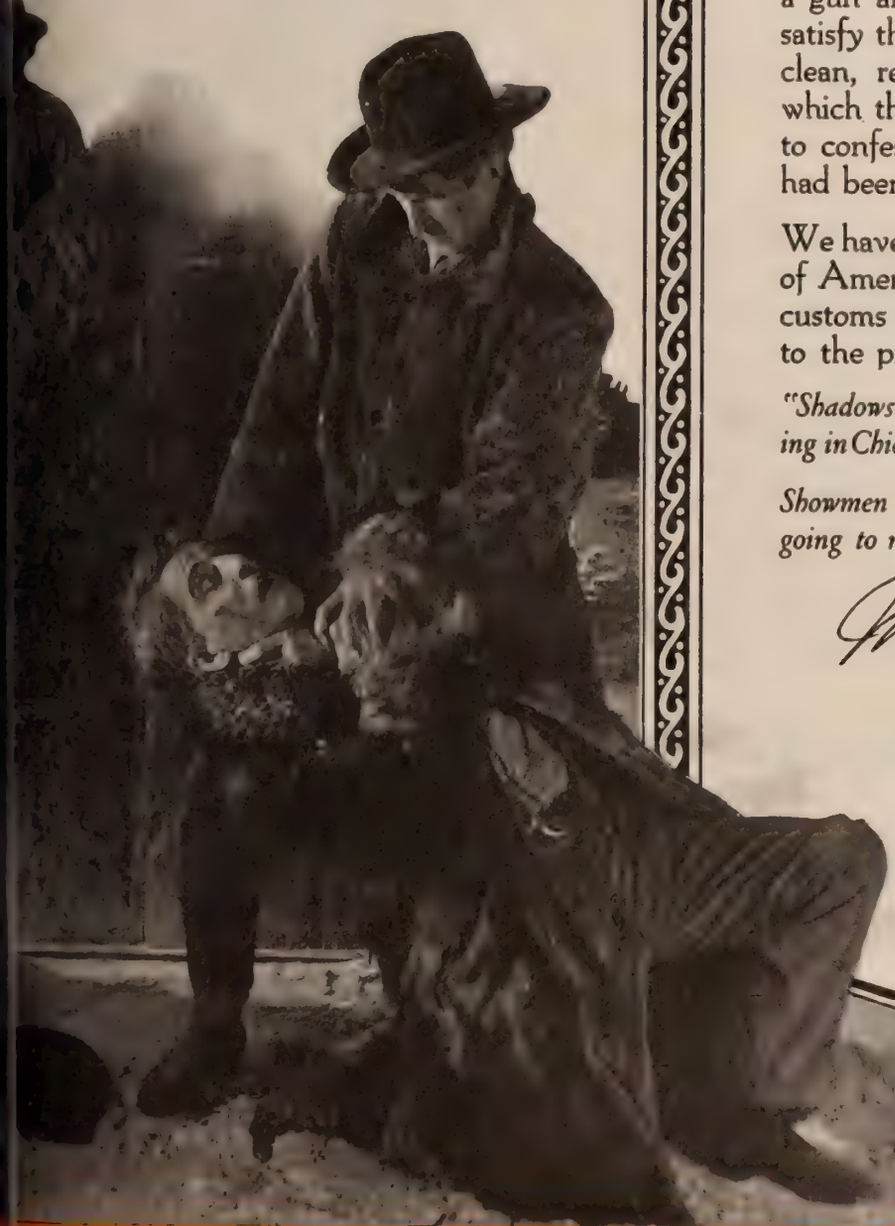
SHADOWS

RUSSELL

OF CONSCIENCE

AN AMERICAN CLASSIC

STARRING ★ RUSSELL SIMPSON ★



IN "Shadows of Conscience" we offer a great virile drama, presentable as a feature attraction in any theatre in the world. The story, produced from the pens of John P. McCarthy and Francis Powers covers a certain chapter of American life on the outskirts of civilization in the early nineties — when the voice of a gun and the noose of a rope served to satisfy the demands of justice. It's good, clean, red-blooded American drama, in which the sinner's conscience forces him to confess a crime of which another man had been accused.

We have placed this subject in the category of American classics, for it is true to the customs of early American life — a tribute to the pioneers of this country.

"Shadows of Conscience" at a recent trade showing in Chicago was pronounced another "Spoilers."

Showmen will grasp its box-office value. It's going to make new receipt records!

HARTFORD BUILDING, CHICAGO

Direction of JOHN P. McCARTHY

THE CAST:

RUSSELL SIMPSON

Supported by

BARBARA TENANT
GERTRUDE OLMSTEAD
LANDERS STEVENS
W. BRADLEY WARD
IDA MAY McKENZIE
NELSON McDOWELL

PRODUCTIONS

A Letter From Dr. Riesenfeld

TO MR. URBAN ON

"THE FOUR SEASONS"

NEW YORK
October 6
1 9 2 1

Mr. Charles Urban,
Kineto Co. of America,
City

My dear Mr. Urban:

I feel that I owe you more than a mere price or mere thanks for your picture "The Four Seasons", which I showed at the Rialto theatre last week.

As a nature feature it is unique. It is beautiful, instructive and above all, intensely interesting. With proper music it becomes an illustrated poem, with an appeal to all classes--highbrow and lowbrow.

Don't let anybody persuade you to make the picture any shorter or to run it in four sections. Friends tried to persuade me to break it up. The audience really loved it--applauded when it was shown, spoke of it on leaving the theatre.

Yours very sincerely,

(SIGNED) Hugo Riesenfeld
Managing Director

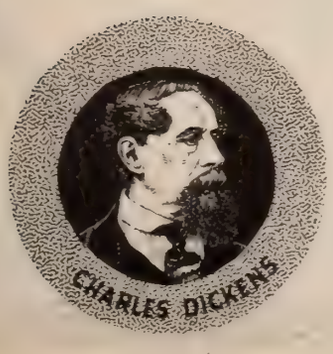
Address Your Inquiries to

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St. C. Urban PRESIDENT. **New York City**

And Such A Blonde



The prettiest little blond you have seen in an age is taught to love the the hero despite the villains.

New millions will learn that Dickens wrote things that were "down to earth." His characters are real. They do human things! You'll love and remember them as you never have other characters of the screen.

Our Mutual Friend

"The Perfect Movie"

Released by
F. B. WARREN 1540 Broadway — Wid GUNNING — CORPORATION New York City

Milburn Moranti
Presents

GEORGE CHEESBRO

in a series of eight

NORTHWEST MOUNTED PRODUCTIONS

the first of which is

"The RECOIL"

Released November 15th.

A series that teems with the zest and tang of the great Northwoods and a hunt for the world's biggest game, Man and Love.

To give them their greatest earning power, advertising of unquestionable drawing power is furnished with each production.

The exhibitor will be eager to sign for the eight ~

Every State Right Exchange will be interested in this series.

CLARK ~ CORNELIUS CORPORATION

117 WEST 46th ST NEW YORK CITY

HAL ROACH *presents*
Through Associated Exhibitors

HAROLD LLOYD
in
"NEVER WEAKEN"

The first of a new series of three record-breaking comedies, "Never Weaken" presents Harold Lloyd in the funniest, most novel and most spectacular production of his career.
"Never Weaken" is as good as a written guarantee of capacity business.

Now Booking

Pathé Distributors

HAL ROACH

presents

Through Associated Exhibitors

HAROLD LLOYD

in

"NEVER WEAKEN"

It starts with a laugh.
It ends with a thrill.
It is the acme of novelty.
It is a lofty achievement in comedy construction, as dependable as a steel structure and as high as a sky-scraper in box office value.

Book the Second Series of Associated Harold Lloyd Comedies

Pathé Distributors

PLAYGOERS PICTURES
PRESENTS
ACROSS THE DIVIDE
WITH
ROSEMARY THEBY AND REX BALLARD
PRODUCED BY
G. & J. PHOTOPLAY COMPANY
DISTRIBUTED BY PLAYGOERS PICTURES
Here is a remarkable story of the "under dog"—a brow-beaten, scorned and abused half-breed Indian, who bravely fights an up-hill fight and crashed through the barrier of prejudice against him, to justify the heritage of his white blood. It is a sympathy-arousing feature, crowded with adventure and tense with a warm under-current of heart interest; the sort of a picture that keeps your audience on edge with excitement.
Arrange For Your Showing
TODAY
MICHELSON

PLAYGOERS PICTURES
Presents
J. P. McGOWAN
in
DISCONTENTED WIVES
A Herald Production
The vague air castles of wistful yearning arose through the mists of his wife's uncertain nature, and only in the stress of a bitter crisis did she realize that her husband's honest love was her most cherished possession. A drama of deep heart interest for every man and woman who enters your theatre.
Now Booking
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett
MICHELSON

CAMEO CLASSICS Presents
HOME-KEEPING HEARTS
FROM THE STORY 'CHAINS' BY CHARLES BARRELL
Directed by Carlyle Ellis
Actual box office figures prove that small town dramas of home, hearts, and happiness are most appealing to the public today. In following up this demand, bear in mind that "Home Keeping Hearts" meets every requirement. It is distinctly to your advantage to
Book It Today
DISTRIBUTED BY PLAYGOERS PICTURES
MICHELSON

ORE-COL FILM CORPORATION presents
THE FAMILY CLOSET
From the Saturday Evening Post story 'Black Sheep'
By Will J. Payne
Directed by John B. O'Brien
Out of the past comes a direct accusation of crime against a leading citizen. His daughter's happiness is threatened, his family honor is jeopardized.
As the chains of circumstance tighten around him, your audience will begin to hope against hope that the charge is untrue. Then, when everything seems lost, the feature sweeps to an exciting, emotional and totally unexpected climax which will have them clutching the arms of their chairs.
Be Sure to Book This One
DISTRIBUTED BY PLAYGOERS PICTURES
through Partial Exchanges
Foreign Representative for Playgoers Pictures
Sidney Garrett

Money - Mystery - Tears

MONEY

"Papa, what's money?"
"Money, Paul, can do anything."
"Anything?"
"Anything—almost." —*Charles Dickens.*
(*That's what you get in Our Mutual Friend*)

MYSTERY

"To surround with mystery is to invest with a secret charm and power of attraction irresistible to the crowd."—
Charles Dickens.
(*That's what you get in Our Mutual Friend*)

TEARS

"They open the lungs, wash the countenance, exercise the eyes, and soften the temper," said Mr. Bumble. "So cry away."— *Charles Dickens.*
(*That's what you get in Our Mutual Friend*)

Our Mutual Friend

"The Perfect Movie"

It will make your box office
glad it's in the film business

Released by
F B WARREN 1540 Broadway — Wid GUNNING — CORPORATION New York City

One of the most exquisite creations the screen or stage — or the entire art world itself — has ever seen

MARY PICKFORD

in

"Little Lord Fauntleroy"

A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett's famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

UNITED ARTISTS CORPORATION
presents

ABEL GANCE'S

sensational production

"I Accuse"

"I Accuse"
will startle – thrill –
and amaze America as
it has startled – thrilled –
and amazed Europe – a
splendid achievement –
a monumental
production

UNITED
ARTISTS
CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

File 'Em

¶ File your copies of MOTION PICTURE NEWS! We take it for granted you already do file them. But from now on don't miss a copy. Not one! Better gather together the loose copies today. Hunt up the mislaid ones. Don't let a single one go astray. If you do you'll be kicking later because you can't find it.

¶ —And, pretty soon we'll tell you just why, why every copy will soon have new and greater business value to you.

¶ File them!

¶ Now!

IT MEANS SOMETHING

When Folks Say

"A MAN'S HOME"

Is "The Greatest Picture That Has Ever Carried The Selznick Trademark"

"WAR BRIDES"

"THE ISLE OF CONQUEST"

"PANTHEA"

"THE LONE WOLF"

"THE BARRIER"

"THE COMMON LAW"

"THE SIN THAT WAS HIS"

"THE MAN WHO LOST HIMSELF"

"THE GREATEST LOVE"

BIG PICTURES ARE THE FOUNDATION OF THE SELZNICK SUCCESS

No Question
About SELZNICK'S "A MAN'S HOME"— They All Agree It's One of the Finest!
Ask:—
HIRAM ABRAMS
WILLIAM A. BRADY
P. S. HARRISON
ARTHUR JAMES
AL LICHTMAN
LOUELLA PARSONS
MONTE SOHN
BOB WELSH
or Anybody Else Who Has Seen It
RALPH INCE PRODUCTION
Presented by Lewis J. Selznick
Adapted by Edward J. Montagne from the play by Anna Steese Richardson and Edmund Breese.
Cast Includes Harry T. Morey, Kathlyn Williams, Matt Moore, Faire Binney, Grace Valentine, and Roland Bottomley.

A Master of Melodrama

"A new and original genius."

"A demigod."

"In intensity and range of creative genius, he has no modern rival."

"The sympathy of the public was what he wanted, and he went straight for it thru the avenue of the emotions."

WHO? Charles Dickens.

WHO SAID IT?—

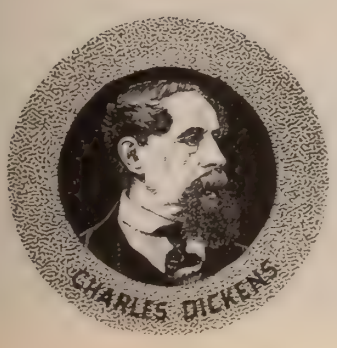
The Encyclopaedia Brittanica!

If that conservative authority says so, you can bet on it!

And Dickens wrote

Our Mutual Friend

"The Perfect Movie"



Released by
F. B. WARREN 1540 Broadway — Wid GUNNING — CORPORATION New York City

ALICE

Directed by EDWARD JOSE

A story of New York; of metropolitan and country-club life with all of its glitter and dash and style. And yet a story with all the glamour and mystery of the Orient, where first was found the odd trinket from which the story takes its name—

"The Scarab Ring"

Lavishly presented, with a supporting cast of stage and screen players who are well known. Six reels.

in

"HER LORD AND MASTER"

WHY?

Why did an exhibitor head his list with two Alice Joyce pictions in his recent Exhibitors Herald report on "The Ten Pla Patrons Liked Best?" Of ten pictures specially selected out dreds, two Alice Joyce pictures are at the top.

"HER LORD AND MASTER"

may tell you why. It is a Frohman stage success, writt celebrated playwright, put on the screen by a famous d But its record success has been built chiefly upon lightful screen personality of Alice Joyce. Hol Herbert seems to fit well in Joyce productions. He's man in this one. Six reels.

Directed by EDWARD J

VITAGRAPH

ALBERT E. SMITH PRESIDENT

JOYCE

IN

"THE INNER CHAMBER"

Directed by EDWARD JOSE

This picture is an adaptation of Charles well Dobie's novel, "The Blood Red Dawn" opularity in the screen version is even ex- ng its popularity in print.

Skilled direction has brought out as never e the beauty of Alice Joyce, as well as her and an admirable restraint in scenes which t easily have been overacted.

he Inner Chamber"

owerful society drama, deftly presented by flyless supporting cast, headed by such well- n actors as Holmes E. Herbert and Pedro rdoba. It is in six reels.

Patten & McConville, Boston, say: "'The Blue Fox' is the Strongest and Best All Round Serial Ever Shown in New England." W. E. Shallenberger,

ARROW PICTURES
INDEPENDENT

ARROW
OFFERS

NAN of the North

15 A SERIAL IN THRILL-JAMMED CHAPTERS

Starring

ANN LITTLE

A Ben Wilson Production
Director—Duke Worne
Author—Karl R. Coolidge

An Intensely Thrilling Serial of the Great North Woods

ROMANCE
ADVENTURE
INTRIGUE
LOVE
HATE

Every ARROW Serial Draws the Crowds.

"The Blue Fox" is Smashing all Records.

Follow it With "Nan of the North." The Same Popular Star.

Exhibitors: See Your Independent Exchange

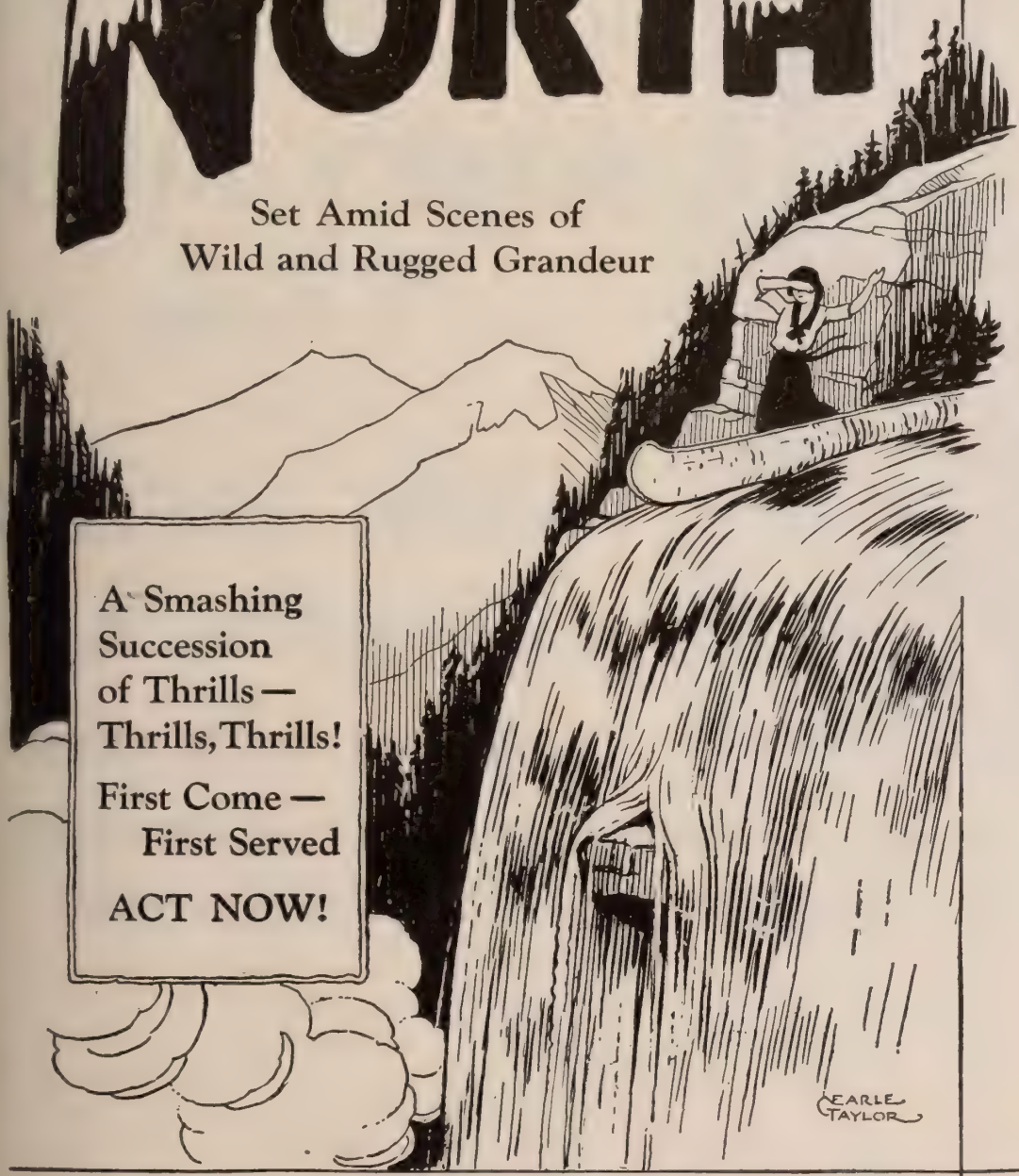
J. P. Gruwell, Progress Pictures, Chicago, writes: "Congratulate you on 'The Blue Fox'. It Has Everything. Bound to be Big Winner."

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

NORTH

Set Amid Scenes of
Wild and Rugged Grandeur



A Smashing Succession of Thrills — Thrills, Thrills!

First Come — First Served

ACT NOW!

ARROW Serials Are Popular and Successful Because They Are the *Right* Kind of Serials

ARROW FILM CORPORATION
220 West 42nd Street, New York City

Distributors for United Kingdom:
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street
LONDON

FIVE BIG WINNERS

ALT—HOWELL COMEDIES

ASSISTED BY

BOBBY BURNS

A Series

OF

TWELVE 2-REELERS

Superior Slap Stick Comedies

Released One A Month

ALT AND HOWELL COMEDIES

Twelve Two Reel Slap Stick Comedies featuring Alexander Alt and Helen Howell, assisted and directed by Bobbie Burns.
Two reels of mirth and rollicking laughter with the sort of "action" that makes them Box Office Triumphs.
Fast Breezy Comedies.
None Better Made.

LAUGHS - - LAUGHS - - MORE LAUGHS

"A HEART'S DESIRE"

A Super Five Reel Special feature with an All Star Ca
She was a rich man's daughter.
Estranged by a shipwreck.
Raised on a lonely Island by an old Skipper.
Comes back to her own after 18 years of hardship. Cro e full of Love and Action. A Real Red Blooded Ame a Drama.

Released By

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WM. K. HACKETT

AND

EUNICE GOODRICH

IN

A Series

OF

TWELVE 2-REEL WESTERNS

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SINGLE REEL NOVELTIES

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ach and every subject is worthy of place on the program of every theatre.

A DAY WITH THE GIANTS

A One Reel Super Special Production posed for by all the Stars of the 1921 Champions. All the happening of a day with a championship Base Ball Team registered by the usual camera and also a Sterespeed Slow Motion Camera.

Produced by Motion Picture Producing Co. of America.

HACKETT-GOODRICH WESTERNS

A Series of twelve two reel Western Dramas featuring Wm. K. Hackett formerly of Selig fame supported by Eunice Goodrich and a genuine cast of Western Characters.

Each subject is a Super Special Feature in itself—Two Reels of Honest to Goodness Western Action.

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¶ Motion Picture News BOOKING GUIDE

¶ Watch for further announcements!

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Exceptional Pictures

presents

CHARLES (CHIC) SALE

Living Seven Different Characters

in

"His Nibs"

wherein, probably for the first time in the history of the industry one artist portrays seven distinct roles, for Mr. Sale gives the breath of life to

Theo. Bender
better known as "His Nibs"

Elmer Bender, *his son*
crack marble player and "His Nibs'" assistant

Wally Craw
who likes pictures, but hates "playin' and bellerin'"

Mr. Percifer
Editor of "The Weekly Bee" and self-appointed censor

Miss Dessie Teed
village organist and pianist

Peelee Gear, Jr.
the wit of the community

The Boy
hero of "He Fooled 'em All" 'a thrilling drama of the fight for fortune and a girl'

"HIS NIBS" is destined to create a new motion picture star, who, already beloved of the American public, will bring a patronage winning personality to the motion picture theatre

EXCEPTIONAL PICTURES CORPORATION

ALEXANDER BEYFUSS
VICE-PRESIDENT AND GENERAL MANAGER

EXECUTIVE OFFICES
1540 BROADWAY, NEW YORK CITY

EXCEPTIONAL PICTURES

You'll Want A Bigger Theatre

A good, old fashioned melodrama with everything that goes to make up great entertainment. On top of that two beautiful love stories and the best all-round cast and acting you have seen in an age. They'll go out saying: "My, but that's a great movie!"

This will bring out all your regulars, and *in* addition to the regulars the millions of Dickens readers, and "millions" is the right word.

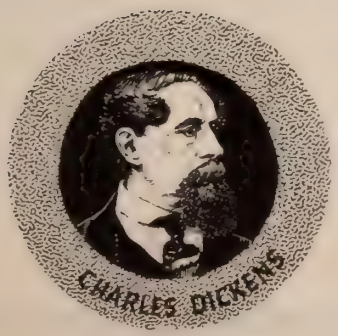
The best exploitation opportunities of this season are awaiting you when you book

Charles Dickens'

master — melodrama

Our Mutual Friend

"The Perfect Movie"



Released by

F B WARREN
1540 Broadway

Wid GUNNING
TREASURED

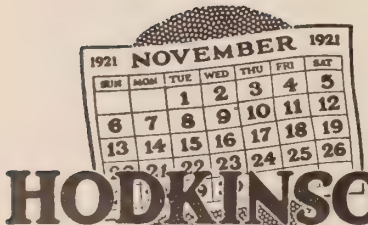
CORPORATION
New York City

A Masterpiece

"Rip Van Winkle"—by far the greatest known character of fiction or stage to-day, comes to the screen as "a greater picture than a play."

Ward Lascelle has given it all the beauty, fascination and flavor that made the book so popular, and Thomas Jefferson as Rip, gives a performance that will long be remembered and cherished—a performance that equals that of the most beloved of all Jeffersons—his father—Joe Jefferson.

Truly it may be said that "Rip Van Winkle" is a masterpiece.



HODKINSON
ANNIVERSARY

What Phila. Papers said

THE PHILADELPHIA RECORD

To those who remember Joseph Jefferson in his famous characterization of Rip Van Winkle in the play of that name, founded on the story by Washington Irving, there will be a special interest in the production in a screen version of that entrancing comedy with the son, Thomas Jefferson, as the interpreter of the part. It is almost as though Joseph Jefferson himself were stalking on the screen, for Thomas Jefferson made close study of the mannerisms of the older man and has visualized the part with rare fidelity to the masterly original conception. The first public presentation of the picture was made last evening at the Academy of Music, and there was a general satisfaction, not only in that the lovable old vagabond had been re-created, but also in that the spirit of the original tale had been so well transferred to the screen.

THE PHILADELPHIA INQUIRER

Much of the stage version's charm and "wonder of wonders," all of the book's flavor have been caught and crystallized in the film edition of "Rip Van Winkle," which began an engagement in the Academy of Music last evening.

PUBLIC LEDGER

"Rip Van Winkle," which was presented for the first time on any screen at the Academy of Music, is another of the literary classics that has found its way into the movies and, in this instance, quite delightfully so. Thomas Jefferson is quite admirable in the portrayal of the lovable old sot. The picture will be relished, especially by the younger generation, fully as much as was the book.

Plays Three Weeks at Academy of Music to Big Audiences

For three weeks "Rip Van Winkle" at the Academy of Music, Philadelphia, demonstrated as was shown by its increase in attendance, that it is a great box-office picture. Thousands of school children thronged its special matinees.

What it did in Philadelphia it will do in every city, town and hamlet in the country.

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thru PATHE EXCHANGE Inc.
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MR. WILLIAM FOX –

We Congratulate You As The Producer
Of That Magnetic Box-Office Attraction

"OVER THE HILL"

Your Foresight in Photoplay Presentation Once
More Illumines The Screen World in That You Have Chosen

"WHY GIRLS LEAVE HOME"

To Follow in the Wake of "Over The Hill" and

"WAY DOWN EAST"

in your

WASHINGTON THEATRE, DETROIT.
LIBERTY THEATRE, ST. LOUIS.
RIVOLI THEATRE, DENVER.

The Fact That You Recognize The Value Of
Our Production is Indeed Gratifying To Us.

Sincerely,

WARNER BROS.

MR. S. BARRETT McCORMICK,

Allen Theatre,
Cleveland, Ohio.

Your continuous artistic standards of showmanship has made you a trail blazer in photoplay presentation, and your selection of "WHY GIRLS LEAVE HOME" for your beautiful Allen Theatre is indeed a tribute to our production.

Sincerely,
WARNER BROTHERS

RODUCED
BY
ARRY RAPF

DIRECTED
BY
WILLIAM NIGH

POST NATURE PICTURES

are genuine little productions, each containing the plot and fabric of a story. Long ago they ceased to be mere scenics and developed the character which to-day makes them rank by themselves for quality in the minds of the American public—and the exhibitors who book them.

In almost every city the best newspapers week after week comment upon the beauties of these picturesque and imaginative productions, and exhibitors benefit greatly by such comments.

There are 26 Post Nature Pictures being released exclusively through F. B. Warren Corporation this year—a new subject each second week. The titles of the first five and scenes from them are pictured on the margin of this announcement. Post Nature Pictures will play, on their merits, in no less than 8,000 theatres.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

"My Barefoot Boy"

"Ramblers Three"

"A Bit Old Fashioned"

"Puppy Days"

"Robinson Crusoe Hours"

Coming!

A TOM MIX surprise

(You know Mix is the star who has never had a failure, and this is another Tom Mix success.)

A new kind of Tom Mix picture

The old Tom Mix plus a Tom Mix you never saw before – a still more lovable Tom Mix

A delightful treat for your patrons when

William Fox
presents

TOM MIX
in
The Rough Diamond

Directed by Edward Sedgwick

Soon!

Mr. William Fox takes pleasure in announcing that another of the Special Super-Features to be presented by him during this season is now ready for release:—

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Directed by the man who directed

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

Emmett J. Flynn

Story by
Emmett J. Flynn
and
Bernard Mc Conville

Shame

an intensely dramatic story depicting a theme entirely novel to pictures and filled with all the elements of appeal that spell opportunity to the showman and patronage to the theatre.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City

Telephone, Circle 6800

Calls It Funnier Than "The Kid"

The Cleveland *Press* in an editorial on "The Idle Class" and Heywood Broun's tribute to the genius of Charles Chaplin has this to say:

"HEYWOOD BROUN'S play comments seem to us the soundest and most interesting printed in New York. So we quote what he has to say in the *World* about Charlie Chaplin, after seeing that comedian in his newest, 'The Idle Class.'

"Broun says, 'If we may begin to lay bets in an effort to pick some particular man of our generation who will later on be called a genius, we should like to back Chaplin.'

"Finally, writing of a situation at the end of the two reels, he says, 'The moment flashes like a blue spark. A complete and perfect effect is finished in an instant. And in that instant anybody who has eyes to see ought to know that he is watching one of the great artists of the world.'

"We endorse that after seeing this newest comedy, 'The Idle Class.'

"This picture is funnier than 'The Kid.'"

Charles Chaplin
you'll see him double in
THE IDLE CLASS

Written and directed by Charles Chaplin

A FIRST NATIONAL ATTRACTION

'She Is Not Your Daughter!"

Hobart Bosworth Productions, Inc.

presents

Hobart Bosworth

in

BLIND HEARTS

From the Story by Emilie Johnson
Directed by Rowland V. Lee
Scenario by Joseph Franklin Poland

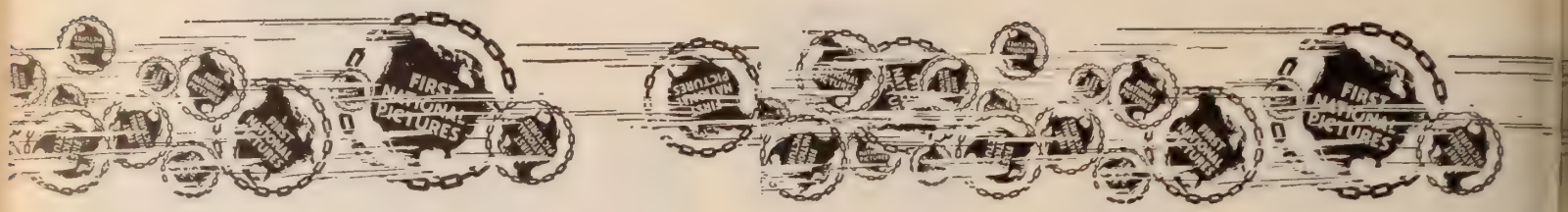
A tale of thrilling adventure in the Arctics—the lure of the Yukon gold fields—a ship's crew lost on the ice—their battle against death from starvation, wild beasts, storms and ice traps—a story of a bitter hate and a wonderful love that came through the branding of a girl by the hand of fate.

STRIKING — VIVID — UNUSUAL

Now Booking Through
Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

First National Is Now Distributing



New Associated Producers' Pictures Which Will Boost Fall Business For Exhibitors

(Listed in the probable order of release)

Pilgrims of the Night.....J. L. Frothingham
Blind Hearts .....Hobart Bosworth
Molly O .....Mack Sennett
Love Never Dies.....King Vidor
The Silent Call.....H. O. Davis
Hail the Woman.....Thomas H. Ince
The Sea Lion.....Hobart Bosworth

PICTURES IN THE
COURSE OF PRODUCTION

A Bride of the Gods.....J. L. Frothingham
Lorna Doone .....Maurice Tourneur
Pawned .....J. Parker Read, Jr.
Lucky Damage (*work title*).....Thomas H. Ince
Heart Balm (*work title*).....Mack Sennett

Make certain the future of Exhibitor distribution by supporting our independent producers. Every dollar you pay for an Associated Producers' Picture will help you make solid your Independence.

Franchise Holders Should Think of Associated

There'll be a Franchise everywhere

All Associated Producers' Pictures!

Associated Producers' Releases Which Are Now Booking In All First National Exchanges

The Cup of Life	Thomas H. Ince
Devotion	A. J. Bimberg
Greater Than Love	J. Parker Read, Jr.
The Ten Dollar Raise	J. L. Frothingham
The Foolish Matrons	Maurice Tourneur
A Broken Doll	Allan Dwan
Mother o' Mine	Thomas H. Ince
Home Talent	Mack Sennett
I Am Guilty	J. Parker Read, Jr.
A Perfect Crime	Allan Dwan
A Small Town Idol	Mack Sennett
Lying Lips	Thomas H. Ince
A Thousand to One	J. Parker Read, Jr.
Love	J. Parker Read, Jr.
The Last of the Mohicans	Maurice Tourneur
The Forbidden Thing	Allan Dwan
The Leopard Woman	J. Parker Read, Jr.
Homespun Folks	Thomas H. Ince

TWO REEL SENNETT COMEDIES
Made in the Kitchen
She Sighed by the Sea Side
Call a Cop

TWO REEL SENNETT-TURPIN COMEDIES
Love's Outcast
Love and Doughnuts

Getbehind these pictures and book them! They are the goods! They are high quality productions of fine entertainment value and sure-fire box office attractions.

Producers' Pictures As Our Own Releases!

There'll be a Franchise everywhere

MACK SENNETT

put the "Dough"

in

"LOVE and DOUGHNUTS"

while

BEN TURPIN

is the criss-cross-eyed
guy who put the nut in it

THE FIRST MACK SENNETT-BEN TURPIN 2-REEL COMEDY TO BE RELEASED THROUGH FIRST NATIONAL! BOOK IT NOW!

FIRST NATIONAL PICTURES

Distributed by
Associated First National
Pictures, Inc.

There's Lots of "Dough" in It for You!

Motion Picture News

Face the Facts

IN the last several issues of this publication an earnest appeal has been made for some unity of organization whereby this industry may maintain its dignity, meet its duties as an American institution, and fight the forces bent upon its destruction.

The need is supreme and immediate: no one will argue that.

The solution is simple: it means only the juncture through a joint committee of representatives, of our existing national organization.

Unjust taxes cannot be removed, adverse legislation cannot be killed, the stigma and cost of censorship cannot be wiped away except through the united strength of the industry—its financial strength, its numerical strength, its unequalled power of publicity.

No one exhibitor, no one producer, no one distributor—and no one organization of either of these three trade branches can, unaided, begin to meet the big issues facing the whole industry.

Does anyone deny this fact?

On the other hand the public has no confidence in and the lawmaker no respect for an industry divided against itself as to its common interests.

Consider some of the pressing issues that face us.

Censorship will never be removed from the statute books—on the contrary it will continue to grow—until the public is enlightened as to just what censorship is.

Does any one organization believe it is fitted to wage this great educational campaign? Who is doing it? When is it to be done?

Censorship bills will be brought again, this year, and with a renewed impetus, in Congress and in every single State legislature save only those which already have passed censorship bills.

Will any organization of any one group in the trade take upon itself full responsibility for defeating each of these bills? Does anyone believe we can continue to go on yanking the horse out of the stable when the barn is in flames?

Massachusetts will soon have a referendum upon its censorship law. If that referendum is lost we can hope for very little in other pro-censorship States or indeed from any phase of the censorship problem from now on.

New York State, and New York City elections will revolve around the question of motion picture censorship. Are we to take a united or just a disjointed, haphazard, perhaps an ill-advised part in the struggle?

Have we any one organization that feels fully competent to handle successfully these very vital situations?

And what part, we are compelled to ask in passing, will those companies who have resigned from the National Association, take in this matter, which goes to the very roots of their businesses?

The industry bears today the pyramided tax burden of over *eighty million dollars a year,* a financial problem that goes home to every exhibitor, and it seems to us, with more force than the much discussed questions of rentals, advance deposits and the like.

Can anyone expect that Washington will listen with respect to, or be sufficiently impressed by the claims of an industry that can't even claim a united voice in its own behalf?

How long, gentlemen, can so childish a situation continue?

How long can we continue to bark at each other's heels, to engage in petty dissensions, to play politics, to be blind to not only the common but also the great good of the industry that fathers us all?

How long can we continue to fiddle while the big city burns.

* * *

AS we write this editorial Mr. William A. Brady telephones us the cheering news that the Senate Committee by a vote of five to four (Senator La Follette switching in our favor) has voted to do away with the five per cent film rental tax.

Also we are told that the tax bill as it now stands will have a solid Republican backing and become a law within one month's time.

The elimination of this tax will save the industry some six million dollars a year. A large sum and one vastly needed; but even more, its good effect will be seen in a restoration of confidence all along the line.

Mr. Brady also tells us that this victory was won through the united efforts of the National Association and the Motion Picture Theatre Owners; that throughout the effort made for the repeal of this tax a united front was held and that there was not, save in one instance, a single crossed wire.

This is, to us, as cheering as the repeal of the tax itself.

There are other victories greater, far greater than this, to be won.

And, as in this instance, they can only be won by the very same concerted action, the same marshalling of forces to a common end.

With this splendid start can we not begin to tackle the big jobs ahead of us, and which deeply concern the bread and butter destinies of every single individual in the business?

And can we not begin—*now?*

VOL. XXIV OCTOBER 22, 1921 No. XVIII

Richard White Gen'l Sales Mgr. for Fox

FOX FILM CORPORATION announces the appointment of Richard A. White to the post of general-sales-manager with charge of distribution business and branches throughout the United States.

This appointment, which became effective October 6th, is another step in the progress made by Mr. White since he first entered the employ of the Fox organization in June, 1919. At that time White joined the contract department at the Fox home-office. From this beginning his rise has been rapid. He spent part of the summer of 1919 in the Washington branch and acquitted himself so well that he was recalled to the home office and made manager of the contract department in October, 1919, which position he has held ever since.

During the years he has been in the employ of Fox Film Corporation, Mr. White has made a number of trips throughout the United States territory and has met exhibitors in many parts of the country. He comes to his new post of general-sales-manager with a host of good wishers predicting his success. In the near future, Mr. White expects to make more extended trips throughout the territory with a view to personally meeting, in the interest of Fox Film Corporation, exhibitors in sections which he has not hitherto visited.

Coincident with the advancement of Mr. White, Fox Film Corporation announces the promotion to head of contract department of Mr. Jack Sichelman, who has been first assistant-head of that department for the past two years. Mr. Sichelman has been with Fox Film Corporation since September, 1918, at which time he started as deposit clerk in the home office. Subsequently he held other positions of greater importance in connection with contract department, and finally, became the first assistant to Mr. White, whom he succeeds in taking control of the department.

Big Baltimore House Opens to Public October 8th

The Boulevard Theatre of Baltimore made its bow to the public at a special performance to an invited audience on Saturday, October 8. The 1500 guests of Alfred G. Buck, president of American Theatres Company, owners, declared themselves delighted with the new picture theatre.

The seating capacity of 1500 is located almost entirely on the main floor. E. G. Blanke, Baltimore architect, designed the theatre.

"A Man's Home," starring Harry Morey, was the feature exhibited at the opening. As a specialty there was "Moongold," followed by "My Barefoot Boy."

Robert Paul Iula is director of the symphony orchestra; Roy C. Frazee, organist; and Victor Carlson Hargrave, pianist.

Willis and Kidder Leave for the West Coast

After a two week sojourn in the East, Richard Willis, General-manager of the Charles Ray Productions, and Albert A. Kidder, Jr., assistant general-manager, left for Los Angeles this week. The visitors declared that their discussions with film men and theatre owners in New York City and neighboring sections had inspired them with the belief that a growing spirit of optimism predominated in the East.

Eugene O'Brien to Be Guest at Opening of Buffalo House

Eugene O'Brien, Selznick star, is to be among the principal guests of honor at the opening of Loew's new State Theatre in Buffalo, N. Y., Monday, October 17. Mr. O'Brien and other popular favorites of the stage and screen are to accompany Marcus Loew and others from New York City by special car to attend the opening.

Richard White

Wire Briefs from Coast

JESS ROBBINS and C. H. Wellington, newspaper writer and cartoonist, together with local business men, have formed the Jess Robbins Productions to make five-reel comedy-dramas. first is adapted from Earl Derr Biggers' story, "John Henry and the Restless Sex." This company has leased space in Deverish's Fine Arts Studio.

The Florence theatre, which has a seating capacity of eight hundred, and was built at the cost of a quarter of a million, has been closed.

Edward Alexander has been appointed as the Western representative of the Orbra Kennedy releasing organization. He will arrange with independent producers for several short and feature subjects.

Marshall Neilan has begun production work on "Penrod," which will star Wesley Barry. Neilan has engaged Frank O'Connor, the former Lasky director, to collaborate with him. The cast requires thirty-five principals, who are now being selected at the Hollywood studio.

The new Loew's State in Los Angeles will be opened Thanksgiving week. The Grenada theatre, a palatial downtown house of San Francisco, will be opened the week of December 5th.

Robert Yost, the Fox studio publicity director, has been appointed manager of the Fox Exchange in Los Angeles.

Moore Starts Libel Acti Against N. Y. Paper

Owen Moore recently instituted action in libel for $100,000 against News Syndicate Co., Inc., publisher the *Daily News*, of New York Arthur Butler Graham of No. 25 Forty-third street is named as atto for the plaintiff.

The libelous matter complained alleged to have been published in *Daily News* on or about October 1st had to do with the filing of a suit $600 by a Miss Benrimo who cha that Mr. Moore had failed to pay her amount for rental of an apartment at 6 West Fifty-sixth street. A pur couplet built upon the similarity in s between the actor's name, Owen M and the words "owing more" is also plained of as being maliciously lib and damaging.

Fewer Companies Incc porate in N. Y.

For some unknown reason there v decided slump last week in the numb companies which incorporated in York state to engage in the motion pi business, there being but one-half in comparison to the twenty or which characterized some of the wee the past. Companies incorporating week were:

Weiss Green Street Arcade, $ Benjamin Groberg, Ray M. Bern Buel C. Haff, Brooklyn; American Alliance, $100,000, A. E. Rousseau, Donahue, C. A. Conlon, New York Patuwa Pictures, Inc., $20,000, I Park, F. W. Tuttle, Fred Weller Glendale; Patria Theatrical Corpor $250,000, Martin Ratkai, Ernest Ho Alexander Kremer, New York Orbis Pictures, $150,000, Philip, jamin and Rose Wicksel, New Second National Pictures Corpor $10,000, Joseph Nemerov, New Daniel V. Barnes, Bernard I Brooklyn.

Exchanges Face Buildi g Violation Charges

A sensation was sprung in Win Manitoba, when the city preferred n than 39 charges against the manag local moving picture exchanges for a violation of the city building by-la October 5. This action was taken municipality in the face of arrange by practically all local exchange ma to take possession of the upper flo the Great West Saddlery Building in to meet the requirements of the which had been passed by City Coun fireproof premises for the storag handling of films.

The matter has been hanging fire number of months because of the in of the exchange managers to secure able building at once.

Senate Committee Votes Removal of 5 Per Cent Rental Tax

First Victory in Struggle to Remove $5,000,000 Burden from Industry

THE Senate Finance Committee at its final session on Monday, October 10, voted to remove the five per cent. film rental tax from the Revenue Bill. This action, which is of such tremendous importance to the entire motion picture industry, is the first decisive step toward removing a film rental excise tax which has been taken of between five and six million dollars a year which the film interests have been paying since 1919. The vote to recommend the abolition of the rental tax was five to four and followed a vigorous discussion in which Senator Reed Smoot of Utah ably championed the cause of the motion picture industry and was largely responsible for the favorable action.

The recommendation of the Finance Committee will doubtless be ratified by the Senate and no serious opposition is anticipated in the House of Representatives when the revenue measure is returned there for final passage.

News of this big victory for the National Association of the Motion Picture Industry was conveyed in a telegram received today by William A. Brady, President of the association, from Senator William M. Calder of New York, and from Jack Connolly, Washington Representative of the National Association.

Those who have carefully followed the campaign for the removal of the five per cent. retail tax accord great credit for the result to President Brady and to Saul E. Rogers, Chairman of the National Association's Taxation Committee, both of whom led the campaign for the tax repeal and worked indefatigably for many weeks to convince the Senate Finance Committee that the industry should be relieved of this oppressive burden.

Many conferences were held with Senator Smoot, Senator Calder, Senators La Follette of Wisconsin, Dillingham of Vermont, Southerland of West Virginia and other members of the Committee. Under their leadership the repeal campaign was ably augmented by prominent theatre owners in many territories and by leaders in other businesses who were convinced that the picture industry needed such governmental aid to enable it to readjust itself to successfully meet present conditions.

In commenting upon the action of the Senate Finance Committee, President Brady said:

"This is a wonderful victory for the motion picture industry and one which will accomplish much in relieving an acute condition which every branch of the business has felt for many months. I am not only gratified but proud to have been identified with the campaign on behalf of the National Association.

"Great credit is due to Saul E. Rogers, Vice-President and General Counsel of Fox Film Corporation, who is Chairman of the association's Taxation Committee and who has worked day and night on this campaign. Valuable aid was rendered also in Washington by Jack Connolly.

"The entire industry should be grateful to those Senators who have championed our cause, particularly to Senator Reed Smoot of Utah who co-operated so heartily and so effectively with us in the move to abolish this oppressive tax."

Chairman Rogers of the Taxation Committee said:

"I am indeed gratified at the removal of the five per cent film rental tax by the Senate Finance Committee. This is a partial victory. I would have been infinitely more pleased if the Finance Committee had removed all of the nuisance taxes. The burden of my work as Chairman of the Taxation Committee of the National Association was greatly relieved by President William A. Brady and Jack Connolly, the untiring efforts of both of whom were of inestimable value."

The removal of the rental tax will have a far reaching effect in the solution of the exhibitors' problem in regulating their overhead expenses to meet present conditions, and many theatres which closed down several months ago will undoubtedly be enabled to open their doors.

During the twelve months ending May 31, 1920, the sum of $4,072,852.42 was paid to the Government in film rental taxes. In the year ending May 31, 1921, the total amount of the rental tax was $5,931,187.73.

The campaign inaugurated by the National Association for the repeal of the five per cent rental tax will not be discontinued because of the action by the Senate Finance Committee. In fact it will be continued with renewed vigor, now that complete victory is in sight.

The support of every Senator and Congressman will be sought prior to final action by the Senate and the House and every branch of the industry is being urged by President Brady and Chairman Rogers to exert all available influence upon Representatives to ratify the action of the Finance Committee in eliminating the rental tax from the Revenue Bill.

First Nat'l "Get Together" to Be Held in Chicago

THE national "Get-Together" of Associated First National franchise holders will be held, according to the final decision just announced, in Chicago at the Drake Hotel on Michigan Avenue, beginning Monday, October 24, and continuing for four days.

The primary cause for the week's postponement in the time of the "get-together" was the cabled news from England that the delegation of British exhibitors which was being formed to come to America and study the Associated First National franchise plan at close range, would sail from Southampton on the Aquitania October 15.

The "Get-Together" city will be Chicago, instead of Detroit, as previously announced. Because of the number of conventions that have already been booked for the Motor City, it was found impracticable to obtain the necessary hotel accommodations, without dividing the delegates between three or four different Detroit hotels.

License Mesco Pictures to Do Business in Missouri

Judge J. M. Johnson of Kansas City last week applied for and was granted by the Missouri finance department at Jefferson City, Mo., a permit for the Mesco Pictures Company of Delaware to sell its stock in Missouri. He also filed application for a license for the company, which was granted by Secretary of State Becker, for the company to do business in Missouri as a foreign corporation.

The Mesco Company was incorporated under the laws of Delaware with a capital of one million dollars. Of this capital, the affidavits filed for the license show that $584,300 is to be used in the state of Missouri.

Cotton Market Up, Picture Business Better

"THE recent movement upwards in the cotton market has given the entire South a new lease on life as far as business is concerned, and in no industry is the improvement more marked than in motion pictures. Business is booming."

E. M. Saunders, general manager for Metro Pictures Corporation, has reached this conclusion after a trip through all of the Southern States, from which he has just returned to New York.

"I talked with men in almost every line of business," said Mr. Saunders, "and I found every one agreed that the change in the cotton market had been reflected by an all-around improvement in business conditions. The slump suffered when cotton was down seems to have passed and good times are returning faster than any one could have expected a few months ago."

Plaintiff's Side of "Three Musketeers" Controversy

William Alexander of the Alexander Film Corporation gives his version of the "Three Musketeers" controversy. In reply to recently published statements of Thomas H. Ince, Mr. Alexander declares that after inspecting the cost sheets of the Triangle Company he finds the cost of the Ince picturization of "The Three Musketeers" to have been $45,000 in 1916 and that for the same picture made today the cost sheets would show $250,000.

Mr. Alexander further declares that Triangle picture was scheduled for release before Mr. Fairbanks thought of making this subject. The records show, says Mr. Alexander, that "The Three Musketeers" was scheduled for release the week of September 13th, 1921, and it was released according to schedule. An offer of the negative to United Artists "at a very low price" was made, according to Mr. Alexander's statement, but the offer was refused.

"We hold copyright for 518 scenes of the Three Musketeers, continues Mr. Alexander. "The title of the Three Musketeers does not enter into the suit. We are suing to protect our copyright on several scenes that Mr. Fairbanks used which were taken from our version of The Three Musketeers."

Big Savings Can Be Made by Express Shipments

Film companies can effect a big saving by using express service instead of parcel post for shipments in excess of eight pounds between New York and Chicago. This interesting information is conveyed in a bulletin to members of the National Association of the Motion Picture Industry from Chairman P. H. Stilson of its Transportation Committee.

Chairman Stilson says that few shippers realize the variance in charges between express and parcel post rates. For the benefit of film companies he has collaborated with the General Manager's office of the American Railway Express Company in making out a schedule showing the express and postal rates between New York and Chicago and the saving to be effected in a choice of carriers.

A Record Week's Business Is Done in Albany, N. Y.

At the conclusion of the biggest business ever done in the showing of two pictures in Albany, N. Y., it was announced that over 30,000 persons had witnessed "Way Down East," which ran for a straight week at the Strand, while nearly as many saw "The Affairs of Anatol," playing for a straight week at the Leland, four blocks away. Never has the Capitol City witnessed such crowds as flocked to these two pictures. The two features, aside from a news reel, constituted the program.

Heads Pathe Sales Dept.

E. A. Eschman

E. A. ESCHMANN has been appointed general-sales-manager of the Pathe organization. Mr. Eschmann was formerly Pathe's branch-manager in Chicago, later feature sales-manager, and more recently assistant-director of exchanges.

The new Pathe sales chief entered the film industry in the employ of the World Film Corporation. While with World Film he served as assistant to the president and general-manager. After four years' association with World Film, he was engaged by Pathe as its branch-manager in Chicago. His success at the Chicago post was responsible for his call to the home-office and appointment as feature sales-manager. Last March he was made assistant-director of exchanges, which position he has held until his promotion to the general-sales-managership.

In and Out of Town

SID GRAUMAN—the one and only Sid—is in our midst this week. Seen around the Astor now and then but busy most of the time with plans for his newest Los Angeles palace.

W. D. RUSSELL, of Chicago, has arrived in town with a picture. Our Chicago man, L. H. Mason, writes, "Russell is a square-jawed, clean-cut, on the level type and you'll like him. He has a good bet in this picture 'Shadows of Conscience,' too."

B. D. Bickerstaff is about due on the Great White Way according to advices from the coast. He brings "Pals of the West," which the F. B. Warren Corporation will release.

Dispute Over Option i Lease Interests Conr

Because of the principles inv Connecticut motion picture interest closely following a Putnam case sche for hearing before the Supreme Co the state at Hartford this month. outstanding legal question to be sett as to whether a lease of a Putnam t taken by Jacob Alpert of that plac David Novogrod of Stonington fror zaire Peloquin of Putnam carried a tion in favor of the former. When and Novogrod leased the theatre f as a motion picture house on Sep 1919, they thought that the terms lease carried a right of option for an tional three years' lease.

The language of the written lease which the question arises is as fo " It is agreed that at the end of the p term of this lease said Peloquin is to buy from said Alpert a further le said theatre for the term of three ye an annual rental of $2,000, plus a crease in taxes and insurance ov present rate, which said Peloquin n compelled to pay."

Superior Court Judge Webb, whom the case has come, held th option as to the extending of the lea a further term was very clearly with quin, and he ruled against the cla Alpert and Novogrod, who are now ing the case to the Supreme Court.

Chas. Stark Joins Nati Advertising Compan

Charles F. Stark, who for the p years has been commercial manag the Essanay Film Manufacturing pany, has resigned to accept a posi the sales department of the T Cusack Company, the nationally out-door advertising company.

Previous to Mr. Stark's con with the film industry he was enga advertising work, and his experie the film industry which cover branches, places him in an excellen tion to advise motion picture pro and distributors as to the best meth handling their advertising problem

Selznick's View of W Series for the Capit

As a result of excellence of the of the world's series ball games o by Selznick News cameramen, th nick views of games between the Y and Giants were selected by Sam Rothapfel, director of productio presentation, for showings at the New York.

The splendid views secured by S cameramen were the result of fo on the part of E. V. Durling, edito Selznick News, and the enterprise cameramen. The views included the thrilling plays and side-lights game as well as close-ups of the gathered to witness the events.

"Wid" Gunning Announces Control of F. B. Warren Corporation

News Followed by Statement of Corporation's Policies in Independent Distributing Field

F. C. GUNNING, better known as "Wid," this week announced his activities in the distributing of independent productions. The announcement, in addition to telling of Mr. Gunning's control of the F. B. Warren Corp., discussed the position of this distributing organization in the industry and recounted developments in "Wid's" career leading to his present association.

Mr. Gunning retired from his publication known as Wid's Daily about three years ago, turning over control of this publication to J. D. Dannenberg and John W. Alicoate, who had been associated with it for some years. Since that time Mr. Gunning has not written anything for publication, although the name Wid's Daily has been continued in use by the publication.

Mr. Gunning was actively associated with the late George Loane Tucker, and has been living in California for several years, acting in an advisory capacity with independent producers with whom he has had substantial interests.

Because of the tremendous success of "The Miracle Man," it became rather well known that Mr. Gunning was associated with Mr. Tucker, although no effort was ever made by Mr. Gunning to bring himself into prominence, this information first coming into print at the time of a court action brought by Mr. Tucker regarding proper credit for himself in the advertising connected with "The Miracle Man."

It was also generally known by many in the trade that Mr. Gunning was an important factor in the organization of Associated Producers.

The new distributing corporation announced to the trade as the F. B. Warren Corporation this Summer was built for the purpose of providing an absolutely independnt sales-service organization, devoted solely to provide a direct contact between the independent producer and the exhibitor.

Mr. Gunning, in discussing this organization, pointed out particularly that each production is sold strictly on its merits, and each production is sold separately, it being a definite policy that at no time shall various productions be grouped together and listed under the heading of a corporate name.

Mr. Gunning, in analyzing the distinct difference between the contract given the independent producer by this corporation and the custoamry contract given in the past, emphasized the fact that his corporation is not in any case giving to the producer advances of any character or guarantee or financial committments of any sort. In explaining why this was so essentially sound, Mr. Gunning pointed out that if a producer-distributor corporation were guaranteeing to a producer the cost of his negative upon delivery, that there must be something fundamenally unsound about the distributor's reasoning and knowledge of production, since the distributor was actually, by that guarantee, financing the production. If the distributor intended financing the production, it would be ridiculous for him not to make his own productions, providing, of course, he knew how, because then when selling them he would have one hundred per cent of the proceeds instead of a much smaller percentage.

Mr. Gunning pointed out that while many contracts have been made in the past wherein various distributors have guaranteed certain amounts as an advance upon the delivery of negative by the independent producer, that invariably difficulty has arisen later on in the matter of the selling of the product, either as to the gross amount of sales accomplished or as to the proper disbursement of the moneys taken in from the theatres in the form of rentals.

Mr. Gunning made it very clear that he had discovered many times the amount of product he had expected to be available in the first year for such an independent organization, and stated that he considered that which had been accepted for distribution of higher quality than any product ever held by a new company in the history of the film industry. He emphasized the fact that in selecting product for distribution only one consideration entered into the negotiations at any time, and that was the quality of the product submitted, the only requirement being that the product be worthy the efforts of a high-powered organization.

Another decidedly unusual innovation which has been developed in a truly extensive form in this new organization is the elaborate plan of profit-sharing evolved for the branch managers and salesmen, whereby the entire organization is really a partnership of a score or more of men, with the earnings of those men entirely depending upon their individual efforts, which means for the first time in the film industry the absolute elimination of unnecessary and unearned profits, leaving the three real factors, the actual creator of the film, the actual salesman of the film and the exhibitor as the only three people entering into the negotiation between camera and screen.

Wid's to Have No Change of Policy or Management

THE following statement, signed by Joseph Dannenberg, president and editor of Wid's Daily, and John W. Alicoate, treasurer and business manager, has been issued to the trade press:

"Many of our friends have long known that F. C. (Wid) Gunning withdrew from participation in the management of Wid's Daily several years ago, leaving the control of the publication in the hands of the undersigned.

"At that time he went to California to devote himself to production affairs in which he was interested. More recently he has become identified with the F. B. Warren Corporation, a distributing organization which he controls. In view of this it is deemed advisable that this statement be made:

"Wid Gunning has no participation whatsoever in the management or operation of Wid's Daily. Its policy will remain unchanged. In his new endeavor we extend to Wid our hearty good wishes."

"Innocence" Is Given Trial by Jury in St. Louis

Audrey Munson's motion-picture, "Innocence," was shown to a jury in St. Louis, following the arrest of Miss Munson at the instigation of the Church Federation which charged that certain scenes of the picture were "lewd and obscene." After viewing the picture, the jury recommended that Miss Munson be discharged from custody but advised that the film be given no further exhibition locally.

"Innocence" was booked for showing at the Royal Theatre in St. Louis, and on the very first exhibition of the picture the Church Federation caused the arrest of Miss Munson and all connected with the showing of the picture on the charge that its scenes were "lewd and obscene." It was further alleged that the same might apply to poses by Miss Munson during the course of the performance.

Universal Forms Separate Selling Force for Its Short-Subjects

Art Schmidt in Charge of Department; Some of New Managers Nam

ALERT to the growing importance of the short-subject, Universal Film announces a radical departure in its sales policy by the organization of a separate sales force to take care of its short-length product. Art Schmidt, who has been serving as Universal's district-manager in the territory centering about Cleveland, has been appointed chief of the new selling organization. The plan had been mapped out by H. M. Berman, general sales-manager of the Universal Exchanges during the summer, but Mr. Laemmle's return from Europe and his final approval of the plan were awaited before putting the scheme into practice.

Orders have already gone out to nearly every distributing centre, creating the new sales unit and making the operation of the plan effective. Nearly all of the managers of short product sales in the exchanges have been named, though there are a few exchanges where the selection of the manager has been delayed. The following is the list of managers of short subjects as far as it has been announced:

Chicago, L. Alexander; Milwaukee, W. D. Brody; Kansas City, H. N. Holmes; St. Louis, Nathan Steinberg; Oklahoma, George Benjamin; New York, Louis I. Kutinsky; Des Moines, Harry Gotleib; Omaha, M. G. Rogers; Cleveland, H. Glick; Cincinnati, M. Strauss; Detroit, L. C. Hackford; Buffalo, J. Kauffman; Pittsburgh, Abe Schnitzer; Indianapolis, Tony Klotz; Los Angeles, D. S. Mitchell; San Francisco, C. J. Crowley; Portland, Norman F. Hass; Seattle, L. J. Schlaiffer; Butte, H. T. Nicholson; Denver, J. W. Rue; Salt Lake, L. E. Hoss; and Philadelphia, M. Davie.

A statement issued from the Universal home-office announcing the purpose and scope of the new department follows:

"With characteristic celerity, Universal put into effect last week a sales plan which had been mapped out by H. M. Berman, general sales manager of the Universal Exchanges during the summer and only awaited Carl Laemmle's sanction to be put into effect. Within the last year the importance of the short feature, or, as it is almost universally denominated short stuff has been more and more apparent to every exchange manager in the Universal system. In fact during the past summer it was the comparative inexpensiveness of the serial and the short dramas and comedies that kept open many of the small houses and hundreds of the theatres situated in small towns. The importance of the short stuff is becoming more apparent to the big feature house too and many careful managers have spent twice as much time selecting short stuff as they put on the selection of the feature program. Nothing of this new importance of the short subject escaped Mr. Berman's attention.

"Conditions at Universal City have been such during the last few months that it was possible to make a short program product of unusual excellence without interfering at all with the extensive feature program of Jewel and Special Attractions. In view of these facts Mr. Berman decided that it was essential to the efficient operation of the exchange system to divorce the short stuff from the features and to place a general manager at the head of a separate selling force so that he, himself could devote his entire energies to the selling of Jewels and Special Attractions.

"As soon as Mr. Laemmle returned from Europe the plan was explained to him in all its details and after careful deliberation he approved it in every particular. The selection of the proper man to take charge of the new sales force was the most important detail in connection with the execution of the plan. But both Mr. Laemmle and Mr. Berman were agreed as to the man. Art Schmidt, who has been with the Universal since its organization and with Mr. Laemmle before the organization of the Universal and who has been district manager of the exchange system centering about Cleveland, was summoned to New York last Thursday, the day Mr. Laemmle left for Universal City, and readily consented to undertake the position of general sales manager of the short subjects, as he was heart and soul in favor of the plan. His general fitness for larger executive duties than those of a district manager was amply proven by the v substituted for Mr. Berman during l sence at Universal City with the cer

"Mr. Schmidt returned to Clevela next night after a day of conferenc Mr. Berman over the selection of th ager and personnel of the new sales closed up his personal and busine fairs, said good-bye to the men wh worked so loyally under him and on day morning bright and early walke 1600 Broadway where an office ha fitted up for him in the mean time.

"On Sunday Mr. Schmidt kept house and more than a hundred men film industry and personal friends to offer their congratulations. Th ployees of the Cleveland office pre Mr. Schmidt with a gold pen and pencil as a token of their regard in he is held and a little later he was up to the Pathe projection room same building. Here Paul Gustan one of the most important theatre in the middle west and vice-presic Associated Exhibitors, made a pr tion on behalf of nineteen of his ass and competitors in business of a some diamond encrusted scarf pi left the same night for New York final farewell at the station.

"Art Schmidt broke into the fil ness in 1907 as manager of the Machine Company Film Service of ester, N. Y. This was prior to the tion of the General Film Co Schmidt had formerly been distric ager for the Edison Phonograph Co He next started in connection wit Powers, the Victor Exchange of I the Rex of Albany and the Vi Cleveland. When the Universal out the Powers interest Mr. Schm tired from the film business as he turn sold to Powers. But it was n months before Mr. Berman need and he was appointed District with his office in Cleveland."

Herman Robbins Resigns from Fox Film Corp.

HERMAN ROBBINS, who has been identified with Fox Film Corporation since 1914, and since 1918 has been general sales manager in charge of United States exchanges, has resigned. Mr. Robbins leaves the Fox organization with no change in the cordial relationship which has existed between himself and the corporation which he has served so long.

Mr. Robbins rose from booker to manager of the Syracuse, N. Y., Exchange, and later assumed more important duties at the home office. He has made numerous tours of exchanges throughout the United States, and has made a host of friends among the owners and operators of motion picture theatres throughout the United States.

Mr. Robbins states that he has plans, the details of which have not been brought to maturity, and for that reason does not care to make an announcement at the present time.

Paramount Finance C mittee Chairman Re

H. D. H. CONNICK, who f past two years has been man of the Finance Com of Famous Players-Lasky Corpo having shaped the company's fi policy to the entire satisfaction management, and having succe completed the task of organizati lotted to him, has resigned to ta other work.

Frederic G. Lee, senior member Finance Committee, now becomes i ing chairman.

PROGRAMS FOR THE WEEK OF OCT. 9TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—"Rienzi," presented by Capitol Grand Orchestra.
Educational—Save Your Carfare, Travel Tour.
Novelty—Ballet Divertissement—(a) "Danse Espagnol" by Luisa de Lerma; (b) "Air de Ballet" by Mlle. Gambarelli and Doris Niles.
Current Events—Capitol News.
Vocal—"Kol Nidri," sung by William Robyn, baritone, and Erik Live, tenor.
Feature—From the Ground Up—Tom Moore.
Vocal—"Dich Teure Halle" from "Tannhauser" by Mme. Christine Eymael.
Comedy—The Stork's Mistake—Educational.
Organ Solo—Concert Variations on an Irish theme by Melchiorre Mauro-Cottone, organist.
Next Week—Bits of Life, Marshall Neilan.

Mark Strand Theatre—
Overture—"1812" by Strand Symphony Orchestra, with special scenic effects.
Current Events—Mark Strand Topical Review.
Prologue—Strand Male Quartette, Donald Chalmers, basso, George Gaidon, baritone, John Young and Frank Mellor, tenors; peasant dancers, Margherita Biscoe, Helene Blaire, Blanche O'Donovan, Barbara Kitzen, Helen Saxton, M. French.
Feature — "I Accuse" — United Artists.

Rialto Theatre—
Overture—"William Tell" presented by Rialto Orchestra.
Scenic—"Le Voyageur," Post Nature.
Instrumental—"La Paloma," by Joseph Alessi, trumpet virtuoso.
Current Events—Rialto Magazine.
Vocal—"Song of India," by Mary Fabian, soprano.
Feature—The Case of Becky, Constance Binney.
Vocal—Prologue from "I Pagliacci," by Edoardo Albano, baritone.
Comedy—Snooky's Blue Monday—Chester.

Central Theatre—
Overture—Selections from "Two Little Girls in Blue," by Central Theatre Orchestra.
Current Events — International News.
Educational—Topics of the Day and Aesop's Film Tables.
Cartoon—Eve's Leaves, Sketchograph.
Prologue—College Days by National quartet and chorus.
Feature—Nobody's Fool, Marie Prevost.

The Liberty theatre, Kansas City, stressed the entertainment values of "The Old Nest" by this twelve inch three column ad.

Comedy—Playing Possum, Century.

Criterion Theatre—
"The Golem" closes its indefinite run in the middle of the week with "Peter Ibbetson" opening Saturday.

Apollo Theatre—
"Little Lord Fauntleroy" continued.

Lyric Theatre—
"The Three Musketeers" continued.

Rivoli Theatre—
Second week of "Footlights."

Park Theatre—
"Footfalls" continued.

CLEVELAND

Allen—
Overture — "Scheherazade," Rimsky - Korsakoff's symphonic suite. With a tableau, "The Harem of the Three Blue Doors," a vizualization of the orchestral feature. Arranged by S. Barrett McCormick.
Current Events—Pathe, Selznick and International News excerpts.
Instrumental Novelty—Jazz, featuring three pianos at a time with orchestral accompaniment, playing "Pa-Zoo-Teh" by Philip Spitalny.
Musical Specialty — "Hawaii" — Fantasie of Hawaiian music and folk songs with a band of native Hawaiian musicians and the Allen chorus of 30 voices, with special Hawaiian stage settings.
Vocal—Charlotte Bergh, colorature soprano, singing "Voce di Primavera," by Strauss.
Comedy—"Snooky's Labor Lost"—Federated Comedy.
Feature—"The Blot."
Next Week—"Why Girls Leave Home."

State—
Overture—Medley of French airs, with "Marseillaise" as the main theme.
Feature—"Passion."
Prologue—Court Room Scene of the time of Louis XVI, with a Minuet in progress. Dance is interrupted by Mob, during the fray Thos. Lane, basso, sang "The Marseillaise." When the funeral of the king is flashed on the screen a mixed quartet sang a French hymn from the orchestra pit. Arranged by George Dumont, managing director of the State.
Next Week—"Disraeli," with Arliss and "The Idle Class" with Chaplin.
Current Events—Pathe News—Topics of the Day.
Prizma—"Sunshine."

Stillman—
Overture—"Mignon."
Feature—"The Three Musketeers" with Douglas Fairbanks.
Next Week—Continued.

Park—
Overture—"Minuet" by Beethoven.
Prologue—Minuet led by Mrs. Zimmerman, head of a prominent local dancing school and Margaret Reynolds, leading pupil.
Feature—"Passion."
Next Week — "Disraeli," with George Arliss and "The Idle Class" with Chaplin.

Euclid—
Overture—"Chimes of Normandy."
Theme—"Sweet Idleness."
Current Events—Pathe News—Topics of the Day.
Comedy — "Nothing Like It" Christie Comedy.
Feature—"The Conquering Power" with Rudolph Valentino and Alice Terry.
Next Week—Continued.

Circle—
Overture—"Poet and Peasant."
Current Events—Pathe News.
Comedy—"Sweet Bye and Bye," Eddie Boland.
Feature—"The Fighter" with Conway Tearle.
Vocal—Tony Novak singing old and new sentimental songs.

The Best Yet!
Bert Lytell
in
"The Man Who"
If you read the story in the Saturday Evening Post you can imagine what a treat the picture will be. If you didn't ---don't fail to see the film version. It's a scream!
Comedy
The Hallroom Boys
"After the Dough"
Robert L. Wilson
APOLLO
Adults 30c
Children 10c

Here is a striking display on "The Man Who" within the printing possibilities of every exhibitor. It is the work of the Apollo theatre, Tacoma.

Next Week—"The Girl from God's Country" with Nell Shipman.

Strand—
Overture—"Massaniello."
Current Events—Pathe News.
Comedy—"In the Sweet Bye and Bye" with Eddie Boland.
Feature—"The Fighter" with Conway Tearle.
Next Week—"The Girl from God's Country" with Nell Shipman.

Standard—
Current Events — International News.
Comedy—"Brownie's Baby Doll" Century comedy.
Feature — "Go Straight" with Frank Mayo.

CHICAGO

Roosevelt Theatre—
Overture 2nd Hungarian Rhapsody.
Added Attraction—Clara Kimball Young in person.
Pathe Color.
Specialty—Norwegian Echo Song by Lillian Sandahl.
Adventure Picture—"Nutting the Leopard."
Specialty — Roosevelt Syncopated Orchestra introduce musical surprise.
Feature—Charles Ray in "A Midnight Bell."
Topics Of The Day.
Roosevelt News Revue.
Coming Feature—Thomas Meighan in "Cappy Ricks."

Barbee's Loop Theatre—
Pathe News.
Colored Review.
Feature—"The Rider of the King Log."
Specialty—Alla Axiom, the wonder crystal gazer.
Coming Feature—"The Foolish Age."

Ziegfeld Theatre—
Pathe News.
Topics of the Day.
Comedy—Selected.
Feature—Nazimova in "Camille," 4th week.
Coming Feature—"Woman's Place."

Randolph Theatre—
Organ Selections.
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming Feature—"Way Down East."

Tivoli Theatre—
Overture—Selections from "Mlle. Modiste," Victor Herbert.
Scenic.
Specialty—"An Oriental Fantasy," Mr. Roy Dieterich singing "Ishtar." Miss Grace Nelson singing "Kismet."
Tivoli Topical Events.
Organ Solo—Milton Charles at organ playing Schubert's "Serenade."
Literary Digest.
Specialty—The Misses Mary and Marie MacFarland singing "Goodbye."
Feature—Wallace Reid in "The Hell Diggers."
Comedy—"The Stork's Mistake."

KANSAS CITY

Liberty Theatre—
Overture—"Oberon" (Weber).
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organist.
Vocal Number—Arch. Cannon, tenor.
Feature—"Mother O' Mine," with Lloyd Hughes.
Next Week—"No Woman Knows," all-star cast.

Doric Theatre—
News—International.
Organ Selections—"Faust Fantastic" (Gounod), by Mrs. H. E. Basford, organist.
Comedy—"High Life."

Another of Harold D. Wendt's displays showing how he billed "The Moth" when this picture played the Rivoli theatre, Toledo, recently.

SUPERBA
NOW PLAYING
CARL LAEMMLE Presents
The Season's Greatest Human Drama
Sacrifice! Sacrifice—Sacrifice—always Sacrifice that's what life held for Fanny Brandies—
"No Woman Knows"
The Amazing story of "FANNY HERSELF" by Edna Ferber
Directed by TOD BROWNING the man who made "OUTSIDE"
With A big special selected cast Including
Mable Julienne Scott — Stuart Holmes
Grace Marvin - Joe Swickard - Max Davidson
SPECIAL Musical Program— "Atmospheric Prologue

Stills in which Mabel Julienne Scott's role is given prominence were used in framing this display of the Superba theatre, Los Angeles, on "No Woman Knows."

Feature—"Dangerous Curves Ahead" (second week).
Next Week—"The Face of the World," with Barbara Bedford.

Newman Theatre—
Overture—Special musical score in conjunction with prologue and special stage settings.
News—Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—"The Three Musketeers," with Douglas Fairbanks.
Next Week—"Bits of Life."

Royal Theatre—
Overture—"Why, Dear."
News—Royal Screen Magazine.
Organ Selections—Milo T. Harte, organist.
Comedy—"The Fall Guy," Larry Semon.
Feature—"The Invisible Fear," Anita Stewart.
Next Week—To be selected.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen magazine.
Comedy—"The Idle Class," Charles Chaplain.
Feature—"The Outside Woman," Wanda Hawley.
Next Week—"Virgin Paradise," Pearl white.

SEATTLE

Coliseum Theatre—
Overture—Introduction to "Lohengrin."
Current Events—Pathe News and Kinograms.
Cartoon—Bud and Susie.
Scenic—The Artists Paradise.
Vocal—Doris Dean and Abbe Howard singing "The Garden from My Heart."
Feature—After the Show—Paramount.
Next Week—One Arabian Night.

Clemmer Theatre—
Overture—Venetian Beauties.
Current Events—International News and Clemmer Graphic.
Comedy—High Life—Century.
Feature—Moonlight Follies—Universal.
Next Week—Camille.

Liberty Theatre—
Overture—Tropical Moonlight.
Current Events—Selznick and Liberty News.
Special—Newman and MacDougal in a piano and banjo duet.
Features—The Idle Class—Chaplin—First National.
Blind Hearts.
Next Week—Wedding Bells.

Blue Mouse Theatre—
Overture—Selections from "Katinka."
Current Events—Fox News.
Educational—Pathe Review.
Comedy—Small Town Stuff.
Feature—The Cup of Life—Associated Producers.
Next Week—Queen of Sheba.

Strand Thatre—
Current Events—Kinograms.
Cartoon—Tony Sarg's Almanac.
Feature—The Three Musketeers—Fairbanks.
Next Week—Same.

Wintergarden Theatre—
Second week of "Over the Hill."
Next Week—The Black Panther's Cub.

DETROIT

Madison—
Overture—"Chimes of Normandy."
Vocal—Colvin and Aubrey.
Comedy—"The Idle Class."
Feature—"Carnival."

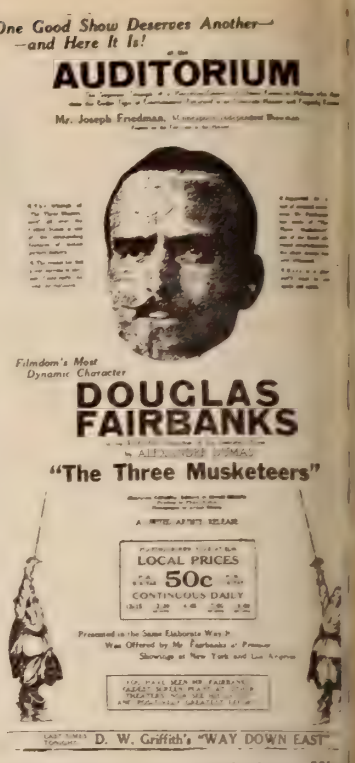
Adams—
Overture—"Slavish Rhapsody."
Current Events—Free Press Weekly.
Special—Theda Bara in person.
Feature—"Wife Against Wife."
Next Week—"The Three Musketeers."

Broadway Strand—
Overture—"Narella."
Educational—Screen Snap Shots.
Vocal—Inez Costillo singing "Oh Dry Those Tears" and "Kiss a Miss."
Feature—"Experience."
Next Week—"The Great Impersonation."

Washington—
Sixth week of "Over the Hill."

MINNEAPOLIS

State Theatre—
Overture—"Danza Delle Ose," ballet music from "La Giaconda," by A. Ponchielli.
Weekly—State Digest comprising Fathe and International News strips.
Musical Novelty—Xylophone Solo, 1. "Black and White" 2. "I'm a Sentimental Dreamer," played by Ronald Sinclair.
Comedy—"Robinson Crusoe, Ltd.," Mermaid-Educational.
Vocal—Povl Bjornskjold, Danish Dramatic Tenor, singing 1. "By Silent Hearth," from the opera "The Meistersinger," by Wagner, and 2. Selected.
Feature—Tom Moore in "From the Ground Up."
Organ Solo—"Morning," from "Peer Gynt" Suite by Greig. Played by E. J. Dunstedter.
Organ Recital—1. Overture, "Bohemian Girl" by Balfe; 2. "Caprice" by Hueter, and 3. Improvisation "Swanee River." Played by Ralph M. Hix.



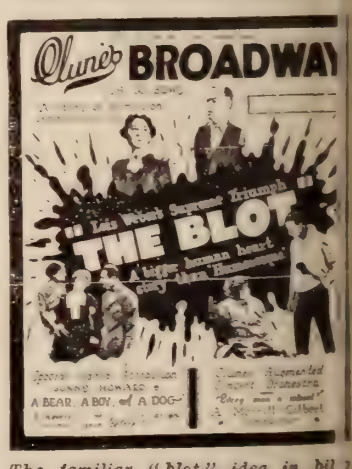
This ad. of the Auditorium, Minneapolis, four columns by a full page depth, on "The Three Musketeers" features Doug's "physog" to good advantage.

Auditorium—
Mary Pickford in "Little Lord Fauntleroy" in second week with same program.

ST. LOUIS

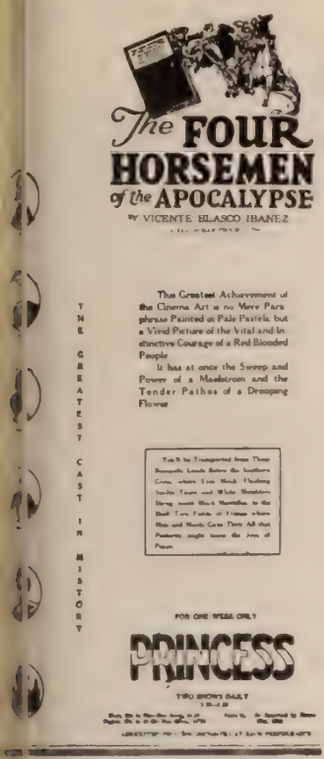
Missouri Theatre—
Overture—"Tanhauser."
Missouri News and Views.
Presentation "The Veiled Prophet Parade and Ball."
Special—Browns Saxophone Six
Feature—Elsie Ferguson in "Footlights."
Musical Number—Missouri Ensemble and Soloists.
Topics of the Day.

New Grand Central Theatre—
Overture—Gene Rodemichs Orchestra in special selections
Special Showing—Missouri University football game.
Presentation—St. Louis 100 Years Ago.
Feature—"The Affairs of Anatol"
Comedy Picture.
Grand Central News Review.



The familiar "blot" idea in bill "The Blot" was featured in the play advertising for this picture Clune's Broadway, Los Angeles

He Tomorrow—


The FOUR HORSEMEN of the APOCALYPSE
BY VICENTE BLASCO IBANEZ
The Greatest Achievement of the Cinema Art is no Mere Paraphrase Painted in Pale Pastels, but a Vivid Picture of the Vital and Instinctive Courage of a Red Blooded People
It has at once the Sweep and Power of a Maelstrom and the Tender Pathos of a Drooping Flower
THE GREATEST CAST IN HISTORY
FOR ONE WEEK ONLY
PRINCESS
TWO SHOWS DAILY

...incipal characters of the picture ...e title stood out in this short ...ge on "The Four Horsemen," ...by the Princess theatre of Wichita, Kansas.

...Liberty Theatre—
...re—Liberty Orchestra.
...News Weekly.
... and Jeff Comedy.
...re—All Star Cast in "Thun...rclap."
...! Attraction—Singer Midgets "The Sideshow."

OMAHA

...o Theatre—
...ure—Liszt Hungarian Rhap... No. 2.
...d—Julius K. Johnson at or... featuring "Hiawatha's ..."
...nt Events—Rialto News.
...ly—Clyde Cook in "The ...eador."
...re — Thomas Meighan in ...ppy Ricks."

...Theatre—
...ure—Orchestral selections.
...nt Events — International ...ekly.
...ly—"The Toreador."
...re—Pauline Frederick in ...dvage."

...n Theatre—
...ure—Orchestral selections.
...nt Events—Universal Week...
...re—"The Primal Law."

...d Theatre—
...ure—"Masaniello."
...d—George Haupt at organ ...uring "For All Eternity."
...re—"Experience."

ATLANTA

...ard—
...ure — Victor Herbert's ...weethearts."
...rd News and Views.
Comedy—Ben Turpin in "Love and Mine," played by Percy Bremer.
Connet Solo—"Dear Old Pal of Doughnuts."
Feature—Richard Barthelmess in "Experience."

Metropolitan—
Overture—"Apple-Blossoms."
Kento Review.
Kinograms.
Organ Solo—By George Lee Hamrick.
Comedy—Mack Sennett's "Call a Cop."
Feature—Constance Talmadge in "Woman's Place."

Criterion—
Overture — "Criterion Cuddles," Written by Don Love.
Kinograms.
Comedy—"Speed," a Mirth Comedy.
Feature — Sessue Hayakawa in "When Lights Are Low."

Forsyth Theatre—
Overture.
Burton Holmes Travelogue.
Comedy — "Spuds," an Aladdin Comedy.
Feature—Lucy Doraine in "Good and Evil."

BALTIMORE

Rivoli—
Overture—"Rienzi," by Wagner.
Current Events—Rivoli News of the World.
Interlude—"Serenade," by Titl, flute and horn duet.
Sketchografs—Play Ball.
Feature—The Invisible Fear—Anita Stewart.
Comedy—Falling for Fanny, Christie.
Organ Solo—Ernie Cooper, player.
Next Week—Bits of Life, Neilan's.

Century—
Overture—"March of the Toys," Herbert.
Current Events—Pathe, Kinogram and Fox as Century News.
Special—Violin Solo by Miss De La Forre.
Scenic—The Crater of Mount Katmir.
Feature—Disraeli—George Arliss.
Comedy—Robinson Crusoe Ltd.—Lloyd Hamilton.

Parkway—
Overture—"Faust," with embellishments.
Current Events—Parkway News and Special Review.
Feature — Garments of Truth—Gareth Hughes.
Comedy—Robinson Crusoe Ltd.—Lloyd Hamilton.

New—
Overture—Score arranged for feature, with augmented orchestra.
Feature—The Four Horsemen of the Apocalypse.

Boulevard—
Overture — "Merry Wives of Windsor."
Current Events—Boulevard News of the World.
Extra—Moongold.
Rural—My Barefoot Boy.
Feature—A Man's Home.

Wizard—
Overture—Classic.
Current Events—Strand News of the World.
Feature—Her Sturdy Oak—Wanda Hawley.
Comedy—Love's Outcast—Ben Turpin.

Tom Mix and his broncho silhouetted in this manner made N. N. Frueden-feld's ad. for "The Night Horsemen," playing recently at the Moon theatre, Omaha.

BUFFALO

Shea's Hippodrome—
Overture — "Orpheus" — Offenbach, played by Hippodrome Symphony Orchestra, conducted by Creatore.
Stage Setting—"Columbus," special scenic fantasy.
Vocal—Selections by Eldora Standford.
Feature—"After the Show"—Lila Lee and Charles Ogle.
Comedy—"The Toreador"—Clyde Cook.
Current Events—Hippodrome Review.
Next Week—"The Three Musketeers"—Douglas Fairbanks.

Shea's Criterion—
Overture—"Irene."
Vocal—"The Last Rose of Summer," sung by Mary Barron.
Feature—"A Connecticut Yankee In King Arthur's Court."
Comedy—"Nothing Like It"—Christie.
Current Events—Criterion Pictorial.
Next Week—"Three-Word Brand"—W. S. Hart.

Mark Strand—
Overture — "Rosamund" — Shubert.
Feature—"Is Life Worth Living"—Eugene O'Brien.
Comedy—"Southern Exposure"—Christie.
Next Week—"Ace of Hearts"—Lon Chaney.

Palace—
Feature—"Uncharted Seas'—Alice Lake.

Olympic—
Feature—"Moral Fibre"—Corinne Griffith.

Shea's North Park—
Feature—"After the Show"—Lila Lee.
Comedy—"The Toreador"—Clyde Cook.
Next Week—"The Three Musketeers"—Douglas Fairbanks.

ST. PAUL

Capitol Theatre—
A. Overture—"William Tell"—Rossini.
B. The Mountain Folk of France—Pathecolor.
C. Capitol Digest—includes.
Current Events.
Pathe and International News.
"Mr. and Mrs. Hungry Hippo"—Pathe R.124.
"Flowers of the Fall"—Pathecolor.
D. The Gateway to the Forbidden Garden—Scenic prelude introducing—
"Chinese Lament"—Berga.
Capitol Symphony Orchestra Solo for English Horn—William Bastian.
E. Thomas Ince's "The Cup of Life."
F. Charles Chaplin in "The Idle Class."
G. Ralph H. Brigham, organ solo.
H. Arthur Koerner, Organ Recital.

CINCINNATI

Walnut—
Current Events—Pathe 80.
Topics of the Day—Literary Digest:
Novelty—Venus and the Cat—Aesop's Fable Cartoon.
Comedy—Nothing Like It—Christie.
Feature—Camille.
Next Week—Bits of Life.

Strand—
Current Events—Pathe 81.
Topics of the Day—Literary Digest.
Feature—Handcuffs and Kisses.
Added Feature—Never Again—Harold Lloyd comedy.
Next Week—The Golem.

Gifts—
Current Events—Fox News.
Comedy—Mama's Cow Puncher—Century.
Feature—The Cup of Life.
Next Week—Greater Than Love.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.

The Palace of New Haven made the title of the picture stick out in this display on "Why Girls Leave Home."

Feature—Her Sturdy Oak.
Netx Week—Don't Call Me Little Girl.

Capitol—
Overture—Atmospheric Rural Presentation — Capitol Symphony Orchestra, Buel B. Risinger, conductor.
Stage Setting: Farm scene, Capitol Male Quartette in farmer attire, singing (a) The Old Oaken Bucket; (b) Love's Old Sweet Song.
Feature—Way Down East.
Next Week—Not decided.

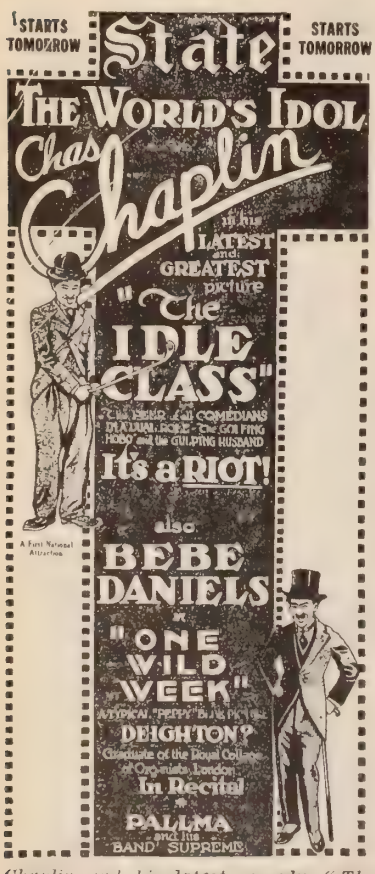
NEW ORLEANS

Strand Theatre—
Feature—The Old Nest—All Star.
Fox Sunshine Comedy—The Toreador—Clyde Cook.
Royal Family of Swaziland—Prizma.
Pathe News.
Next Week—Foolish Matrons—All Star.

Liberty Theatre—
Feature — What Every Woman Knows—William DeMille.
Educational Comedy — Snooky's Blue Monday.
Pathe Review.
Selznick News.
Next Week—Scrap Iron—Charles Ray.

Trianon Theatre—
Feature—White and Unmarried—Thomas Meighan.
Wolf and the Crane—Pathe Fables.
Pathe Review.
Next Week—Souls of Men—All Star.

Globe Theatre—
Feature—Is Life Worth Living—



Chaplin and his latest comedy, "The Idle Class," grabbed the lion's share of this half page by the State theatre of Minneapolis.

STARTS TOMORROW
New Garrick
STARTS TOMORROW
PAULINE FREDERICK
in
"The Sting of the Lash"
The First Picture Thus Famous Actress Has Produced Since Her Madame X Made History For the Films

The star's name is featured above the title of the picture in this quarter page on "Sting of the Lash," sponsored by

E. O'Brien.
Comedy.
Pathe News.
Next Week—The Woman in His House—M. H. Chaplin.

Tudor Theatre—
Feature—The Sting of the Lash—Pauline Frederick.
Comedy—We'll Get You Yet.
Next Week—Not announced.

WASHINGTON

Metropolitan—
Overture—Oberon.
Current Events—Pathe News—Topics of the Day.
Comedy—The Toreador.
Feature—Serenade (First National.)
Next Week—Bits of Life (First National.)

Palace—
Overture—Carmen.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Feature—Cappy Ricks (Paramount.)
Next Week—Footlights (Paramount.)

Columbia—
Feature—The Three Musketeers Continued.

Rialto—
Feature—A Connecticut Yankee in King Arthur's Court.

INDIANAPOLIS

Ohio Theatre—
Current Events — International News.
Novelty—Literary Digest Topics.
Comedy—"All Aboard" — Lloyd re-issue.
Feature—"The Affairs of Anatol"—Second week.
Next Week—"Rip Van Winkle."

Circle Theatre—
Current Events—Kinograms and Circlette of News.
Novelty—Literary Digest Topics.
Comedy—"Nothing Like It"—Christie.
Special Music—Loos Brothers—Harmony singers.
Feature—"Woman's Place."
Next Week—"The Idle Class," and "Burn 'Em Up Barnes."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Gone to the Country," Snub Pollard.
Special Music — American Harmonists and Liberty Entertainers.
Feature — "Dangerous Curves Ahead."
Next Week—"Fine Feathers."

Loew's State Theatre—
Current Events—Pathe News.
Scenic—"Ocean Voices."
Feature—"Over the Hills,"—Second week.
Next Week—"Theee Musketeers."

PHILADELPHIA

Stanley Theatre—
Current Events—Fox News; Pathe News; Literary Digest Topics of the Day. Each release shown only in part.
Cartoon—Tony Sarg's "Vamp No. 1."
Cartoon—Oh Buddy, Electric.
Musical Selection—Excerpts from "Lucia," Orchestra and Quartette.
Feature — "Dangerous Curve Ahead" (Goldwyn).
Next Week—"Wedding Bells."

Regent Theatre—
Comedy—"A Race for Home" (Fox).
Comedy—"Move On" (Fox).
Feature—"The Scoffer" (Peerless).
Next Week—"Her Winning Way."

Arcadia Theatre—
Current Events—Pathe News.
Travelogue — Burton Holmes (Paramount).
Comedy—"The Handsome Butler."
Feature—"Beyond" (Ethel Clayton).
Next Week—"The Case of Becky."

Palace Theatre—
Current Events—Pathe News and Topics of the Day (Pathe).
Feature—"The Affairs of Anantol" (Paramount).
Next Week—"Cappy Ricks."

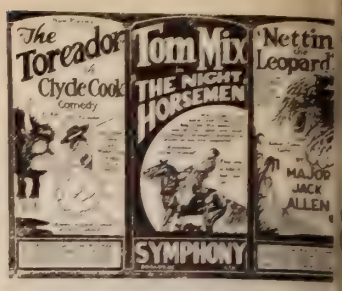
Capitol Theatre—
Comedy—"Put and Take" (Masterpiece).
Educational — Kinograms (Electric).
Feature—"The Sting of the Lash" (Pauline Frederick), Robertson-Cole.
Next Week—Rider King Log.

Victoria Theatre—
Current Events—Pathe News. (Fox).
Educational—"The Philadelphia Zoo (Royal).
Feature—"Nineteen and Phyllis" (Peerless).
Musical Selection—"Oh me! Oh my!
Next Week: "To a Finish."

MILWAUKEE

Alhambra Theatre—
Overture—"Chu Chin Chow."
Comedy—Two Act, Lloyd Hamilton.
Literary Digest—Pathe News.
Special—Scenic Prologue, Henry Taylor, Tenor.
Feature Play—"At the End of the World."
Music—Organ Solo.

Butterfly Theatre—
Overture—Polish Dance.
Soloist — Frank Lyon, Recital Tenor.
Weekly—Fox Pictorial News & Views.
Comedy — Punch, "The Stork's Mistake."

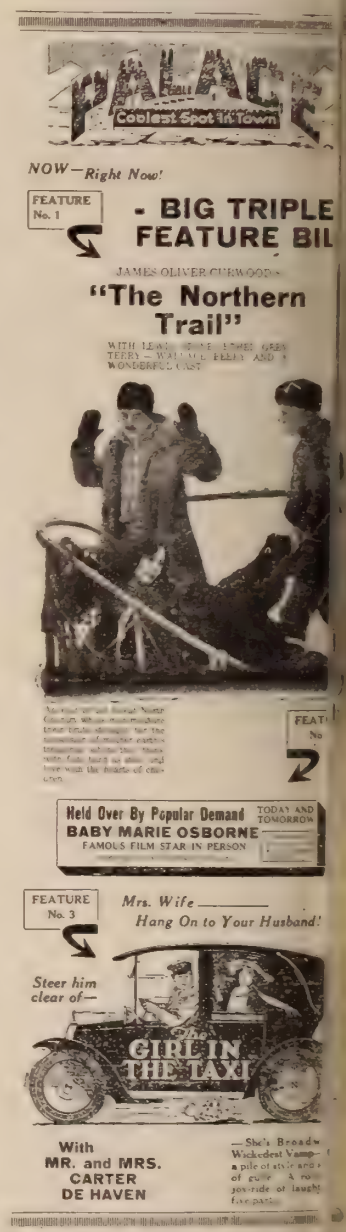


The Symphony of Los Angeles gave comedy, feature and educational ture equal billnig as shown abov

Feature—God's Country and Law," James Oliver Curwoo

Merrill Theatre—
Feature—"The Three Musketee Douglas Fairbanks.

Strand Theatre—
Special—"Sketchographs" sh ing Babe Ruth and other W Series Baseball Stars in "B ball Evoiution."
Comedy—"Toonerville Tactics.
Special—Strand News Flashes.
Weekly—Literary Digest Topic
Feature—"The Child Thou Ga Me"



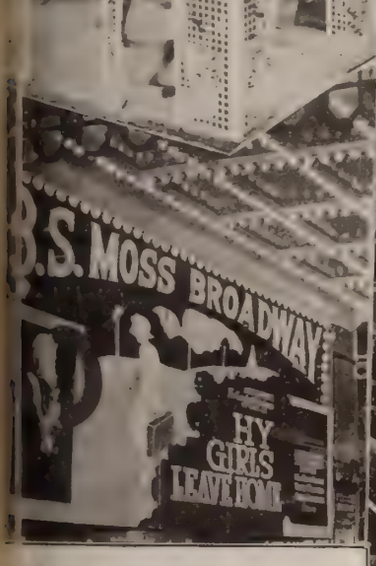
A two reel dramatic feature, "Northern Trail" was given the b the billing by the Palace theatre chita, Kansas, as shown by the a panying reproduction of a three c full page depth ad. recently use

Reports on Pictures from First Run Houses will be found on page 2185

Exhibitors' Service Bureau—Pages 2149-2163

"Old Nest" lobby decorations by A. C. Cowles, manager of the Rex theatre, Spartansburg, S. C. Text explaining Mr. Cowles' complete campaign appears on the opposite page

"Old Nest" lobby decorations used by the Ellaway theatre, El Paso, Texas



bby sign for "Why Girls ave Home" used for the en- ement of this picture at s' Broadway theatre, New York

This lobby display for "Black Roses" was originated by Manager Joe Bradt of the Peoples theatre, Portland, Ore.

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

New York Strand's Prologue for "One Arabian Night"

Showing the stage setting and illustrating a portion of the action of the prologue for "One Arabian Night," arranged by Managing Di[illegible] Joseph L. Plunkett of the New York Mark Strand theatre, for his engagement of this picture last week.

—Lobby display for "God's Country and the Law," by the Liberty theatre, Sacramento, Cal. Right—A display for "The Golden Snare," used by R. L. Hertzer, manager of the Southern theatre, Bucyrus, O.

Sacramento Theatre ilds Fine Lobby Display

od's Country and the Law" was an extravagant exploitation cam- when it played the Liberty theatre, mento, Cal., of which C. A. Ed- s is manager.

. Edmunds built a lobby display oc- ng one entire side of the theatre as illustrated in the photograph ith. The smaller groups of figures ng the back-ground were cut out 22 x 28 and smaller photos and were d on the background drop. The log made of canvas stretched on a light en frame and painted. The figure of irl and the bear were cut-outs taken the paper on this production. A spe- llumination for the theatre was ar- d for the week this picture was play- here and excellent results were ob- by this exploitation, the picture do- apacity business.

number of small cub bears were se- from a menagerie and provided collars and chains. A tree trunk then cut off and placed in the lobby e theatre, being solidly fastened to of and floor. Several short branches allowed to remain on the tree. The were then chained to the tree, which itted them to climb up and down and about, but at the same time the chains them from getting too close to the c.

other exploitation stunt even simpler this one and more apt to be practical y city was a combination of the cut- of the girl, as illustrated, with a d bear.

nerally these bears stand erect and dmunds succeeded in having a milk fastened to the hand of the figure in ut-out and placing this alongside of tuffed bear, created the effect of the eeding the animal. This was a novel exploiting and proved very effective vas extremely inexpensive, the stuffed having been easily procured from fur dealer

Oklahoma City Borrows Exploitation Idea from Los Angeles

The "What would you do with a $10 raise," stunt originated at Los Angeles, for use with "The Ten Dollar Raise," is proving a popular exploitation idea. One of the recent tie-ups in Oklahoma City, with a newspaper that had always scorned contests of any kind, and especially those connected with motion pictures.

The newspaper in question is the Oklahoma City Times. The Criterion theatre, which showed "The Ten Dollar Raise" for a week beginning August 28th, took the matter up with the editor of the Times, emphasizing the number of human interest stories which had been received in every contest of the kind which had been run in the country.

The theatre also supplied $50 in prizes, which were awarded by the newspaper for the five best letters of not more than three hundred words received in answer to the question, "What would you do with a $10 raise?"

The newspaper featured the stunt in a box on the front page for ten days prior to the opening of the theatre.

Giant Playing Cards Used to Decorate Lobby

Manager C. W. Irwin, of the Forsyth theatre, Atlanta, used the face cards of several decks of playing cards as lobby decorations for his picture, "King, Queen and Joker," for a three-day run recently.

The Kings and Queens of all four suits of a deck of playing cards, together with the Jokers, formed the main motif of the display. These were strung across the ceiling of the lobby and hung on the walls in effective places.

In place of the stereotyped one-sheets, three-sheets and the like, he had a huge hand made of compo-board and in the hand were three playing cards of one-sheet size. The first card was the Joker, with the face of Sid Chaplin in the place of the face of the Joker. In a like manner, the heroine's face was on the Queen-card and the heavy on the other.

Although it was very simple, it caught the eye, and that's the real object of a lobby, after all.

"Twin Beds" float used by the Palace theatre, Denton, Maryland, of which Mark Bryant is manager

Window display for "The Love Special" used by the Isis theatre, Longmont, Col.

"Blot" Exploitation Interests School Teachers

When Louis Felt, manager of the Aldine theatre in Wilmington, Del., booked "The Blot," Marc Lachmann, exploitation representative for the F. B. Warren Corporation, made a trip to that city and stirred up keen enthusiasm among the local movie fans for a record-breaking week with this picture.

Lachmann arranged with Dr. David Ward, superintendent of public schools, for a special showing of "The Blot" to members of his staff and the teachers of Wilmington. The story of "The Blot" deals with the low wages paid to school teachers in America. Three hundred and twenty-five teachers attended this showing and left the theatre exploiting the picture with valuable mouth-to-mouth advertising two days before the opening. Every newspaper in Wilmington devoted first-page space to the event and printed interviews with Ward and others.

The Parker Fountain Pen stunt was used. The Aldine gave Parker pens as prizes for the best essays on "What Is the Greatest Blot in Our American Life of To-day"? The Parker people furnished 300 cards, which were used in billing Wilmington like a circus on trees, fences, in windows, etc.

Lachmann then had cards made, which were placed on every writing desk in the lobby of the beautiful Du Pont Hotel. The following was printed in every card:

Did you Blot Your Letter? Now Blot your Troubles with a Visit to the ALDINE THEATRE to see LOIS WEBER'S great American drama, "THE BLOT." Life will seem brighter after seeing this human drama.

The Wilmington newspapers were liberal with their space, and many feature stories and interviews were printed on "The Blot."

A cut on the opposite page shows the "school mam's" assembled in front of the Aldine theatre, with Mr. Lachman at the left of the crowd.

Farmyard Lobby Display Effective as Business Builder

A real old-fashioned "farm-yard" was erected in the lobby of the Rialto theatre, Augusta, recently for a showing of "Homespun Folks," by Manager Shields.

A white picket fence with a gate closed the lobby off from the sidewalk. Behind this, masking the sides of the lobby, ran a red brick wall, with flowers climbing over it, and a small fruit tree at one side of the lobby was pink with blossoms, so real looking that you could almost smell them.

Once inside the picket fence there was a pile of wood waiting to be split, with a sharp but much used ax buried half-way to the hilt in a sizable pine log. At the left of the entrance was a well with a pulley and a "moss-covered" bucket. Beside it was a watering-trough, showing signs of hard usage, for the "stock."

At the right was a white-painted chicken coop, in which a bantam rooster and his mate clucked and scratched in the fresh, moist earth with which their coop had been floored.

The ushers wore overalls, and the cashier was dressed in a simple gingham frock, with a sunbonnet hanging down her back, the strings tied about her throat.

The rural atmosphere was carried out even in the music, and the picture played to good business through its two-day run.

Crysline Arranges Spec a Lobby for "Carnival

"A Cafe on the Boulevard" wa name given to the special lobby Manager Crysline arranged for the s ing of "Carnival" at the Modjeska atre in Augusta recently.

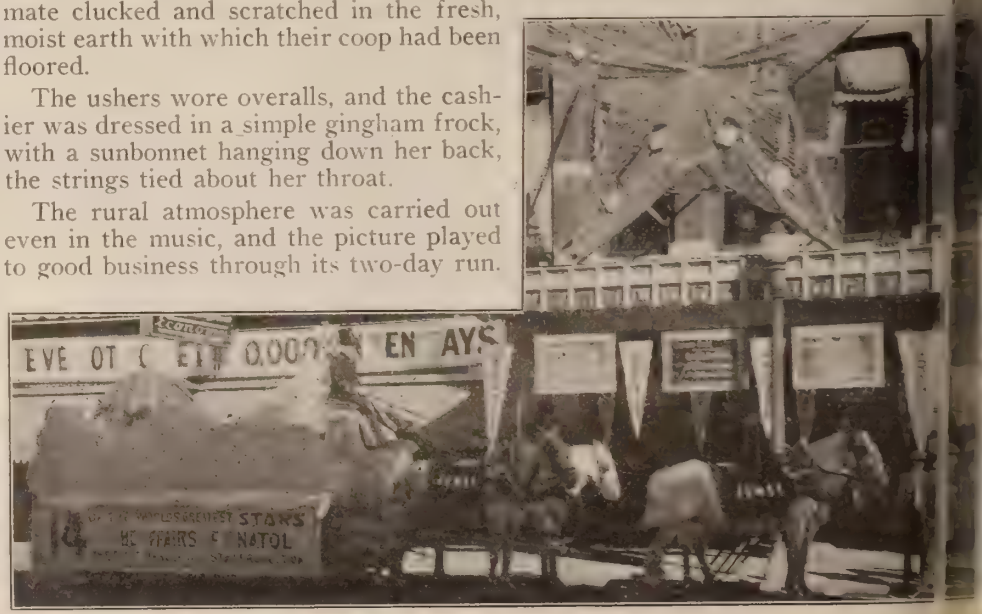
The lobby of the Modjeska is very with an arched dome, and not very From the top of the arch to a distan about twelve feet from the sidewalk a rangement of strips of colored pa purples, reds, orange and various colors predominating—were wove gether, to represent streamers of co such as are used in carnivals and Gras parties. Back of these hung anese lanterns in very bright colors.

The floor of the lobby was filled tiny tables, set for two, with shining and each with a candle, lighted, shaded in gay colored silk shades. fetti was strewn over the floor, and to the box-office, which was camou to represent the cashier's desk in a tinental cafe, one threaded one's w tween tables, some of which bore served" signs.

Oregon Theatre Has I Lobby Display

Loew's Hippodrome of Portland gon, made "The Rider of the King the headliner of its combined vau and motion picture program, an ploited it accordingly.

The lobby of the Hippodrome wa with trees and shrubbery to afford t door atmosphere of "The Rider King Log," and by clever adaptat the 24-sheet, made the basic idea of wall panel, the big thrill of the pictu brought out with business building ness. Huge cut-outs of the poste a special art banner with the na the attraction featured over five a vaudeville were placed directly o doors of the theatre, affording a s appeal to the lobby shoppers.

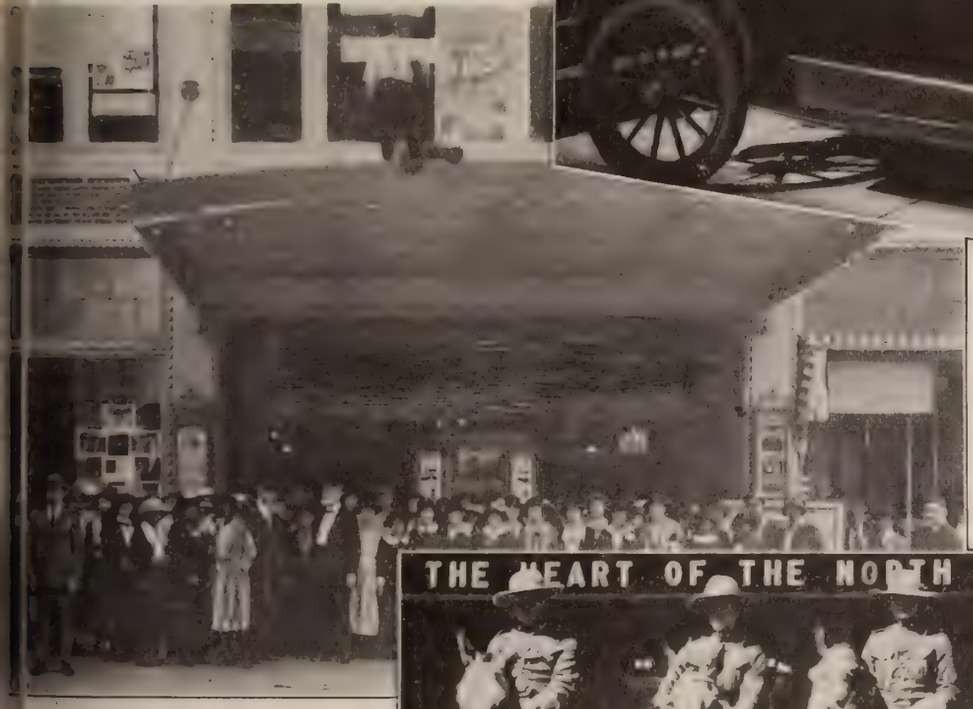


Another example of efficient "Anatol" exploitation

A Page That Shows Some Live Exploitation Stunts

...s illustrates the exploitation campaign for ...rn 'Em Up Barnes" put over by L. W. ...elay, managing director of the Nemo theatre, Johnstown, Pa.

This is the way Paramount exploiter Albert S. Nath advertised "Cappy Ricks" for a recent engagement at the Rialto theatre, New Haven, Conn.



(Above)

...up of school teachers who at-...ded a special matinee of "The ... playing at the Aldine theatre. ...mington, Del., recently. The ...hers were guests of the manage-...t at the showing as part of an ...loitation campaign put over by Marc. Lachmann

These "Royal Mounted" advertised "The Heart of the North" at the Tivoli theatre, San Francisco. The engagement was a premiere showing

Lobby display on "The Rider of the King Log," arranged by the Hippodrome theatre, Portland, Ore. Story concerning same appears on this page

Jackson Makes Good Use of Cut-Outs

Manager James F. Jackson, of the Tudor theatre, Atlanta, banks a great deal on the use of the cut-out; and its effectiveness was once more splendidly demonstrated for a lobby front on "Midnight Follies."

The front of the theatre represented the sides of a bathing pool or fountain. In the center of the lobby was the fountain itself, water fed into it by a big bronze lion.

Cut-outs of five men in evening clothes are posed in the water, all with arms lifted imploringly to another cut-out of a slender, very pretty girl scantily clad, who sits on the edge of the fountain laughing heartily at the plight of her suitors.

"Go-to-Theatre" W Held at Kansas City

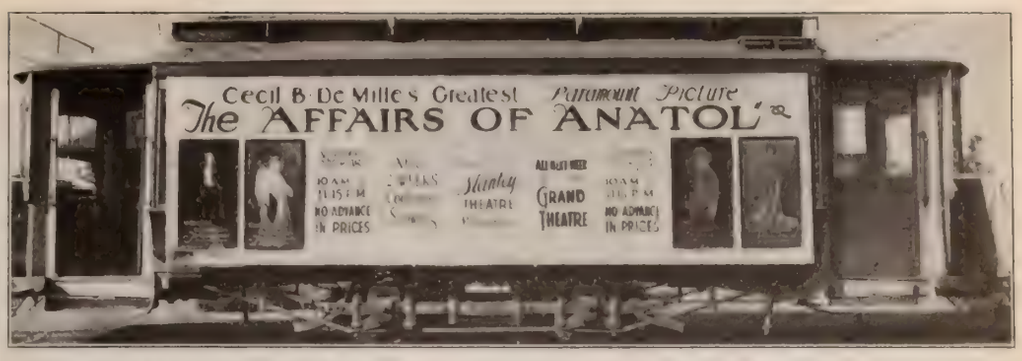
With the full co-operation of the this week promises to be a gala or Kansas City exhibitors. "Go-to-The week, a plan originally fostered by itors, will include vaudeville theatre other houses. In a special Sunday e the Kansas City Post devoted a section to the week's attractions. starter a "spread" was run in the sp extra of the Post on the Friday pre the Sunday openings:

Prologue stage setting, showing singers in a specialty number presented for "Scrap Iron," by Manager Smith of Loew's Park theatre, Cl

cFarland Spreads Himself on "Old Nest"

ity Manager McFarland of Houston, as, had many special exploitation fea- s for "The Old Nest," which was wn at the Queen Theatre. We list the rent features briefly below:

wenty 24 sheets best location in Hous- Seventy-five sheets of paper in store n corner of Main and Capitol, where sands of people pass daily. Ten tie- in best windows in Houston. More share in newspapers in the way of lers, both during the run of the picture before. Five thousand stickers on t of autos. Two thousand five hundred al cards given away in lobby by girl sed as a mother who addressed postal s for all mothers. Special lobby dec- ions. Slides in all four theatres. Spe- showing to newspapers and other ple. Special indorsements from those saw the picture at special showing. thousand flowers given away during week furnished by Mr. Carroll, gratis every mother who saw the picture.



This cut explains how "The Affairs of Anatol" was exploited at the Grand theatre, Camden, N. J.

Wrecked Car Used to Exploit Picture

For a return engagement of "Too Much Speed," Manager George Schmidt of the Strand theatre, Atlanta, demonstrated to Atlantans the dire results of "too much speed."

Occupying the center of the lobby was a broken down, dilapidated automobile, the remains of a car which had had a dreadful wreck the evening before. This painted tree lay half across the hood, demonstrating that too much speed had caused the car to leave the road and smash into the tree.

The display was one which had considerable effect on the box-office through the week.

Women's Shop Aids Shields on "Everything for Sale"

Manager Shields, of the Rialto Theatre, Augusta, has ideas of his own about exploitation, which were put into effect one week recently, when he was playing "Everything for Sale."

Manager Shields runs three or four carefully selected advertising slides in his theatre, for various Augusta firms, but is so very particular about the firms which he advertises that it is considered quite an effective ad.

Among these ads is one for a local exclusive little shop catering to wealthy women, so that when the picture came, Manager Shields had no difficulty in arranging a most effective tie-up with this shop.

Wax figures from the shop were placed in the lobby, in front of the ticket office and back of it, to the very edge of the auditorium of the theatre. On these figures were draped the most exquisite garments of feminine apparel that one often sees out of a New York shop.

Prices were marked plainly on each garment, and emphasis was placed on the fact that *"everything* was for sale."

There is a good-sized space back of the ticket-office, between it and the last row of seats, and this space was carpeted in thick green, with tall wicker vases of fresh flowers furnished by the shop. The lights were dimmed, and the space looked exactly like the display room of some very expensive shop.

It didn't cost the theatre a penny—and did it make a hit!

Two views of the lobby display arranged for the engagement of "Thunderclap" at the Isis theatre, Denver. The top cut shows the inside of the lobby and the bottom one explains the front erected for the showing.

"At the End of the World" float used for the showing of this picture at the Rialto theatre, Denver

Vitagraph Chautauqua at Crookston, Minn.

Co-operating with the women's auxiliary of the local post of the American Legion at Crookston, Minn., four Vitagraph feature pictures and two Larry Semon and two Jimmy Aubrey comedies were booked at the New Lyric theatre for "Better Shows for Crookston" Week, an annual event which has now become known as Vitagraph Chautauqua Week. The pictures selected were the three Vitagraph special productions, "Black Beauty," "The Heart of Maryland," and "Trumpet Island," and "The Scarab Ring." The women interested themselves in selling the tickets, coupon tickets for the four attractions being sold at a special price, and the week "went over big."

A. S. Catsworthy, Vitagraph representative, had personal charge of the event. As a first step he thoroughly papered the town. He had everyone talking about Chautauqua Week and secured plenty of newspaper publicity. One of his most successful stunts was the appearance of "Black Beauty," hitched to a buggy and driven by a "hick." On the horse's blanket was printed: "I am driving 'Black Beauty' to 'Trumpet Island' to win 'The Heart of Maryland' with 'The Scarab Ring.'" Oil paintings of the productions were used to adorn the theatre lobby and the street curb.

Seattle Tries the Midnight Matinee Idea

A special Midnight Matinee as a novel means of introducing "The Three Musketeers" was the plan carried out by manager H. B. Wright of the Strand theatre in Seattle recently.

This matinee, which was held at midnight on the Saturday that the picture opened an indefinite run in Seattle, attracted a great number of people, filling the house practically to capacity. All seats for the performance were reserved, and sold rapidly a week before the attraction opened its run.

Barry Burke Puts Over "The Old Nest"

Barry Burke, manager of the beautiful Palace theatre, Ft. Worth, Texas, had a very extraordinary lot of exploitation stunts for "The Old Nest," and we are glad to say he was richly repaid.

Exploitation included twenty-five four-sheets, eighty three-sheets, four hundred one-sheets. One hundred street car signs, the space for which cost nothing. Four window hook-ups (one of which is illustrated on the back page) Western Union desk and girl in lobby. Special showing of picture to Mothers' Congress and newspaper men, and mothers' matinee.

The prelude was an appropriate stage set with a woman made up as mother and a violin solo.

The mothers' matinee was handled through the American Legion and the Palace was host to all "Gold Star" Mothers.

The furniture store window hook-up had a card in it reading "Time to Feather the Old Nest."

The Ft. Worth papers were liberal with their advance notices, the different stunts Burke pulled off, as well as the most

"Old Swimmin' Hole" window display which Jack Sanson, manager of the Bristol th... Bristol, Conn., recently secured for his showing of the picture

Schmidt's Lobby Capitalizes Title of Picture

The Forsyth Theatre, Atlanta, recen... played "Everything For Sale," for a hi... ly successful three-day engagement, a... Exploitation Director George Schm... did himself proud with his lobby.

A tie-up had been made with a popu... drug-store with nineteen branches, in... city, and with the Atlanta Luggage ... Jewelry Company. The lobby was fil... with show-cases, attractively arrang... which held jewelry, and toilet artic... while two or three smart wardrobe trun... and numerous pieces of luggage w... scattered about.

The store-idea was so well carried ... that one really missed the salesgirls. A... realizing this lack, several cut-outs w... made, and mounted, of May McAvoy, ... these were placed about the lobby.

Outside, around the marquee, w... hand-printed signs, advertising the ... ture, and shaped like the banners wh... are used by auction sales—these were ... dark green cardboard, lettered in br... red, with a narrow white border, and ... body who came within a block of ... Forsyth could fail to notice them.

Advertising Floats Use... at Denver

The Rialto and Princess theatres, I... ver, revived the float to advertise t... picture. Artistic designs were made ... "The Whistle" and "At the End of ... World" and the trucks used ... equipped with a piano-bell playing de...

Al Birch of The Princess, Homer ... son, boss of both and manager of the l... to, and Leslie F. Whelan, Paramount ... ploiteer engineered the stunt. ... art work was done by the theatre s... while Whelan landed the Republic tr... so they wouldn't cost anything.

What the N. Y. Rivoli did for "The Affairs of Anatol"

Two views of the elaborate prologue for "The Affairs of Anatol" presented recently at the New York Rivoli theatre during the picture's two-week run

Lobby display for "Mother O' Mine" and in honor of the Elks' Convention recently held at Johnstown, Pa., by Managing Director L. W. Barclay, of the Nemo theatre

Capitalizes Modern Miracle

Wendt Takes Advantage of Unusual Event Recently Occuring at Toledo

LOUIS LAMONT, Toledo man, has just had his sight restored after a period of twenty years' darkness. A serious operation worked the miracle.

These and similar words told a most wonderful story only recently in Toledo papers. Reading this notice, Harold F. Wendt, Publicity Director of the Rivoli Theatre, Toledo, O., hit upon a plan which was sure to make many friends for his theatre, proving thereby that it is news that counts and that theatres can capitalize upon certain items of timely interest, if they know news when it is news. Wendt has a "nose for news," having been a newspaperman for several years previous to his entering the amusement business.

The papers telling of the restoration of Lamont's sight were hardly on the streets before Wendt got in touch with the "new born old man." Lamont was queried and said that he had never seen a movie, but had seen what they called stereopticon views, twenty years ago, just before he lost his sight. Mr. Lamont was invited to attend a performance at the Rivoli and the newspapers were informed of the coming event.

All the Toledo papers sent good men to cover the story of the erstwhile blindman's first glimpse of a motion picture. Lamont related to the editors the last theatre in which he had been was an extremely dirty place and that he sat on a bench from which he watched the panorama on the bed sheet stretched on the end wall.

He then gave his impressions concerning the new Rivoli theatre with its upholstered chairs and of the wonderful thing that the motion pictures seemed to him.

Toledo papers carried full column accounts of the story as well as having photographers on the job to shoot Lamont. Wendt had a local moving picture man on the job and took pictures of Lamont entering the theatre, his making the acquaintance of Mr. Turpin and his departure. Lamont was invited to return as a guest of the theatre the following week, when he had the unique pleasure of seeing himself upon the screen, as well as taking a trip through the huge projection booth to see what it was that made Lamont, he himself, walk upon the screen.

Baremore Has New Exploitation Idea

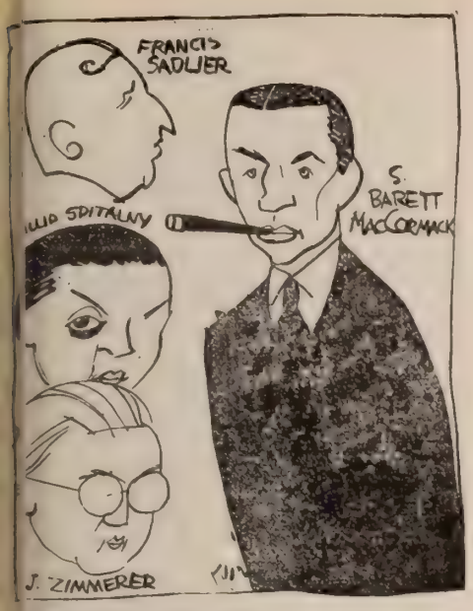
At the new Tivoli Theatre, Eig avenue and 50th street, New York, a st that awakened considerable interest in neighborhood was put over by R. W. B more who is handling special publicity the theatre.

Beginning on Monday announcem were sent throughout the neighborh that motion pictures of the children wc be taken in front of the Tivoli Satur afternoon. The cards telling of the ev informed parents that the pictures wc be shown at the Tivoli on the follow Tuesday and Wednesday and then stc in the theatre's vault for six years w they would be shown again. This meth it was explained would give parents opportunity to see their children grow as it was to be an annual event at Tivoli.

Painted signs were used in front of theatre and the stunt given wide publi in several ways, the newspapers also ing attention to the taking of the pictu The cameraman went through the ne borhood in an automobile with signs both sides and back while the camera grinding away. Long before the appoi time crowds of mothers and children v in front of the Tivoli. Many shots, inc ing close-ups, were taken in front of theatre and then from the automobil different sections of the neighborhood

The stunt proved most success Hundreds of inquiries were receive the theatre while the idea made a deci hit with parents who were deeply in ested in learning that they could see t kiddies grow up by means of the Ti motion pictures. Not only did cro turn out for the taking of the films also for the showing of them and in way numberless friends were made for Tivoli. The theatre received unusu fine mouth to mouth advertising that help it to a considerable extent.

L. W. Barclay's "Mother O' Mine" float which won first prize in a recent Elks' Convention parade at Johnstown, Pa., and also exploited the showing of the picture playing at the Nemo theatre of which Mr. Barclay is manager



rtoon used by the Cleveland News-Leader to illustrate a story concerning S. Barrett McCormick, Managing Director of the Allen theatre, Cleveland.

Allen Theatre, Cleveland, Gets Local Write-Up

he accompanying cartoon illustrated a ial story written by Louise Graham of h Cleveland Sunday News-Leader, re- ly, concerning S. Barrett McCormick, ager of the Allen theatre of Cleveland his staff of assistants. The article a three column head in the dramatic ion of the News-Leader's issue of gust 7.

Mother Matinees Attract Attention to Regun Theatre Showing

he Regun theatre, New York, origi- d a unique mother's matinee as an ex- tation introduction to a four days' ving of "Mother O' Mine."

he opening day of the feature was ad- ised as Mother's Day and tickets good admission for all mothers were dis- uted through all the houses and apart- ts within a mile radius of the theatre. make the event an unusual one, the tre purchased 1,000 white carnations e presented to the women as they ap- ed at the main entrance on the free ets.

ne of the advertising angles of the inee was a statement that the theatre ld be reserved for mothers and that general public would not be admitted l those entitled to free admission had accommodated. The net result was the sale of tickets had to be stopped in a half hour after the theatre opened hursday afternoon.

he 1,000 white carnations were ex- sted before half the women applied for ission had obtained a flower and the agement after exhausting supplies of by florist stands of carnations pur- sed all the white flowers of any descrip- which were available, but the talk the event caused, kept the theatre vded to capacity.

Grauman Stages Artistic Prologue for "Footlights"

"Twenty Minutes in Venice, Calif.," was the title of the prologue number, which Sid Grauman, managing director of Grauman's theatre, Los Angeles, recently presented for the premier showing of "Footlights."

The stage was dressed to show the typical Venice Beach board walk, special scenery for the purpose being painted.

In a huge semi-circle on the stage, there stood the faithful snake charmer's booth, the hot dog stand, the fortune teller's retreat, the candy wheel concession and in the center of all—the bathing girl show, presented on a stage within a stage. On the smaller stage, at the beginning of the act, groups of girls in collective poses were revealed by successively drawing the curtain aside. Each group represented a particular California beach for the girls in the act had been the winners of a "Beach Beauty" contest staged by the Los Angeles Evening Express.

Amid the characteristic chatter of the beach "barkers," interposed by the songs of a male trio, the three Romanos sisters appeared in a dance creation. A parade of tiny bathing beauties followed across the stage. Then, ushered by two automobiles in which several adult beauties rode, the parade proper began, accompanied by members of the orchestra playing wind instruments, marching across the stage as an impromptu band. Previous to this, a score of civilians had filed before the booths, and three halted, peering offstage seeming to watch the approach of the parade. Whereupon each of the beauties appeared singly. In conclusion, every member of the company assembled and joined in a final chorus.

Advance exploitation for "Dangerous Curve Ahead" which E. R. Rogers, managing director of the Tivoli theatre, Chatanooga, Tenn., recently originated

Boquets Admits Patrons at Indianapolis Alhambra

The Alhambra of Indianapolis used a colorful bit of exploitation for "Mother O' Mine" this week with generous recognition from the papers. During the latter part of last week it was advertised that all who would bring a bouquet to the first few showings of the film on Sunday would be admitted free. The bouquets, it was explained, were to be given to all the mothers in Indianapolis hospitals. Both the Alhambra and the mothers fared well.

"Luring Lips" lobby display by the Superba theatre, Los Angeles

This special front on "Behind Masks" was used by Joe Bradt, manager of the Peoples theatre, Portland, Ore.

Somerville Builds Another Atmospheric Lobby Front

Manager Somerville, of the Isis theatre, Greensboro, N. C., formerly of the 14th Street theatre, New York, created a fine Chinese lobby on "Where Lights Are Low" last week, one of the most artistic and complete in detail ever shown in Greensboro. Chinese lanterns of all colors and shapes lined the front of the theatre, and inside the lobby, covering all the light globes and making a subdued effect. A specially made, huge box-like lantern covered with yellow cheese-cloth was hung outside, with the name of the feature and Hayakawa traced in Chinese letters. Canvas covered the side walls on which were painted wistaria vines and garden scenes, with bright butterflies and flowers. Fresh, green turf along the floor added realism. The ticket-booth was transformed into a yellow canvas pagoda. Black dragons were painted on the front walls, and two Chinese flags hung outside. Weird music kept up the atmosphere inside.

"Wordless Speech" for "Too Much Speed"

With a 'wordless speech" the Rotarians of Charlestown, Kentucky, introduced a "Too Much Speed" campaign. At the noon-day meeting of the Rotary Club, the president introduced one of the members, W. A. Abbott, who was to deliver a message without articulation. The man reached beneath the table and produced the now-familiar "Too Much Speed warning hand taken from the block Paramount one-sheet.

The members were aware that an anti-speed drive was being sponsored by the organization, and the dramatic introduction of the slogan and symbol was especially impressive. The newspapers had been following the "wordless speech" innovation closely and the incident received free publicity. One of the best tie-ups was with the Yellow Cab Company, the taxi monopoly of the town, which printed an ad with the warning hand. Norman Dixon, Paramount exploiteer from Cincinnati did it all this time.

Franklin Extends Himse for "Old Nest"

"The Old Nest" played Shea's Hip drome, Buffalo, last week and for the gagement Managing Director Harold Franklin worked out one of his arti presentations.

Artificial trees to which had been wi artificial apple blossoms were attached the pillars of the marque. Real b nests were placed in the branches. Ha ing from the sides of the marquee w pieces of boards on which was pair "The Old Nest." Trees, blossoms birds' nests continued into the lobby.

The prologue which Manager Fran originated for the showing was unusu interesting. It opened with Lake's nov overture, "In a Bird Store," played by Hippodrome orchestra, as the stage set showing the front of a bird store was veiled. Manager Franklin arranged a local bird establishment for about cages of all sizes inclosing various b from parrots down to canaries. When music in the theatre started the songs of the flock began to sing.

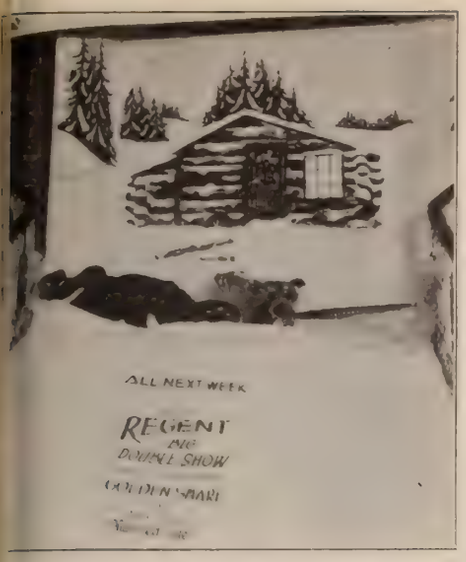
As the overture closed the stage dimmed and Whistler's painting "Moth was unveiled as a soloist sang Dvor "The Old Mother."

The feature itself began as the last n of the song died away. As an accomp ment for the Buffalo presentation Franklin secured the score recently during the showing at the New Capitol theatre.

Paramount Exploitee Writes Prologue Numb

A. Mike Vogel, Paramount explo for the Seattle exchange, was produ author of the Strand Theatre's prol for "Experience," Seattle, Wash. Acc ing to the accompanying photograph characters were, left to right, Tempta Wealth, Love, Youth, Beauty Pleasure. The text drew liberally o Hobart idea and was in the fashio a modernized morality play with a va ville punch. Musical Director Wine fashioned the musical score and Man Wright of the theatre practically dire the presentation.

Prologue number for "Experience" staged by the Strand theatre, Seattle, Wash.



...me lobby display on "The Golden Snare" ...the Regent theatre, Lansing, Mich., of which Roy Tillson is manager

...uge Playing Cards Used in Lobby Front

...When the Rialto Theatre, Atlanta, ...sked "Ace of Hearts," George Schmidt, ...wly appointed exploitation director of ... Rialto, put over a simple, but none the ...s effective exploitation campaign.

...The two entrances of the Rialto were ...asked with large cards, cut from compo... ...ard. These cards were, of course, aces ... hearts. One over the top of the door, ...d one on either side was the arrange... ...nt. At the upper left, and lower right ...ners of these cards, in place of the ...ter "A" and the small heart, which ap... ...rs on the usual playing cards, there was ...cut-out of Lon Chaney's head.

...These cards, with their glaring expanse ... white, the great scarlet heart, and ...haney's head, were decidedly effective. ... addition to these five thousand cards a ...le larger than a playing card, but with ... tiny hearts in the upper and lower cor... ...rs, and a larger heart in the center, read ..."Lon Chaney, star of "The Miracle ...an" and "The Penalty."

...In "and here followed the marking of ... card to represent 'the Ace of Hearts." ... the bottom of the card was the theatre ...me, and the play-date.

...These cards were distributed through ...e business section, some of them were ...d to automobiles, and, since the back ... the cards were blank, some were mailed ...t on a carefully selected mailing list.

Postals Advertise Coming Showing of All Star Picture

Manager H. A. Schwann of the O'Kare theatre, Eau Claire, Wis., is already advertising his forthcoming engagement of "The Affairs of Annatol."

Mr. Schwann and Leon J. Bamberger, Paramount exploiteer, have devised a scheme to advise all of Eau Claire that "The Affairs of Annatol," is a real all star picture.

One of the stills is a group picture of all the artists and technical staff involved in the picture. This formed one side of a post card. The reverse side set apart space for the address and the other half, contained a key to the principals in the picture. It was inexpensive and Mr. Schwann says it has started the ball of discussion rolling and the picture is eagerly awaited.

This cut shows how Manager Williford of the Rialto theatre, Union, S. C., uses cut-outs to advantage in exploiting his attractions.

Williford Dresses Up for Sunday Shows

The accompanying cut shows the way Manager Williford of Rialto theatre, Union, S. C., dresses up his lobby for Sunday display. While Constance Talmadge and Ruth Roland are featured, the whole week's program is pictured. The big banner and cut-out caught the attention first, and the whole group provided ten minutes' interest to all passers-by—which means a large proportion of the population in his case.

Window display for "The Great Moment" secured during the showing at the Century theatre, Baltimore

Baltimore Window Display Secured by Boasberg

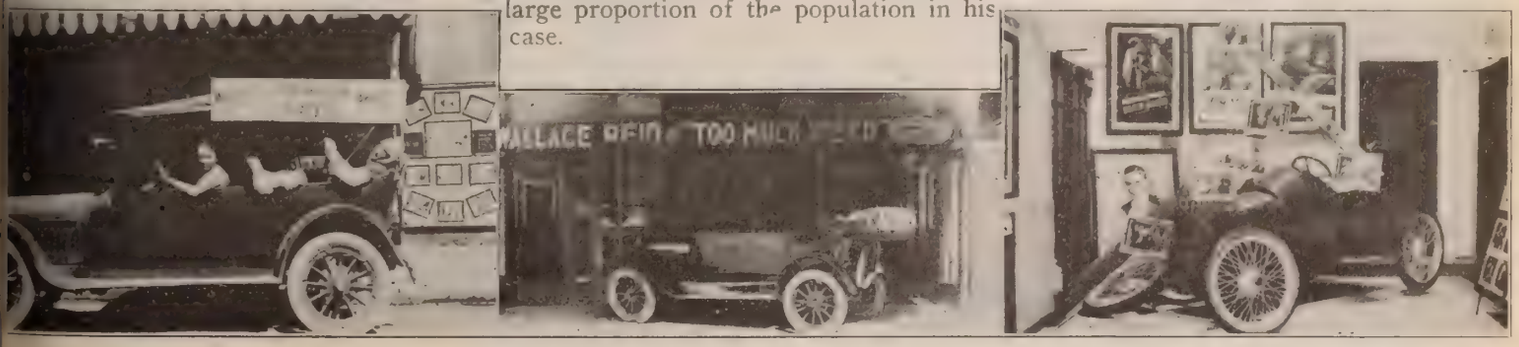
Accompanying is a cut showing a window display, which Albert Boasberg, Paramount exploiter secured in a Baltimore drug store during the showing of "The Great Moment," playing at the Century theatre.

The drug store gave a window which was half-covered by an enormous banner, which in turn was dominated by the Star's name. The picture was playing at the Century theatre.

Gigantic Bill Board Advertises Missouri Attractions

The National Printing and Engraving Company erected a 258-sheet poster for the Missouri theatre, St. Louis, which the National proclaims to be the "World's Largest Poster." The enormous board is 93 feet wide and 20 feet high. To execute these posters required two Miehl presses on which the 84 double sheet blocks were printed, and two medium presses for the 90 single blocks. The paper alone weighed 35 pounds. The entire work of printing and mounting the paper took four days' time.

This was part of the Missouri's plan to knock 'em cold for "The Great Moment." Charles E. Raymond, the Paramount exploiteer, contracted for the work.



Explaining by cut some of the exploitation for "Too Much Speed" which the America theatre, Casper, Wyoming, recently put over

Lobby of the Star theatre, Portland, Ore., decorated for the engagement of "The Girl in the Taxi"

Brooker Uses Teaser Advertising for "Too Much Speed"

Manager Brooker of Loew's Theatre, Ottawa, Ontario, put over a real sensation prior to the presentation of "Too Much Speed," at the Loew house during the week of September 12. Previous to an announcement that this picture would be screened at the theatre, a mysterious notice appeared in the local newspapers to the effect that "Robert McMorran" would offer the sum of $5,000 towards the apprehension and conviction of persons guilty of "Too Much Speed. The advertisements were addressed as a "Warning to Motorists" and fairly large display space was used for the notifications. The notice pointed out that "automobile accidents are becoming so numerous and attended by such serious results" that the reward would be offered. "Patrick McMorran" announced himself as a "citizen and victim of speed fiends," but this was one of the characters in the feature.

On the next day, regular announcement was made that "Too Much Speed" was the title of the next feature at Loew's Theatre.

Mr. Brooker pulled off another stunt on Labor Day when he secured about 30 small boys to march in the local Labor Day parade to advertise Bill Hart's "The Whistle. Each of the boys was outfitted in overalls on which has been sewn the name of the theatre and the title of the current attraction. In addition, the boys diligently blew small tin whistles all through the time of the parade. Incidentally, the lads were more than willing to co-operate with the theatre in order to be in a parade and to be able to make a noise with a whistle. Brooker also used large window space adjacent to the theatre for the exhibiting of a large model of a factory behind which was erected a huge cutout of a steam whistle and also a cutout of Bill Hart.

Clowns Aid Borders with "The Man Tamer"

Professional clowns helped G. F. Borders, manager of the Airdome, Flora, Ill., put over "The Man Tamer."

Mr. Borders found three men in Flora who formerly had been clowns with Barnum and Bailey's circus. These he dressed in regulation clown costumes, and had them parade the town, mounted on burros. They carried a life-size cut-out of Gladys Walton in her lion tamer's costume.

The former clowns remembered many of their old stunts, and created great amusement for the populace of Flora, by staging a one-ring circus at all the important street corners.

Taxicab Company Aid Goldstein Exploit Pictu

"The Girl in the Taxi" was the f booking of the Star Theatre, Portla Ore., after the arrival in the city of new manager, Munro Goldstein. Go stein wasted no efforts on building a sp tacular lobby for his first show and i dentally he built not only a successful but one of the cheapest fronts that ever attracted attention to the Star tic window.

One of the prominent taxicab compa of the city gladly donated the services a cab and a driver during the engagem The taxi was driven into the lobby. special base which resembled the side a road and on which was the inscript "The Girl in the Taxi" was placed in fr of it, giving the motor a more natural l

During busier hours of the day, on the prettiest ushers was drafted into ploitation service. She was dressed her smartest clothes and placed inside waiting taxi. She was supplied wit dainty make-up box and sometimes spent minutes intensely interesting to standers, in rouging her lips, deftly ap ing a little powder or gazing into vanity mirror. At other times she mained perfectly motionless.

During early and late hours a silhou figure was placed in the cab.

The taxi cost the Star theatre noth as it meant good advertising for its o ers. With the exception of the sev hand-painted posters and framed carc formed the entire lobby which was unusual it attracted unsolicited atten in the leading Portland newspaper.

This picture shows the stage setting and the characters appearing in a prologue numb staged for "Footlights" by Sid Grauman, managing director of Grauman's theatre, Los Angeles

Swimmin' Hole" lobby decorations used the Princess theatre, Henderson, S. C.

rris Bills "Old Nest" in Great Style

The Old Nest" had a full measure of xploitation at Little Rock, Ark., under guiding hand of Saul Harris.

ie Western Union and Mackey el raph companies had cards in their ndows reading: "This is 'Old Nest k' wire your mother." In the lobby ne theatre was a beautiful frame, a al and telegrams, and the words on the a were: "After seeing 'The Old Nest' re sure you will wire your mother. e ice right here."

hook-up window with Kress had a with an old nest in it, and featured the o "The Love Nest."

tie-up with a furniture store, had a ndow showing a cozy room, repre- ng the sitting room in "The Old

florist fixed up a garden with a tree nest in it.

department store featured records of song "The Love Nest."

Stellings Pulls New One for "Love Special"

Ernest G. Stellings, manager of the Grand theatre, Wilmington, N. C., whose clever little novelties have helped put over many a picture playing at the Grand has originated another stunt that stamps him a genius.

Mr. Stellings was playing "The Love Special" and wanted an inexpensive exploitation stunt. He found it in a railway time table.

Wilmington is a Coastline railroad town with office, round house and shops located there. The Seaboard Air Line is another railway running into Wilmington. It was to the Seaboard people that Mr. Stellings went with his idea, which was that the railroad should furnish 5000 of their red covered multiple page time tables for distribution about the city, on which had been pasted some "Love Special" advertising. The railroad advertising department jumped at the chance of publicising the route and all that Mr. Stellings did was to furnish his sticker advertising for the front page in the shape of a herald worded as follows:

"The Love Special. Running from all points and taking all passengers to Lover's Paradise. The Love Special will arrive in Wilmington over The Seaboard Air Line R. R. at 11:00 A. M. Friday, Aug. 5, and will carry passengers daily until Saturday, Aug. 6, at 11 P. M. when it leaves. Wallace Reid, Engineer; Theodore Roberts, President; Agnes Ayres, Passenger. Tickets will be sold at the special station located at the Grand Theatre for the round trip. Fare: Day, 17c.; Evening, 22c. New seats every hour and 20 minutes starting at 11:00 A. M. each day. In Wilmington. Friday and Saturday, Aug. 5 and 6 only!"

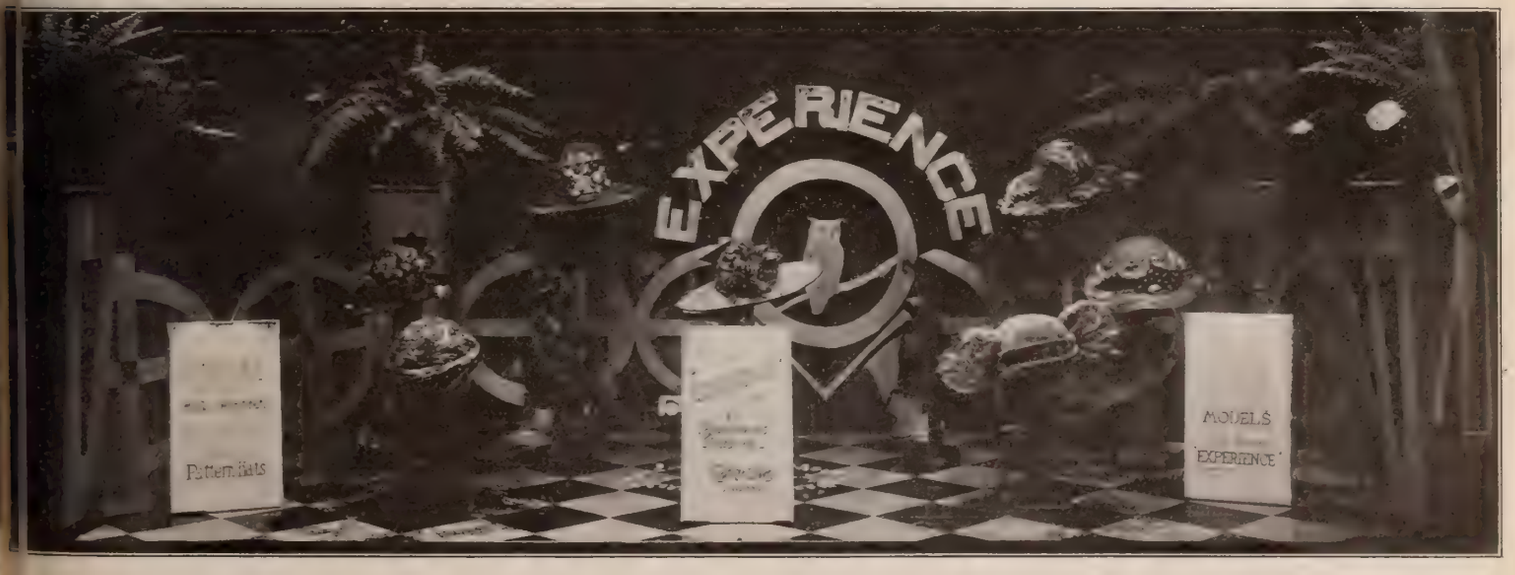
Other exploitation devised for the showing consisted of a special lobby display in which the front of the theatre was covered with painted scenery representing a railway station. This of course made a hit in a railroad town.

Here is a window display for "Reputation" secured for the showing at the De Luxe theatre, Utica, N. Y., of which Nathan Robins is manager

New Kind of Tag Day Originates in Baltimore

It was tag day in Baltimore but it did not cost the citizens anything. Four nice old ladies were placed at the principal street intersections and "tagged" every man that passed. The button-hole ornament of a paper flower on a wire stem. There was a little tag dangling to the stem reading: "Plucked from the Primrose Path at the Century Theatre."

This was part of Albert Boasberg's exploitation for "Experience" playing at the Century theatre. The Paramount exploiteer found that the cost of the flower, tag and all was less than one cent. The stunt was 100 per cent effective. The boutonniere was unusual and the men naturally read the tag to see what it was all about. Secretary Edwin L. Hall of the Whitehurst Enterprises that control the Century is now completely sold on "exploitation."



This window display for "Experience" was secured for the showing of this picture at the Circle theatre, Indianapolis

Music and The Picture

Liberty Boosts Sunday Concert Receip

Portland Civic Organizations Compete in Local Musical Event

THE Liberty theatre, Portland, Ore., a Jensen and Von Herberg house, managed by Paul Noble, has recently put over a musical event that boosted the attendance at the Sunday concerts held weekly at 12:30 noon to capacity business, helped the Liberty daily attendance. interested the whole city anew in music and brought untold publicity for a period of five months.

The Liberty offered a $500 prize to the Portland civic organization which should present the best musical program of four numbers at a Sunday concert. Any civic organization was eligible to the competition which required absolutely no financial outlay on the part of the competitors. Attendance formed the basis of the award, the ticket machine being checked a half hour before the concert commenced and again at the close of the musical.

Twenty organizations entered programs so that the contest extended over a period of five months. The number of persons who were affected by the competition approximates at least 15,000 as the memberships were informed to a man by each group when it came time for its respective program to be played.

Some of the largest and most cultured groups in Portland participated under the name of charity. Some of the worthiest and smaller groups entered the contest because they frankly needed the prize of $500.

Typical of the clubs who entered were the American Legion, Press club, Musicians' club, Society of Oregon Composers, Drama league, Civic league, Newsboys' union, Elks, B'nai Brith, Community Service, Portland Symphony orchestra, Women's Ad club and others.

The local order of B. P. O. E. won the prize and the presentation of the check to the leader of the Elks' band on the Liberty stage was made an event of public interest. When the Elks were promoting their program their band and drum corps paraded business streets for two hours preceding the concert. They had 1,745 persons enter the Liberty between the hours of 12 and 1 p. m. and the Liberty seating capacity is but 2,000. Many persons wishing to hear the concert and not wishing to fight for a seat came earlier as the house opens at 11 a. m.

Second to the Elks was the Community Service, one of the several competing organizations to get Sunday first page publicity for the Liberty and its Sunday noon concert. Their program came at a time when adverse criticism of motion pictures and propaganda for stricter censorship was rampant and undoubtedly it did much to help the screen cause.

The Community Service chose Mothers' day as the Sunday on which to enter their program. A tableau presentation of the painting, "My Mother," by Whistler, was reproduced while one of the most famous singers of the northwest whom money could not have coaxed on the Liberty stage, sang Kipling's "Mother O' Mine." In addition the Community Service announced through the press that a basket of carnations would be given to the oldest mother present and that any mother who wished transportation might call their office and would be

Stage setting for the vocal duet recently staged by Lowell V. Calvert, managing director of the Capitol theatre, St. Paul. The selections were "Sweetheart Mine" and an adaptation of Dvorak's "Humoresque." The singers were Lillian Crossman and Bernard Ferguson

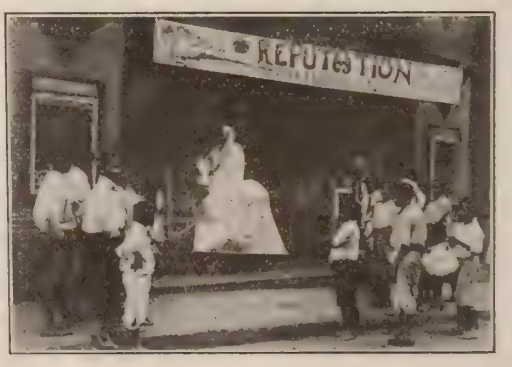
taken in a machine to the theatre as their guest. Tickets for these mothers were furnished by girls of the Community Service.

A score of Portland's richest and best known business and professional men sold papers at a business intersection one Saturday noon to help boost the program entered by the newsboys' union.

Portland police took out the patrol wagon and manned by "coppers" dressed in grotesque style "ran in" men found on the streets the Sunday noon of the Police Beneficiation association program. The prisoners were brought to the Liberty and fined admission to the theatre. One of the police sergeants sang as an extra feature of the program.

These few programs show that the contest ceased to be a commercial affair and developed into a civic proposition. Everyone became interested and the fact dawned on thousands of persons who did not belong to any of the contesting groups that Sunday noon concerts were a regular feature of the Liberty theatre.

Henri Keates, Liberty master organist, who played the concerts was boosted immeasurably. His name was brought before the attention of the public constantly. Music lovers came to



Exploitation for "The White Horseman" and "Reputation" used recently by the Amador theatre, Cristobal, Republic of Panama

know that he was equal to playing on two notice, any organ selection submitted t They were forced to recognize his sk genius not only as a motion picture acc ist but as a musician.

The entire expenditure occasioned stunt was the $500 prize. Just one pri offered with the thought that if it were really worth while it would amount to fa than several smaller awards.

C. S. Jensen, senior partner of Jens Von Herberg, who operate the Liber several score other first class theatres northwest, was the originator of the ide tails were handled by L. H. Allen, p agent for the firm, with the cooperation E. Noble, manager of the theatre.

Evansville Pleased at turn of Organist Robb

Evansville, Ind., picture fans and mu thusiasts are elated over the return o favorite organist, Percy G. Robbins, to a anent place at the Victory theatre orga Robbins officiated during the opening the Victory and made a most favora pression.

Mr. Robbins is a native of London. H up the study of music at the age of fiv and studied first at the Society of Arts Charles Long, graduating from that ins when nine years old.

Later he studied under Dr. Hoffman, Dubois; The Guilmant School, Paris, ally under Sir George Martin at the Ro lege of Organists, graduating in the A. degree at 13 years. The same year he the diploma of Associate of College of tors for musical theory, harmony and point.

He has been connected with A. F. Bre manager of the Consolidated Realty an tres Corporation, of which organization theatre in this city is a part, since 1916.

He has exhaustively studied the ap of the organ to motion pictures and pettoire of approximately 1,150 orchestr bers memorized, is able to accurately ac any picture.

San Diego Sunday C certs Find Favor

Manager Jack Wall of the Rialto the Diego, in cooperation with the San Die ing Sun is showing "Creation," the bib ture in connection with his Sunday sa certs.

An elaborate musical program is pre these events. A recent program includ tions by the Lykins brothers, altar b Ann Sharp Bunting, soprano soloist, the music furnished by the Rialto's ne Morton organ, with Robert C. Bruxto console.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Heart of the North" Producer in N. Y.

GEORGE H. DAVIS, co-producer with Joe Brandt of "The Heart of the North," the big feature of the North featuring Roy Stewart with Louise Lovely, which is selling so rapidly on the States Right market, arrived in New York this week from the West Coast.

Mr. Davis, who is treasurer of Quality Film Productions, Inc., the new feature producing unit of which Mr. Brandt is president, made the trip across continent for the special purpose of helping to wind up negotiations pending on the disposal of territorial rights to "The Heart of the North," on which almost all the territories are already sold solid—and to help on the preparation of special exploitation in many of the territories.

Two Popular Stars in "Parted Curtains"

That "Parted Curtains," the Warner Brothers' latest release, bids fair to be one of the outstanding attractions of the year is the firm conviction of Harry M. Warner, senior member of the Warner organization. Mr. Warner bases his statement on the fact that the production contains two stars, Henry B. Walthall, star of "The Birth of a Nation," and Mary Alden, featured player in the "Old Nest," and a strong story.

"The long list of screen plays which Mr. Walthall has starred in," said Mr. Warner, "in addition to his known ability as an actor of renown is but one of the factors that make 'Parted Curtains' a good box office asset. Then there is Miss Alden, who has taken the screen world by storm with her superlative characterization in in 'The Old Nest.' These two stars, offered in one picture, are seldom available for exhibitors. In fact, few productions can really boast of star players for the average feature—although it usually boasts of an all star cast—does not live up to the standard demanded by the public today."

Joe Weil Publicizing Selig Serial

The Export & Import Film Company, Inc., has engaged Joe Weil, veteran lance press agent, to do the advance publicity work on the new serial serial Colonel Wm. N. Selig is making for that company.

Arrow Chief on Long Tour

Shallenberger Will Confer With Arrow Producers on West Coast

W. E. SHALLENBERGER, president of the Arrow Film Corporation, left recently for an extended trip to the Coast. Dr. Shallenberger intends to stop over in Chicago on an important business deal now pending and expects to remain there a few days when he will continue his trip to the Coast where many important matters await him.

Dr. Shallenberger was accompanied by Morris R. Schlank, who is producing two series of comedies for the Arrow Film Corporation, who are releasing them under a franchise plan. Mr. Schlank has been in New York for a week attending to business connected with his pictures and although he had completed his plans some days previous he waited to accompany Dr. Shallenberger back to the Coast.

While in California Dr. Shallenberger will confer with Ben Wilson, William LaPlante, Eddie Lyons, Reggie Morris, S. M. Herzig and Mr. Schlank, all of whom are producing pictures for "Arrow" release.

Schlank, Herzig and Morris are making two-reel comedies which are being released under the franchise plan and which number such well known players as Eddie Barry, Helen Darling, Jay Belasco, Vera Reynolds, Margaret Cullington, Lilly Leslie, Paul Weigle Harry Gribbon, Neely Edwards, Charlotte Merriam, Eddie Baker, Jack Duffy, Keene Thompson, Harry Tenbrook, and many others equally well known to film fans of these comedies.

Eddie Lyons of the famous team of Lyons and Moran is making a series of special comedies while William LaPlante is filming four novels from the best known works of the late Jack London for "Arrow" distribution. Ben Wilson is making a new serial of "Nan of the North" which stars Ann Little, a series of six Western pictures starring Jack Hoxie and a series of four features from the published works of Peter B. Kyne, so it can be readily seen that there is a great deal of activity among "Arrow" producers on the Coast at the present time.

Film Wins 40 First Runs

"Why Girls Leave Home," Warner Picture, Has Unusual Reception

OVER forty first run contracts on the Warner Brothers' production, "Why Girls Leave Home," have been consummated with exhibitors throughout the country, according to Harry M. Warner, senior member of the Warner organization. In New England alone it is said that fourteen theatres played the production for one and two weeks to capacity audiences. The bookings are said to have been made in one week, following the initial canvassing of salesmen of the Federated Film Exchange which controls the rights to the picture for that territory.

That "Why Girls Leave Home" bids fair to be one of the biggest box-office attractions of the season is attributed, by Mr. Warner, to the fact that S. Barrett McCormick, of the Allen theatre, Cleveland; William Fox, with his first run houses in Detroit, St. Louis and Denver; Temple, Toledo; and scores of others throughout the country lost no time in booking the production.

Harry Rapf, the producer, declared the feature possesses all the elements of popular appeal and that its universal theme—the question of why girls leave home—offers exhibitors one of the greatest opportunities for exploitation and newspaper feature stories. As an example of what has been accomplished with newspapers by the picture, Mr. Rapf stated that no production ever shown on Broadway has received as much free newspaper comment from the New York dailies as "Why Girls Leave Home."

Special Trailers Prepared for Serial

The National Screen Service of New York has prepared two special trailers for the use of exhibitors presenting the new Tarzan serial "Adventures of Tarzan." One of these trailers consists of a pictorial background, illustrating with photographs and drawings the wild animal thrills in the serial. This trailer carries the presentation announcement of the producers and distributors of the Tarzan chapter play, as well as mentioning the names of the stars and the author Edgar Rice Burroughs.

The second trailer is for use in connection with the showing of each episode. This consists of a brief resume of the highlights.

Eddie Lyons Comedies for Arrow Release

ON the eve of his departure for California, W. E. Shallenberger, president of the Arrow Film Corporation, made an announcement which will be particularly interesting to Independent Exchange men.

A series of two-reel supercomedies will shortly be released by the Arrow Film Corporation starring the well known screen comedian, Eddie Lyons, according to Dr. Shallenberger.

Dr. Shallenberger stated that arrangements were made with Mr. Lyons several months ago to produce a series of two-reel comedies which will justify that much-abused term "super," and so Dr. Shallenberger says "Eddie" has certainly made good. The first two comedies, "Oh! Daddy" and "Pardon Me," have already been received.

"The Road to Arcady" Cast Commended

A notable trio of stars is one of the outstanding features of "The Road to Arcady," the first of a series of four society dramas to be released on the independent market by J. W. Film Corporation, according to E. S. Manheimer who recalls the past triumphs of the three leading artists.

"Miss Virginia Lee, who as the leading character in "The Road to Arcady" is said to achieve her greatest success, has a large number of screen triumphs to her credit," said Mr. Manheimer. In 'A Woman of Two Worlds,' a First National production, Miss Lee scored highly in a role that demanded unusual ability. It was after this attainment that J. W. Film Corporation successfully bid for her services.

"Roger Lytton and Harry Benham are the two other figures of this stellar triangle.

"Moving" Title of Next Tweedy Comedy

"Moving" has been selected as the title for the next comedy in the Mirth series being produced by the Shiller Productions for the Reelcraft Pictures Corporation, and in which Tweedy is featured.

The picture is full of actual experiences and happenings which have occured to nearly everyone. This is the ninth in the series and is said to be the best of the lot.

New Independent Distributors Organize

Orbis Pictures, Inc., has been organized under the corporate laws of the state of New York to conduct business as an independent motion picture distributing organization. An announcement to this effect is made this week from the executive offices of the company at 130 West 46th street, New York City.

It is the purpose of Orbis Pictures, Inc., to acquire productions for independent release, and either dispose of them to independent exchanges or else dispose of the product to the exhibitors themselves. The men behind the new enterprise are said to be motion picture men of character and calibre. This it is declared, will insure maximum results for all producers entrusting their product with the Orbis distributing unit.

Clark-Cornelius Name First of 24 Releases

Under their plan of twenty-four productions during the coming year, Clark-Cornelius will inaugurate their releases with "Whispering Women," a picture which is presented by James Keane.

This will be followed by "The Recoil," starring George Cheesboro. The pictures will be released on the individual plan with the exception of the series of Cheesboro pictures. The Cheesboro productions are of the Northwest mounted police type and will be eight in number.

Novelty Post Card Aids Sale of Arrow Picture

The Publicity Department of the Arrow Film Corporation has issued a novelty post card of "Kiki," the dog star from their novelty film, "Watching Eyes," which has attracted a great deal of attention; many inquiries from exhibitors having been received from all over the country in the comparatively short space of time of one week.

"Barricade" Has English and Jewish Titles

As the central figure in William Christy Cabanne's new production, "The Barricade," is an elderly and kindly Hebrew and as the picture will have deep appeal for those of the Jewish faith, Mr. Cabanne has arranged to have a number of prints made with both English and Jewish titles. These prints will be distributed by R-C Pictures Corporation to theatres in neighborhoods with Jewish population.

Dancing Novelties in Christie Comedy

Two distinctive dancing novelties are offered as incidental bits of atmosphere in Christie's latest comedy for Educational, called "Kiss and Make Up," which features Helen Darling and Earl Rodney.

One of these dances is the "Sh-h!" number offered by the dancers from the Los Angeles Midnight Frolic, who were engaged for this picture. The other is a specialty dance by Dagmar Dahlgren, a dancer of considerable renown.

Jane Novak, starring in Chester Bennett Productions, distributed by Associated Photoplays, Inc.

Stimulating Effect of Foreign Films

"A stiff dose of bitters" is the way Carlyle Ellis, director of "Home-Keeping Hearts," the photoplay just released by Playgoers Pictures, characterizes the so-called foreign film invasion. He adds that it is the most salutary tonic American picturemakers have had since Griffith woke up the world with "The Birth of a Nation."

"I'm glad they came and glad we welcomed them," he adds,—"not because they are models for us to follow. They are not. They display almost as many qualities for us to avoid as for us to admire. What they chiefly do worth while is to show us—picturemakers and public—what a conventional rut we have been in.

"A student may learn as much from the bad as from the good. One shows him his faults, the other his opportunities. That is why the German pictures are extraordinarily stimulating. They jar us out of our complacency and open new vistas of possibilities that they themselves only partly penetrate. I would be the last to advocate imitating any of them, but I would also be the last to say they can be ignored."

"Sunshine Harbor" to Be Released Shortly

"Sunshine Harbor," a feature production starring Margaret Beecher and released on the program of the Affiliated Distributors is being prepared for final screening and presentation. A special exploitation campaign is being launched under the direction of the Paglin-Davidson Agency.

A press sheet carrying a number of novel stories and exploitation ideas will be ready next week.

Monopol Pictures Have "Foolish Mothers"

An announcement received from Monopol Pictures Company discloses the fact that "Foolish Mothers," adapted from a story by Wycliff A. Hill, will soon be ready for distribution in the State Rights market. This independent production has a cast headed by such well-known players as Enid Markey, Edward Coxen and Jack Standing.

Monty Banks Comedies Booked by Loew

Monty Banks, the Warner Brothers' screen comedian, has begun active work on a new series of two-reel funmakers at the West Coast studios of the Warner organization. This new series, it is declared, will eclipse anything in the line of screen comedy that Mr. Banks has ever attempted, and exhibitors are assured that the motto of clean, wholesome, entertaining comedies will always prevail in Monty Banks' comedies.

The entire series of Banks comedies are said to have been booked by the Loew Circuit. The latest release, "Peaceful Alley," was screened at the new Loew State theatre, New York.

Youthful Actor in Talmadge Film

Glenn Hunter is one of the few screen artists who has been fortunate enough to skip over all the usual preliminaries and start right in playing leading roles in moving pictures from the beginning. However, Mr. Hunter's success on the stage was already an established fact, when he was engaged to play opposite Dorothy Gish in "Oh, Jo," a Paramount production. Thereafter he played with Constance Binney in "The Case of Becky," which Realart claim as among their best offerings. Mr. Hunter seems scheduled for a successful screen career, since he has been engaged to play the role of Willie Ainsley in Norma Talmadge's next First National production, "Smilin' Through."

Bod Kerr Directs All-Star Mermaid Comedy

Bob Kerr, until recently associated with the Hal Roach productions, has been engaged byy Hamilton-White to direct the latest all-star Mermaid Comedy for Educational. Work on the story, which is as yet untitled, began a few days ago at the studio in Hollywood.

This will be the fifth of the new series of Mermaid Comedies which Educational is releasing. The cast includes such well known comedy stars as Jimmie Adams, Lige Conley, Frank Coleman, Jack Lloyd and others. Park Reis is in charge of the photography.

Scene from "His Handsome Butl a Broadway comedy released by An

Marcus Cartoons Add to Burr Review

Marcus, noted cartoonist artist for the New York Times the Rivoli and Rialto screen, been engaged by C. C. Burr to a few features to his novelty view. The first two releases of novelty review are now being leased and the second contains interesting sketch by Marcus.

Other features of the novel view includes cartoons by McManus, creator of "Bringing Father," and the Lester R Dixon scenic poems. Mr. Di has gone to Arizona and the V to remain there for six month order to secure suitable material Burr's Novelty Review. Ano feature of the "Review" incl a style section for ladies, in c

"I Accuse" Will Have Early Release

The United Artists Corpora announces the release early fall of Abel Gance's production Accuse," which created a fu when shown in the principal c of Europe. It is claimed for film that it has in it all the ments that go to make a r great motion picture, and the diction is freely made that it meet with as instantaneous an claim in the United States a did in European countries.

"I Accuse" has been endo by the American Legion, Dep ment of New York, because of wonderfully sensational stimu it will be to the theatre-going lic of this country.

QUALITY VAUDEVILLE AND SOLOISTS
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scene from the spectacle drama, "Judgment." World Film's offering to the Independent Market

'Burn'Em Up Barnes" Sells

C. C. Burr Closes Entire Middle West on Johnny Hines Feature

BURN 'EM UP BARNES" is figuratively burning up the te right market. C. C. Burr, sident of the Affiliated Dis-utors, has just returned from West with contracts closing the ire middle western territory on feature. First National Ex-nges are buying the feature in rly all parts of the country. date the following territory has n closed on "Burn 'Em Up nes": New York State, Greater w York and Northern New Jer- to Sam Zeiler of the Common-lth Pictures Corporation; West- Pennsylvania and West Vir-ia, Columbia Film Service of tsburgh; Ohio and Kentucky, irbolls Gold Seal Productions; nnesota, Wisconsin, North and ıth Dakota, to Associated First tional; Utah, Colorado, New xico, Wyoming, and South ho, to Mountain State Film At-ctions; Indiana, to Associated st National; Illinois, to Asso-ted First National; entire minion of Canada to the Capital ms, Ltd.

While in Minneapolis Mr. Burr sted Messrs. Finkelstein and in in arranging for the exploitation and opening of the feature in the State theatre in Minneapolis. "Burn 'Em Up Barnes" will open there against the strongest opposition in the game today. Such features as "Way Down East," Nazimova in Camille, Mary Pickford in "Little Lord Fauntleroy" and others. All of the houses in Minneapolis are owned by the F. and R. Film Company and the State, their largest house, was chosen to carry the booking of "Burn 'Em Up Barnes" for one week.

George Seery, of the Chicago First National exchange, is planning a special trade showing and a special first run release at one of the large loop houses. He has already arranged to have a racing car cover the city with a "Burn 'Em Up Barnes" sign in order to acquaint the people with the type of the feature. Five hundred posters have gone out for general distribution and the big twenty-four sheet stand will soon be out over the city. Manager Fred Cuberly in Minneapolis has capitalized the first run booking at the State theatre and already exhibitors are planning early showings.

A Bargain for Sale

A Practical and substantial Moving Picture stage setting painted by Gates & Morange in beautiful Byzantine architecture. Can be seen daily now at the Mark Strand, Broadway and 47th Street, New York.

FOR TERMS APPLY TO

JOSEPH PLUNKETT, ***Managing Director***

Co-Stars in Selig Serial

Elinor Field and Van Dyke Featured in Export & Import Release

ELINOR FIELD and Truman Van Dyke will be co-starred in the new animal-jungle fifteen episode serial which Colonel Wm. N. Selig is now making for the Export & Import Film Company, Inc., according to an announcement made by this company.

"Colonel Selig has given the star question great thought," runs the Export & Import Film Co. statement, "and had any number of top-rank stars available for use in this feature serial. Elinor Field and Truman Van Dyke were chosen to meet the peculiar demands of the story, which is of the super-adventure type, and to guarantee the exhibitor booking the new serial all the box-office value 'word of mouth' advertising can bring him.

"Absolutely no effort will be made to dispose of the new Selig serial until the complete feature is finished. In other words, the Export & Import Film Co., Inc. is not going to sell a 'cat-in-the-bag' as some other producers have done, but will screen every episode before it contemplates the sale of the picture.

"There have been serials which were superb for the first three episodes and then fell flat. Colonel Selig's record is insurance against any such happening with this one. His two previous animal serials, 'The Lost City' and 'Miracles of the Jungle' proved that serials can improve with each episode. This is a very valuable feature for the exhibitor to bank on.

"With Elinor Field and Truman Van Dyke in the leading roles we have two players who will immediately win the public over to this serial. Miss Field is a vivacious, young, athletic type of womanhood and screens unusually well. She is superb for the part she plays."

No release arrangements have been announced by the Export & Import Film Company which controls the worlds rights to the serial. At their offices it was said that a print of the first three episodes was expected in New York momentarily.

Australian Exploitation

United Theatres Aggressive in Boosting Clara Kimball Young

NEWS received from Mr. Johnson, New York representative for the Australasian Films, Ltd., which conducts a chain of theatres throughout Australasia, tells of how the United Theatres set the pace for aggressiveness in exploiting first-run productions in all their houses. The photograph on this page shows the front and lobby of the Crystal Palace theatre in Sydney, Australia, playing Clara Kimball Young in "For the Soul of Raphael." The lobby is forty-five feet wide with a height of thirty-five feet, providing more than generous space for all big displays and ballyhoos. The artistic lines of the arch, the motif of which is also carried out in the entrance, gives this theatre a character at once distinctive and decidedly unusual.

The figure of Clara Kimball Young stands nearly fifteen feet high, done in colors, being a cut-out from a 24-sheet poster. It attracted loads of attention because of its huge size. Backing up the out-front display, there was used two six-sheet stands in the inside of the lobby in addition to several decorated boards carrying squeegees with scenes from the play. Despite the hugeness of the figure of Clara Kimball Young and the large specially painted banner behind her, the display did not hide nor destroy any of the beauty of the front, and left ample space for the crowds to pass in and out of the theatre, as the photo shows.

All of the Clara Kimball Young productions have had their entree into the southern continent through United Theatres, Ltd., who report business as good in all sections with conditions getting better every minute.

"I Defy!" Arouses Interest

Private Showing of Picture Evokes Enthusiastic Comment

PRIVATE showings of "I Defy!" the special feature production which signalizes the re-entrance of Morris A. Kashin into the field of motion picture distribution after a protracted absence, have disclosed a picture which, in the opinion of a selected few who were privileged to see it in its uncompleted form this week, rivals many of the really big feature productions which have been offered to exhibitors in this and in past years. The opinions of those who witnessed the vehicle were of added importance in view of the "hard-boiled" attitude common among these people. After the picture had been shown there was not a dissenting voice other than that Mr. Kashin had acquired a genuine cinema ten-strike.

The enthusiastic reports which have followed the exhibition of the picture have encouraged Mr. Kashin to plan bigger things with his initial offering. At present an intensive advertising and publicity campaign is in the process of formation, the work for which is being done by A. L. Feinman under the personal supervision of Mr. Kashin. Mr. Kashin is also planning a novel form of "retailing" "I Defy!" to the public. The "retail" idea, it is intimated, will be of genuine help to the exhibitor in running the picture.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

KANSAS CITY

Conclusive proof that the motion picture theatre attendance is again back to normal was evidenced in Kansas City last week. Playing only ordinary attractions, virtually every downtown first-run house played to a capacity attendance all week, despite strong vaudeville and other theatrical competition.

Perhaps the most outstanding triumph of the week was that of "The Fall of Babylon," which established a new record at the Pantage Theatre. The regular playing schedule was set ahead two hours by Manager J. J. Cluxton. A triple tie-up between D. W. Griffith, the Pantage Theatre and the Kansas City "Post" did much towards packing the house for a week's run.

The S. & T. Film Company, which has been handling "The County Fair" as a road show, have turned over the distribution of the picture in eastern Missouri and Kansas to the Standard Film Company of Kansas City. The film will be handled for Iowa and Nebraska by the Liberty Enterprises of Omaha, Neb.

The First National and Educational Film Exchanges Kansas City branches moved into their new building last week at 1712 Wyandotte street. The new home has been built to accommodate a large supply and the shipping and advertising departments have been arranged to meet the exhibitors' demands for "service," according to E. C. Rhoden, manager of First National.

"Disraeli," George Arliss's latest release has been pronounced "wonderful" by the Kansas City Board of Review, according to the United Artists' Kansas City branch office. "The Three Musketeers" also came in for its share of praise, according to L. J. Doty, assistant manager of the Kansas City branch, who asserted that out of the last fifteen productions that the "scissors" had been used on only two.

W. E. Troug, manager of the Kansas City Goldwyn office, reports that many exhibitors in that territory have taken advantage of the offers for Goldwyn Week beginning October 23, and that a large number of week's bookings have been received.

SAN DIEGO

A Robert Morton organ has been installed at the Rialto Theatre by Managers Harry Payne and Jack Wall, and the first public selections on it were rendered in connection with the showing of "The Four Horsemen of the Apocalypse," which was brought back to San Diego to meet the public demand after its first production at the Spreckels Theatre. Robert C. Bruxton, formerly associated with the Strand Theatre in New York city and more recently with the Mission Theatre in Los Angeles, is the new organist at the Rialto.

If present plans are fulfilled another motion picture house will be opened to the public during the first week of November. This will be the Mission Theatre, which is the new name that has been given to the remodeled Isis Theatre, which has been used for road shows for many years. The Mission Amusement Company has been incorporated, with capital stock of $100,000, to hold the lease on the property and operate the new house. Associated with the company is H. H. Homer, who, for a time, was house manager of the Superba Theatre here. He will occupy a similar position with the Mission Theatre.

The Plaza Theatre succeeded in getting the first showing in this city of the Dempsey-Carpentier pictures, which Manager Russell Rogers put on for a week at 50-75-$1.00 prices, with a big attendance.

Prince Zerdecheno of Kurdestan, Asia Minor (at right) greets Norma Talmadge at her studio. At the left is Wazier Lucas, secretary to his Royal Highness

OKLAHOMA CITY

H. H. Maloney, for the past seven months manager of the Rialto and Star Theatres at Denison, Texas, has been appointed by the Southern Enterprises, Inc., as manager of the Palace Theatre at Dallas, Texas. W. H. Harwell, formerly manager of theatres at Atlanta and Beaumont, succeeds Floyd Stuart as manager of the Old Mill Theatre at Dallas.

E. P. Carpenter succeeds H. H. Maloney as manager of the Rialto and Star Theatres at Denison.

Fire broke out in the Empire Theatre at Waxahachie, Texas, Sept. 28th, and destroyed fixtures and the interior of the building to the amount of $6,000 damages.

Equipment and fixtures were owned by the Waxahachie Amusement Co., which operates the theatre, with one-third insured. The building, owned by Mrs. Pauline Graber of Brenham, Texas, was not insured.

R. H. Tomlinson and Andrew Willingham, both well known to Texas and Oklahoma film fraternity, have joined the Independent Film Service Company's Oklahoma City staff as salesmen. Willingham will handle the Southern and Tomlinson the northern part of Oklahoma, selling the Independent offerings.

Tom H. Boland has purchased for the First National Exhibitors' Circuit of Oklahoma "Out of Dust," a western frontier picture built up from Frederic Remington's famous paintings of the early days.

Al Raymond just returned from Arkansas reports a big sale in that state of "The Adventures of Tarzan." The Orpheum of Tulsa, Okla., has booked the picture and will be on the schedule of Southern Enterprises for the entire circuit in Oklahoma and Texas.

The Dallas, Texas, branch of the F. B. Warren Corporation, under the management of Mack J. Sparks, reports big increase in business.

C. F. Willingham is now auditor for R. D. Lewis at Dallas Texas. He is a brother of J. F., office manager for Independent Film Service.

CONNECTICUT

An intimated rigid enforcement during the coming months of the Connecticut statutes relative to unattended children visiting motion picture theatres and the appearance of children under twelve years of age on the stage in connection with motion picture-vaudeville programs is being closely and interestedly watched by the management of the innumerable playhouses throughout the state.

An unverified report is that officers of the Connecticut Humane Society and other charities and correctional agencies have been for some time checking up on conditions, with a view to definite action a little later. In a considerable number of cities and towns of the State local police authorities are taking no action, leaving enforcement of the statutes to the state police, special police of the Connecticut Humane Society and other allied agencies.

The Redding, Conn., Moving Picture Company has been organized to furnish high-grade motion picture programs in that community. Shareholders in the new company contend that motion pictures are an essential in community life and to make the "old home town" attractive for a desirable type of residents.

A board of six trustees has been elected by the shareholders, which in turn has elected H. C. McCollam, president; A. G. Barnett, secretary and treasurer, and P. Brett Nash, business manager.

Paid up subscriptions to the stock of the company amount to nearly $900, and it is desired to raise about $100 more. Mr. McCollam will build a small concrete addition to the Sanford gymnasium for housing of the apparatus.

Earl B. Raifstanger, manager of the Mahaiwe Theatre at Great Barrington, Mass., is to appear in the picture "Sisters," which is being filmed throu the Berkshire section of western M chusetts.

WESTERN NEW YORK

Marcus Loew comes to Buffalo day, October 17, with a carload of tion picture and stage stars, to the newest addition to the Loew the Buffalo State. Mayor Buc scheduled to turn over the key o city to Mr. Loew. There will parade of the Rotary and Kiwanis at the head of the picture stars i morning, a luncheon in the stars' at the Lafayette Hotel at noon, ir tion of the State and sightseeing i afternoon, and the gala opening monies in the evening.

The prices at the new State wil Orchestra and front balcony, 40 c rear balcony, 30 cents. The policy be feature photoplays and vaud Al Beckerich, formerly manager o Olympic, will be manager of the Terry Turner of the Loew pub forces, handled the opening put for the house. The State has a s capacity of 2800 and is one of the elaborate theatres in the Loew cha

J. G. Fater has resigned as H son representative in Buffalo to a a position on the First National staff in the same city. Mr. Fate been covering the Buffalo territor Hodkinson for several months. I new position he will represent Firs tional in the Buffalo city and sou part of the state districts.

Hope Hampton, star of "Star I was in Buffalo last week, stoppi on her way to New York from t ton, where she appeared at the op of the new Pantages Theatre. Es by Manager E. J. Hayes and Mr. latour, Miss Hampton visited so the large houses of the city.

CANADA

That theatre expansion in the c Montreal, Quebec, is going ahea rapidly was the opinion which w pressed by Mr. E. F. Albee of York, head of the United Bookin fices, during a brief visit to the dian Metropolis on October 3. Albee felt that there were too large houses for the present popu of 775,000 and, with many theat fill, it was possible that the off would become less substantial of divided patronage and revenue

Directors of the various Allen tre companies in Toronto, Ontario given notice of payment of divide shareholders to be made on Octo 1921, for the last quarter as follo

Dividend of one and three-q per cent for the quarter is decla preferred stock of each of the fol houses, Beach, College, Parkdal Clair and Danforth theatres and Temple Theatre Corporation, Lt erating the downtown Allen hou

A dividend of two per cent f quarter is also declared for hold the preferred stock in Allen's T Theatres Ltd., which is the corp controlling the neighborhood All atres in Toronto.

Loew's Uptown Theatre, Toront tario, which has been dark all s was reopened on Monday, Octo as the home of the Vaughan Players for the presentation of drama.

William Fox's "Over the Hil held over for a second week at th ple Theatre, Hamilton, Ontario.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

THAT THE MAKERS SAY ABOUT PICTURES

ck Jones, as he appears in his latest Fox feature, "Bar Nothin'"

Over the Hill" Opens in Toronto

he Allen Theatre, Toronto, ned with the Fox "Over the ." Monday, September 26th, to nomenal business, states reports n that city. The local papers erally gave the picture splendid ews, and all indications point to ghly successful engagement.

he Toronto opening was pre- d by a spirited publicity cam- n, that carried the exploitation he farthermost corners of the c. Several different kinds of cir- rs were used on mailing lists, by hand distribution, and the s billboards carried a heavy er the Hill" display.

First-Run Arranged on "Never Weaken"

Release date on 'Never ken!' the first of Harold d's new series of comedies for ciated Exhibitors, finds prac- ly every first-run arranged, and amount of bookings accom- ed which exceeds any previous ld Lloyd offering at the same ve time," says an announce- from the offices of Associated itors.

Either because 'Never Weaken' ased upon a theme peculiarly table to exploitation, or on ac- t of the success of Lloyd's first Associated comedies, 'Now ever,' 'Among Those Present' 'I Do,' the fact remains that xhibitors have shown great in- t in the new production, and more and more looking to ld Lloyd for comedies which lutely guarantee capacity busi- ," declares the report.

Fifth Christie Anniversary

October Also Marks Tenth Anniversary of "Discovery" of Hollywood

OCTOBER marks the fifth anniversary of Christie Comedies as an independent film making enterprise and the tenth anniversary of Al Christie's "discovery" of Hollywood, now the film capital of the world.

In 1911 Christie came West, then as the maker of Nestor Comedies, and settled down in the suburbs of Los Angeles (Sunset Boulevard and Gower Street, Hollywood) picking out a corner which has since become famous as the headquarters of Christie Comedies.

Christie made pictures here several years for Universal company, and when Universal City was built, in 1915, moved with the remainder of the Universal companies.

In 1916, when Al Christie, with his brother, Charles H. Christie, formed their own company, the property at Sunset and Gower was acquired and gradually built up until at present the Christie Film Company's studios and plant covers the entire city block and contains the most complete equipment and facilities of any company specializing in two-reel films.

The first three years of the Christie company were a continual fight for recognition of one-reel films which were marked by a decided trend toward light comedy, absence of slapstick and an effort to tell a pleasing and entertaining and amusing story in a thousand feet of film. By the fourth year Christie's single-reel comedies and two-reel Christie Comedies, were recognized as the leaders in their field, and the fifth year marked the departure of the Christies from the independent market to a national distributing agency, Educational Exchanges, Christie still remains as an independent producer, but with unified marketing of films, considers that the "best theatres everywhere" may best be served.

Christie anniversary month is being marked by intensive booking of the new series of Christie two-reel comedies which are in the Educational exchanges. Pictures already in the hands of the exchanges in the new series are "Nothing Like It," with Dorothy Devore; "Oh, Buddy," with Neal Burns; "In For Life," with Viora Daniel; "Exit Quietly," with Bobby Vernon; "Falling For Fanny," with Eddie Barry; "A Pair of Sixes," with Viora Daniel and Neal Burns; and "Pure and Simple," with Bobby Vernon.

"ThreeMusketeers"Scoring

Washingtonians Fill Theatre at Every Showing in National Capital

UNPRECEDENTED in the history of motion-picture presentation in the city of Washington is the attendance for the first half-week of the showing of "The Three Musketeers," with Douglas Fairbanks playing the role of D'Artagnan, at Loew's Columbia Theatre. Up to Wednesday, October 5th, more than twenty thousand people saw this wonderful United Artists production.

The first performance is started at 10 A. M., and the last is screened at 9:30 P. M. From the moment the doors of the theatre are opened a steady stream of Washingtonians crowd their way into the theatre. By noontime there is a "lockout," and it has been necessary for the police reserves to be present the rest of the day to keep the immense crowds in line, declares a report from the offices of the United Artists.

"It is truly remarkable," said Manager Stutz of the Columbia, "with what unanimity the audience express their opinions after seeing 'The Three Musketeers.' Such expressions as 'this is Doug's greatest picture'—'the most splendid production I have ever seen'—'truly a wonderful picture' — 'Fairbanks makes D'Artagnan live again'—are some of the things you hear as they are filing out. The picture has been a 'sell out' since Sunday, and it bids fair to break all house records in point of attendance. For myself I can say that it is the greatest box office attraction ever offered to an exhibitor."

Manager Stutz also said that the advertising matter and newspaper cuts supplied by United Artists Corporation for this picture are the most effective, and has used the newspaper cuts and reading matter accompanying them, very liberally in the four Washington newspapers.

It is more than likely that "The Three Musketeers" will have an extended run at the Columbia Theatre.

Pola Negri as the dancer in "One Arabian Night," a First National release

Rothacker Film Makes Red Cross Picture

"Your Dollar Investment" is the title of a one reel film finished by the Rothacker Film Manufacturing Company, for the American Red Cross. It shows the patrons of the movies what is being done with the dollar they gave to this organization. Some of the leading men in it are Messrs. John V. Scott, Orson Smith and A. A. Sprague II.

It is written for entertainment and will interest the thousands who have contributed time or money to the Red Cross. The film is being distributed through the courtesy of the Celebrated Players Corporation.

Frank Urson Directing Mary Miles Minter

Mary Miles Minter's first picture since her return from abroad is being directed by Frank Urson, his first at the Realart studios. The story is an original by Ewart Adamson, with a scenario by Fred Myton. Miss Minter will wear her latest Parisian gowns and hats in this picture, a circumstance that will have a particular appeal to female patrons.

Louise Lorraine to Play Opposite Hoot Gibson

Louise Lorraine, Century comedy leading woman, is being loaned to Universal by Century Comedies, for Hoot Gibson's new picture. Miss Lorraine is very well known and popular in the comedy field where she has been leading her distinct type of beauty in support of well known comedy stars. Her youth and beauty and marked prowess as a horsewoman won her this new honor.

Four New Pictures Started

Reid, Meighan, Agnes Ayres, and Dorothy Dalton Begin Features

REPORTS from Paramount's West Coast studio show that four new Paramount productions have just been started or will be under way in the very near future.

Philip E. Rosen has been engaged to direct Wallace Reid in "The Champion," J. E. Nash's screen adaptation of Grant Mitchell's well known New York starring success, "The Champion," by Thomas Louden and A. E. Thomas, and work is to start in a few days at the Lasky studio.

One of the finest casts that could be assembled has been provided for "The Champion." Lois Wilson, popular Paramount leading woman, who has just completed work in "Miss Lulu Bett," playing the title role in this William de Mille production, will have the feminine lead in "The Champion."

Pauline Starke will be Thomas Meighan's leading woman in his new Paramount picture, "If You Believe It, It's So," which he is just starting under the direction of Tom Forman. Other notable players who will be seen in Mr. Meighan's support in this picture are Joseph Dowling, Theodore Roberts and Charles Ogle. The first scenes are being made at Jamestown, Cal., one of the old-time mining camp towns of '49 and colloquially known as "Jimtown."

Agnes Ayres has started upon her career as a full-fledged Paramount star, having begun work at Hollywood in "The Lane That Has No Turning," which Eugene Mullin adapted from the novel by Sir Gilbert Parker.

An unusually strong cast has been engaged to support Miss Ayres, the line-up including Mahlon Hamilton Theodore Kosloff, Frank Campeau, Wilton Taylor, Raymond Brathwayt, Robert Bolder, Lillian Leighton, Charles West and Frederick Vroom.

With Dorothy Dalton in the featured role, George Melford starts his production at once, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the novel by the late Frank Norris. Miss Dalton has just returned from the East and the company goes on location in Northern California waters to get many of the scenes.

Rudolph Valentine, who was featured with Agnes Ayres in "The Sheik," Mr. Melford's preceding production, has the male lead of Ramon Leredo.

Geo. Melford to Make Norris Story

Having finished his big production of "The Sheik," George H. Melford will next produce for Paramount, Frank Norris's novel, "Moran of the Lady Letty," according to a wire just received in New York from Jesse L. Lasky.

An interesting moment from Wanda Hawley's new Realart vehicle titled, "Her Face Value"

Ray in Football Picture

"Two Minutes to Go" Will Have Timely Opening at N. Y. Strand

COMING directly at the opening of the national football season, Charles Ray's next First National release, "Two Minutes to Go," is announced this week by Joseph Plunkett for premiere presentation at the Strand theatre, New York City, on October 23rd. The timeliness of the story, which deals with college football, furnishes an exploitation opportunity that is expected by its sponsors to develop into one of the most successful box office stunts ever undertaken by the Strand. Negotiations are now under way for a tie-up with athletic authorities of the foremost colleges in Greater New York, including Columbia University, New York University, Fordham, College of the City of New York and Stevens Institute.

In "Two Minutes to Go," which is the seventh production in which Arthur S. Kane presents Charles Ray for distribution through First National, there is promised "audience appeal" of the strongest type. The narrative deals with the trials of a young college boy who has difficulties combining the job of early morning milk delivery, that earns him his way through college, with his social activities and with football, which he loves, but which he must forego. Not only do the producers promise all the amusing and lovable Ray situations that have won for this star a permanent place among picture fans, but they assure exhibitors that the same brand of action and suspense which made "Scrap Iron" a box office drawing card will be found in the stirring football match in "Two Minutes to Go."

In addition to a cast of unusual excellence, the feminine lead of which, "Sunshine" Mary Anderson, contributes an appealing performance as a college sweetheart, Mr. Ray has brought to his film a line-up of football players who provide the thrills and rough and tumble of a classic football match. Although the star retained a fast knowledge of the game from his own school days, he worked for two weeks under the guidance of an expert coach before going into the line to make the winning touchdown, the stirring climax of "Two Minutes to Go."

Adv.

Pathe Releases for Oct. 16 Are Announced

PATHE announces its list of short-subjects scheduled for release the week of October 16th. Heading the list is "The Honor of Rameriz," starring Tom Santschi. In the supporting cast are: Ruth Stonehouse, Bessie Love, Edward Hearns, Thomas Lingham, and Jay Morley.

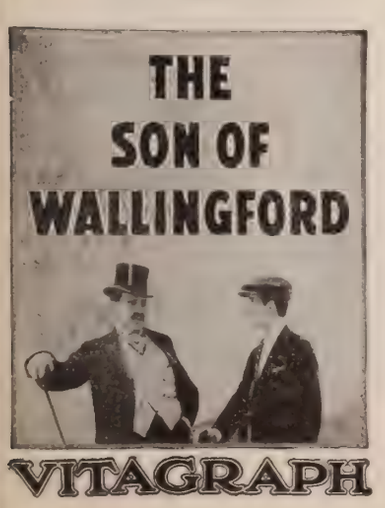
"Snub" Pollard appears in the one-reel comedy, "Law and Order." Pollard appears as a conscientious district-attorney seeking to bring a local "Klan" of auto thieves to justice. Gaylord Lloyd is featured in another comedy titled "Dodge Your Debts."

On the list is the fourth episode of Charles Hutchison's serial, "Hurricane Hutch." The title is "Smash-Through," and the chapter is said to present the star in some unusual feats of daring.

"The Frog and the Ox" is the title of the release in the Aesop's Film Fables series. The Pathe Review presents in Pathecolor scenes from the Vosges Mountains in France. "Sand and Sunshine" is the title of Hy Mayer's Capitol Travelaughs, and the slow-motion subject presents some amusing views taken in New York Zoological Park.

Strong Cast Supporting Tom Santschi

In "The Honor of Rameriz," which Pathe will release on October 16, it is promised that picture patrons will see a Tom Santschi two-reeler western elevated to the status of an intensely dramatic feature through the excellence of the story and the proved quality of the supporting cast. With this object in view, Producer Cyrus J. Williams engaged Bessie Love for a role of importance equal to that allotted to Ruth Stonehouse—which means that Santschi is supported by two screen favorites who have stellar records of their own. The men in the cast of principals are Edward Hearn, Thomas Lingham and Jay Morley, each of whom has a part calling upon his best abilities and energy.



Special art photos of some of the principal characters in "Bits of Life," by the Los Angeles photographer, Nelson Evans. A First National attraction

Universal Buys Noted Stories

Popular Writers Contribute Vehicles for Six Stars

UNIVERSAL has bought more than a dozen novels and short stories from the best-known writers in America as vehicles for its six Special Attraction stars.

Frank Mayo will appear in several notable Special Attractions written by eminent authors. A Clarence Buddington Kelland novel, "Wards of the North" which appeared in the *American Magazine*, will be filmed under the title "Mischief." Another punch-full North Woods story for this star will be "Out of the Silent North," written by Harry Drago and Joseph Noel. These two stories, together with his forthcoming feature "Doctor Jim," furnish the popular star with a trio of sure-fire vehicles which go far in cementing Mayo's grip on the many fans who look forward to seeing him in strenuous outdoor roles of this sort.

"Ropes," a tense story of adventure by Wilbur Daniel Steele, which appeared in Harper's Magazine, has been purchased for Miss du Pont. The blonde star portrays the character of a lighthouse-keepers daughter and the script affords excellent opportunity for this actress to demonstrate unusual dramatic ability. Paul Scardon, will supervise the making of this five-reeler. The story is teeming with thrills, full of absorbing incidents and is a narrative well suited to Miss du Pont's type of beauty and talent. Many opportunities for magnificent and artistic photographic effects abound in the story, it is said.

For Hoot Gibson, Universal's newest star, there have been bought two stories, "Trimmed and Burning" and "Sou'west." "Trimmed and Burning," by Hapsburg Liebe appeared in Colliers.

"Princess Virtue" has been chosen as the next starring vehicle for Marie Prevost. The chic little star will begin work on the new feature the latter part of the week under the direction of George Cox, who has been specially appointed to handle the Prevost picture.

Louise Winter is the author of Miss Prevost's new story, the continuity of which has just been completed by Doris Schroeder, who is also responsible for the scenarios of her first two Universal successes. Casting is now in progress for the story and the list of supporting players soon will be announced.

Another Prevost story bought by Universal for the former bathing beauty is "Sandman." This appealing narrative received considerable praise when it appeared in Telling Tales Magazine. "Sandman" was written by J. U. Giesy and W. M. Clayton.

Gladys Walton is assured of two splendid vehicles, "The Gutter-snipe" by Percival Wilde and "Kind Deeds" by William Slavens McNutt, which appeared in the Metropolitan Magazine. "The Gutter-snipe" is a typical Walton role, almost made-to-order for the winsome, hoydenish star. It is the narrative of one Mazie O'Day who is the life of the Gas House district in New York's little Ireland, Miss Walton, ever fond of a good scrap, has ample opportunity to display her fistic ability in this forthcoming feature which will be directed by Dallas Fitzgerald from the continuity by Wallace Clifton.

Herbert Rawlinson, Universal's newest masculine star, will appear in "The Black Bag," the internationally famous mystery story by Louis Joseph Vance, and "Molloy Campeador" by R. G. Kirk, which appeared in a recent issue of the Saturday Evening Post.

Cast of "Hail the Woman"

Includes Florence Vidor, Hughes, Theo. Roberts, and Madge Bellamy

THE tendency of producers to make their big specials with casts composed entirely of players of outstanding prominence and popularity instead of with single stars is emphasized by the announcement of the cast of "Hail the Woman," the forthcoming Thomas H. Ince production which will be released late this Fall as a First National attraction.

When C. Gardner Sullivan, of the literary staff of the Ince studios, submitted the story of "Hail the Woman" to Mr. Ince it was obvious that the production required not one star but half a dozen.

Florence Vidor, whose work in several Thomas H. Ince productions has been so remarkable that she holds rank as a star, was plainly the most suited for the role of Judith Beresford, heroine of the story, and she was cast by John Griffith Wray, the director for the first place in the cast.

The part of David Beresford, Judith's brother, required a player who could portray a youth of weak characteristics as compared with the stronger personality of the sister, without sacrificing the sympathy of the audience, and Lloyd Hughes, who has played most successfully in the past with Florence Vidor, was selected.

An arrangement was made with Jesse L. Lasky for the services of Theodore Roberts, making a third player of star proportions a member of the "Hail the Woman" cast, and Gertrude Clair was cast for the "mother" part. Madge Bellamy got the role of Nan Higgins, the "wronged" girl in "Hail the Woman." Tully Marshall, famed for her character portrayals, Vernon Dent, Edward Martindel, Charles Meredith, and Mathilde Brundage—every one a well-known player and a favorite with the screen public—have parts of importance in the production. Eugenia Hoffman, an amazingly clever baby, and Murial Frances Dana, a child actor of unusual ability, have roles that are far from insignificant.

Mr. Ince has proclaimed "Hail the Woman" his "great American drama of today," and preliminary reports from the studios, where the picture has been completed and cut, indicate that it will fully meet every expectation.

A scene showing the principals in "A Man's Home," a Ralph Ince production released by Selznick

Duncan Film Completed

Edith Johnson Appears as Co-Star; Antonio Morena Film Progressing

VITAGRAPH announces the completion of the new William Duncan production, in which Edith Johnon appears as the co-star, and also reports rapid and satisfactory progress on the new Antonio Moreno starring vehicle at the West Coast studios of the Vitagraph organization.

The production presenting William Duncan and Edith Johnson in co-starring roles is as yet untitled. It is based on an original story by J. Raleigh Davies and was filmed under the personal direction of Mr. Duncan. The prints have been received at the Eastern offices and those who have seen the picture declare that it undoubtedly is one of Mr. Duncan's best. It presents both stars in different type of roles from which they recently have become so closely associated.

In addition to Mr. Duncan and Miss Johnson, the cast includes Jack Richardson, Henry Herbert, Mathilde Brundage and Charles Dudley.

Betty Francisco heads the cast supporting Antonio Moreno in his new Vitagraph production, which is now well under way at the Hollywood studio. Others in the cast include Lila Leslie, Harry L. Van Meter, John MacFarland and Allan Garcia.

The Moreno picture, as yet without a title, is based on the story by George Cameron. Its theme is a modernized story of David, who coveted Beth-Sheba, the beautiful wife of Uriah and sent the husband into the forefront of the hottest battle in order that he might be killed. In the modern picture story Moreno, as the husband, is sent to the worst fever stricken section of India. All the scenes and action are laid in India and are said to be unusually spectacular.

Pathe's Strong Releases

Allen's Wild Animal Pictures Will Augment October 23 List

IN announcing its short subjects for release the week of October 23d, Pathe Exchange, Inc., states that "Capturing Lions by Aeroplane," the second of the series of "Major Jack Allen's Wild Animal Pictures," will augment the schedule.

"The Flaming Trail" is the next story of Holman Day to reach the screen. The scenes are laid in the Maine woods with a forest fire giving plenty of thrills to the exciting story. Edgar Jones and Edna May Sperl are the featured players with Ben Hendricks, Jr., John Woodford and Carlton Brickert playing prominent roles.

Hal Roach presents Gaylord Lloyd in "Trolley Troubles" the latest comedy featuring the brother of the well-known Harold. Gaylord is assisted in the offering by Beatrice La Plante and the entire staff of the Hal Roach Comedians.

"Late Hours" is the title of the current Hal Roach comedy featuring Eddie Boland. "Sunshine Sammy," Ethel Broadhurst, Jean Hope, Dagmar Delgren and Lilymae Wilkinson assist the comedian in his antics and help make the fun fast and furious.

"One Against Many" is the title of the fifth episode of the new Pathe serial, "Hurricane Hutch." starring Charles Hutchinson.

"The Dog and the Bone" is the current animated cartoon of the "Aesop's Film Fables" series produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. Pathe Review, No. 126, presents an exceptional group of widely diversified subjects.

Commend Gibson Drama

Universal Chiefs Approve of His Choice as Special Attraction Star

"SURE FIRE," in which Hoot Gibson stars, has convinced Universal officials that Hoot Gibson will measure up in every particular to organization's standard for its Special Attraction Stars. While the star's previous efforts in "Action" and "Red Courage" gave entire satisfaction, final judgment was withheld until "Sure Fire" was released for the screen. Following a showing at the Central theatre, New York, where the production was given a thorough test, full approval was accorded the choice of the Western star for a place among the Special Attraction Stars on the Universal Film release schedule.

Of the eight Special Attractions which he will make this year six have already been set. Gibson is now working under Reeves Eason on a picture whose working title is "The Badge of the Fighting Heart." John C. Brownell, New York scenario head, has just purchased for Gibson's use from the Robert H. Davis corporation, "Sou' West." This is a novelette by J. R. Brickley which ran in Western stories. He has also purchased the Hapsburg Liebe story, "Trimmed and Burning" which appeared in Colliers.

In describing the steps which led to Gibson's choice as a Special Attraction Star, Universal says:

"Universal feels extremely encouraged over its success in putting over Hoot Gibson as a five-reel Special Attraction Star. When Harry Carey was made a Jewel Star he had already created a distinct place for Western Special Attractions. This place had to be filled and well filled to balance the offerings which Universal wished to maintain. The field was scanned but no young star of sufficient prominence was available. Then Universal again looked over its crops of incipient stars. 'Hoot' Gibson had been working two-reel Western dramas which had made a sure name for him and real money for exhibitors. Under the direction of Jack Ford and Edward Laemmle he had been able to translate a wonderfully engaging personality and a whirlwind command of horsemanship into mighty compelling drama. Universal consequently decided to make a Special Attraction star out of Gibson."

"Hush Money" Announced

Realart Release Presents Alice Brady in Story by Samuel Merwin

THE story of "Hush Money" was written by Samuel Merwin, one of the foremost authors of American fiction, and is his first original which he has written for the screen. The scenario is a collaboration between Mr. Merwin and Charles Maigne, who directed the picture. Mr. Merwin was a daily visitor at the studio while his story was being filmed and rendered valuable assistance to the director during the production of the story. The theme of the story is perhaps more of a character analysis than appears in the usual photoplay, and Realart asserts that Mr. Merwin drew one of his principal characters from a prominent Wall Street capitalist.

Miss Brady is said to be admirably cast as the daughter of the wealthy New Yorker and in this picture sustains her reputation of being one of the best dressed stars on the screen. As a matter of fact, says Realart, the faultless attire of Miss Brady has attracted international attention. Aside from the wonderful gowns which she wears in "Hush Money," Miss Brady will attract particular attention by her exceptional dramatic interpretation of her difficult role.

One of the principal supporting parts is that of Harry Benham, in the role of Bishop John Deems, whose experience goes back to many years on the legitimate stage. Of late years he has been seen in leading parts opposite many of the better-known screen stars among whom may be mentioned Alice Joyce, Ina Claire and Alice Brady.

Larry Wheat, well-known musical comedy star, makes his screen debut in "Hush Money." George Fawcett, the noted character actor, also has a prominent part in the picture, as does Larry Devine, the boy actor who appeared with May McAvoy and Gareth Hughes in "Sentimental Tommy."

"Great Impersonation" Released October 6

THE Paramount release scheduled for October 9 is George Melford's production, "The Great Impersonation," featuring James Kirkwood. The picture version of this novel was written by Monte M. Katterjohn.

This is a genuine mystery story, involving an interesting case of double identity, Mr. Kirkwood playing a dual role. Playing opposite Mr. Kirkwood in the leading feminine role is Ann Forrest. Allan Hale plays the chief heavy role, and others in the cast are Winter Hall, Fontaine La Rue, Truly Shattuck, Bertram Johns, William Burress, Frederick Vroom and Lawrence Grant, the last named again delineating the Kaiser, a portrayal he has made famous in previous pictures. The production is not in any sense a war picture, but deals with international intrigue in the days preceding the war.

FACTS, MEN, FACTS!

Theatres that never showed a serial;

Theatres that had given 'em up;

Big Circuits;

Big First Run Houses,—are booking

CHARLES HUTCHISON

IN

HURRICANE HUTCH

WITH WARNER OLAND...

PRODUCED AND DIRECTED BY GEO B. SEITZ

Stunt No. 33

Hutchison goes over a big water fall in a canoe.

Some of them

Ascher Bros. entire circuit
Southern Enterprises circuit, Atlanta
Southern Enterprises circuit, Charlotte
Chamberlain circuit, Pa.
Liberty, Lincoln, Neb.
Foy's Rialto, Dallas, 4 days
Palace Theatre Beautiful, Hamilton, O.
(first time ever run a serial)
Valentine, N. Y., (first time ever run a serial)
Costello Theatre, N. Y.
Irving Theatre, Brooklyn
Keith's Madison, N. Y.

Lubliner & Trinz entire circuit
Saenger entire Suburban circuit
Majestic, Johnstown, Pa., 3 days
Aris, Erie, Pa., 3 days
Princess, Hartford, Ct., 4 days
Empress, Omaha, 3 days
(never run serial before)
National, Detroit, full week
Grand Opera House, St. Louis, full week
U. S. Theatre, N. Y. (first time in years)
Lincoln Theatre, N. Y.
Roosevelt Theatre, N. Y.

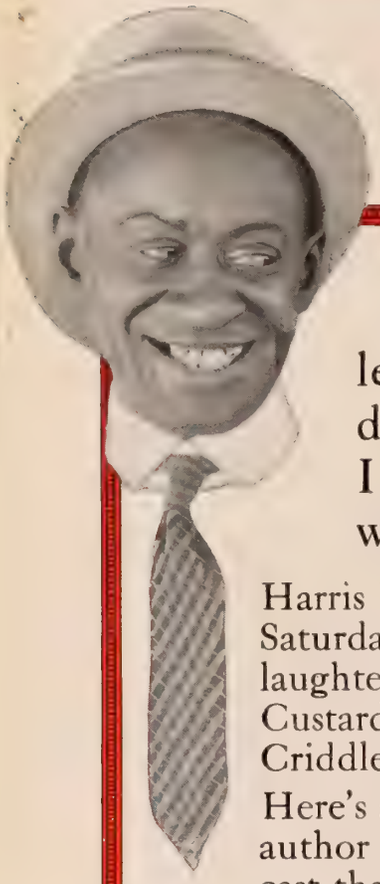
THERE ARE HUNDREDS OF OTHERS WHO HAVE BOOKED THE GREATEST SERIAL SENSATION OF ALL TIME

Pathéserial

THE HARRIS DICKSON
FILM CORPORATION
presents

THE CUSTARD NINE

FROM THE FAMOUS STORY
in
THE SATURDAY EVENING POST
BY HARRIS DICKSON



"I'm ketchin' a train what leaves twenty minutes befo' I do, so the Coroner will know I never had nothin' to do with it".

Harris Dickson's "colored stories" in the Saturday Evening Post have given hearty laughter to millions. "Parson Virgil Custard" and "Rev'ren' Baltimore Criddle" are household words.

Here's a real novelty; stories by a famous author who knows the colored people; a cast that is all colored; pictures that were taken 'way down South in Vicksburg.

They are funny; funny in titles; funny in the situations; funny in the intimate glimpses of life among the colored people.

Set yourself for something new and **good.**

Two Reels

(The second Harris Dickson picture will be "The Beauty Contest")

Pathé Distributors

New Series of Lloyd Re-Issues Offered

THE success with which the reissued Harold Lloyd one-reel comedies were accorded by exhibitors everywhere has caused Pathe to release a second series of the comedies. The new series of ten Lloyds will be released October 30, the first offering being "Pistols for Breakfast." As with the first series, these pictures will be released one each week for ten weeks. "Just Dropped In" will be the second release, with "Crack Your Heels," "The Marathon," and "Back to the Woods" following.

In addition to Lloyd, the reissued series boasts of a three-star combination, besides the funmakers whose ensemble antics have set a new standard in comedy. Bebe Daniels, now a star in her own right in feature productions, plays opposite Lloyd; and "Snub" Pollard, featured in Hal Roach comedies, is the spectacled star's running mate in each offering.

Goldwyn Campaign Nets Record Bookings

The real and cumulative effect of Goldwyn's national advertising campaign for the two Rupert Hughes master-pieces, "The Old Nest" and "Dangerous Curve Ahead!" is becoming more apparent each week, says a statement emanating from Goldwyn headquarters. Each photoplay has received more than 1,000 bookings, for showings within four or five weeks of the release date, before the pictures had been released and while the advertising campaign was in progress.

Playgoers Release for Oct. 23

"Tropical Love," Ince Feature, for Early Release

PORTO RICO is the location of "Tropical Love," the title of the next Playgoers Picture release distributed through Pathe. It is a five-reel production directed by Ralph Ince. The release date is announced as October 23rd. The star is Ruth Clifford, who is supported by Reginald Denny. Other well known names in the cast include Fred Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzel and Margaret Seddon. The original story was called "Peaks of Gold," from the pen of Guy McConnell, who has written many vivid yarns of the South Seas.

"Tropical Love," according to a report from Playgoers Pictures, will be a regular release on their "three-a-month" basis, which is finding a ready market throughout the country.

Director Ralph Ince took an entire American company to Porto Rico and produced "Tropical Love" in the exact location called for by the script. The finished picture proves this assertion, for its settings of palm trees, sugar-cane fields and tropical landscapes bespeak their actuality. The feature is replete with touches of Porto Rican native life, notably the action which is centered in the sugar cane fields, with hundreds of workers and several of the picturesque ox-carts used to transport the raw product.

"Tropical Love" is described as a production which reflects in an adventuresome story the alluring call of the tropics, where blue misty hills beckon the adventures with the promise of riches.

Ruth Clifford plays the part of a half-wild Porto Rican girl in whose veins flows the blood of white parentage. Reginald Denny has a wonderful part as a romantic, rollicking devil-may-care "down-and-outer," a derelict of culture and civilization, who has listened to the call of the tropics and fallen under its fatal spell.

It is said that the posters reflect the atmosphere and the broad splashes of color associated with the tropics and are both colorful and alluring to those who buy their amusements from the pictorial display of a theatre's lobby.

Without going into the details of Guy McConnell's story, it terminates in a spectacular hand-to-hand encounter between Reginald Denny, the hero, and Huntley Gordon, who, as an unscrupulous American, is trying to secure the girl's plantation. The denouement occurs when the truth of the heroine's white blood is established and this strange, beautiful, exotic creature of the tropics finds happiness in the arms of the adventure seeking drifter. It is terminated with an intensity of interest seldom matched, and Playgoers Pictures declare that it is a feature of amazing beauty, set in the romantic land of its telling, replete with heart interest and suspense, and far removed from the common run of feature productions.

Ohio Manager Voices Optimism

Advent of Cool Season Brings Public Back With a Rush

ROY H. HAINES, Cincinnati manager for First National, shares the spirit of optimism expressed by many other field managers of the First National organization. Moreover, Mr. Haines believes that prospects as presented in his own territoryy are typical of the general outlook throughout the country, and consequently his statement of conditions in Ohio is made with reference to the country at large as well as to his own particular territory. When questioned as to the reasons for his optimistic forecast, Mr. Haines replied:

"To begin with Southern Ohio is no different from any other section of the country," said Haines, "and the depression here has been no worse, nor have conditions been any better than elsewhere.

"When we say 'depression' we should qualify our statement, for if you analyze a number of amusement enterprises, you will readily find no depression, but on the other hand, a wonderful business.

"The summer parks in Cincinnati have never enjoyed such prosperity as has prevailed since the beginning of their season in early May. Capacity crowds have ruled afternoon and night, from Sunday to Saturday. Our Zoological Gardens, the finest in this country, report the most successful season in the past fifteen years. All other out-of-door places have been served likewise.

"In August during the height of the so-called depression, Babe Ruth Day attracted to the local ball park a crowd of 25,000 and on Monday too. Just recently a circus played a two-day stand in Cincinnati and established a new record, or to be more exact two new records.

"First, they showed to more people in two days than had any other circus in the history of the city, and second, the latest performance of the final night, found so many people on the show grounds unable to gain admission that a third performance was given. Imagine it. So many people clamoring for admission, at 50 cents and a dollar too, don't forget that, that an extra show was necessary.

"Of course, where people are spending their money in such volume in a direction, other businesses are likely to suffer, and one of them has been the motion picture.

"But, it demonstrates the people are still spending their money for diversion, and will always continue to spend it, and with the approach of cooler weather, conditions are going to show vast improvement in the photoplay field. It cannot be otherwise. Business may not be what it was during the war days, and show me anyone who expect such business again, but 'normalcy' will be back in Southern Ohio this fall, and winter and of that there is absolutely no doubt.

"We have seen indications of it here in Cincinnati already with only one or two nights or days of cool weather. On a Sunday, two weeks ago when the weather was more suitable for indoor amusement, than out-of-doors, what was the result? Every solitary motion picture theatre in the city was holding 'em out afternoon and night.

"Similar conditions existed in other sections of our territory, so I am more optimistic than ever, if that were possible.

A scene from "Queenie," the new William Fox production, starring Shirley Mason

Paramoun .'s "Forever" Screened for Charity

LEADERS of New York society have evidenced keen interest in the special showing of George Fitzmaurice's Paramount production, "Forever," adapted from George du Maurier's play, "Peter Ibbetson," which will open the new ballroom of the Hotel Plaza Friday evening, October 14.

The entire arrangements are in the hands of the Film Mutual Benefit Bureau, which was organized to assist the American Committee for Devastated France and the Maternity Centre of New York. An elaborate prologue is being prepared under the direction of Hugo Riesenfeld, and in which society people will take part, dancing in costumes of the period of 1840.

A scene from "The Invisible Power," a Frank Lloyd-Goldwyn picture, in which House Peters has a principal role

"Sunshine Sammy" is Made a Star

Frederick Ernest Morrison, otherwise "Sunshine Sammy," for several years past a ray of joy in comedies produced by Hal Roach for Pathe distribution, is now a screen luminary. This eight-year-old colored boy will be seen this Winter in a special two-reel comedy, called "The Pickaninny." Pathe will release "The Pickaninny" on December 4th.

"The Custard Nine," first of the Harris Dickson comedies produced from a story in the *Saturday Evening Post,* will inaugurate the Pathe campaign with the release scheduled for November 1st. Two weeks later Pathe will inaugurate the Truex series with "Little, But Oh My." On December 18th, "Stick Around," second of the Ernest Truex offerings, will be issued. "The Beauty Contest," which completes the Harris Dickson series, is slated for issuance on January 1st, and on January 15th, "The Bashful Lover," third of the Truex attractions, will go out to exhibitors.

Elaborate Posters for Wm. D. Taylor Film

In keeping with the sumptuous production which has just been completed by William D. Taylor for Realart, that company announces that especially elaborate posters have been prepared. This is the picture which has for its foundation the celebrated story by William J. Locke and in which May McAvoy is starred.

With the exception of one one-sheet, all the posters have an Oriental motif, the beautiful settings, gorgeous decorations and the colorful costumes of the East lending themselves peculiarly to the limitless effects of lithography.

Adolphe Werkmeister Has Left Pathe

Adolphe Werkmeister, who has been associated with the Pathe organizations, first in France and later in America, almost since Charles Pathe started the original French picture company, has left the Pathe organization to engage in a new motion-picture project the details of which will be announced in the near future. Both here and abroad, Mr. Werkmeister has served Pathe Exchange, Inc., in various executive capacities for a long term of years.

Business Improving Rapidly

So Declares Charles Rogers After Touring Key Cities of Mid-West

THE advent of cool weather and the gradual easing of business depression in many section have combined to bring marked improvement in conditions among exhibitors the country over, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

Mr. Rogers bases this belief upon his observations and his personal talks with leading exhibitors in many of the key points during his recent trip through the Middle West. He found, according to his statement, that exhibitors with very few, of any exceptions are extremely optimistic. Moreover, the cooler weather has served as an undoubted tonic to box offices which during the summer had been very weak.

"I found a most impressive feeling of optimism wherever I went," declared Mr. Rogers. "The trend undoubtedly is toward a general revival of interest in all sorts of amusements, if, indeed, this revival has not already set in. Exhibitors feel that the autumn and winter season hold much in store for them in the way of prosperity and they believe that the only way to reap the harvest is to show to good pictures.

"That, in brief, is the answer to the entire problem—good pictures. The poor picture cannot get by now. The public is choosing its entertainment with far greater discrimination than it did during the abnormal years of the war when the craving for amusement was so pronounced that the public patronized bad pictures as well as the good ones. But that same public, having returned to normal, is now 'shopping' for its entertainment and exercising a good deal of caution in doing it.

Everywhere, too, I found enthusiasm over the R-C Twenty-six and it is evident that the popularity of Miss Frederick, Mr. Hayakawa and Miss May, who will soon make her debut as an R-C star in 'The Foolish Age' is at high pitch."

"Jungle" Critics in Accord

All Agree That Martin Johnson's Adventures Will Interest Public

MARTIN JOHNSON'S "Jungle Adventures," the first offering of Exceptional Pictures Corporation, which recently played a most successful pre-release engagement at the Capitol Theatre, New York City, which showing was referred to by one of the trade journals as "one of the talked about events in the metropolitan cinema world," is the combination of so many of the factors which spell success, that, since its initial presentation in New York, it has become "one of the most talked about events in the entire motion picture industry."

Taking the consensus of the opinions of practically every film critic on the daily and weekly newspapers and all motion picture publications, as well as the expressed opinion of many of the most important executives in the film industry, Martin Johnson's "Jungle Adventures" contains the following important factors which shall make for one of the big triumphs of the 1921-22 season when it is released to the exhibitors of the country:

First and foremost, this Exceptional Picture is conceded as being most unusual, far from the beaten path of the everyday photoplay. Further, it is unanimously agreed that "Jungle Adventures" is artistic, and has an exceptional entertainment value.

And, then, "Jungle Adventures" is acknowledged as being thrilling, filled with romance and adventure such as everyone has at some time fondly hoped to undergo, and containing what is conceded the finest photography of its kind which has ever been seen.

Some of the scenes contained in Martin Johnson's feature production are nothing short of remarkable, even if considered alone from their photographic standpoint. Of the twenty-four critics who reviewed this picture, every one praised Mr. Johnson's almost uncanny photography.

And because this unique production is true to life, it cannot be other than convincing in every detail. It is the record of actual life beyond civilization's domain, of happenings, of birds and beasts, of human beings, regarding which the civilized world knows very little.

R-C to Release Foreign Production in Fall

THE production, "Phroso," based upon the widely read novel of the same name, by Sir Anthony Hope, and converted to film by Louis Mercanton, one of the foremost motion picture producers of Europe, will be called "Possession," when it is released in November by R-C Pictures.

Instead of employing built scenes that could not fully create the atmosphere he sought for his subject, Mr. Mercanton took his players and his equipment right into the heart of Southern France, where Sir Anthony Hope had laid the original locale of his story.

Another feature of interest is the fact that the cast includes Malvina Longfellow, an American actress of great beauty and talent, who appeared in the original production of "Kismet" in support of Otis Skinner.

Jack Holt and Lila Lee in William De Mille's Paramount picture, "After the Show"

Washington Press Lauds "Three Musketeers"

The Washington dramatic critics were unanimous in their praise of the Douglas Fairbanks, United Artists production of "The Three Musketeers," which had its premier showing at the Nation's Capital at Loew's Columbia Theatre, on Sunday, October 2nd.

Nannie Lancaster, of the Washington *Star,* said:

"It is not only Mr. Fairbanks' greatest picture; it is one of the great pictures of the screen."

"Douglas Fairbanks' work as D'Artagnan entitles him to a position on the topmost rung of the ladder of fame," said the Washington *Post.*

"Again Douglas Fairbanks has triumphed," says the Washington *Times.* "For photographic beauty, marvelous costuming and stupendous settings, there have probably been few pictures to equal it. And none that excels it."

Century Lions to Appear in New Films Shortly

Charles Gay, chief animal trainer for the Century Film Corporation is getting his lions trimmed up for a busy winter. Since filming the last Tarzan story with Elmo Lincoln some time ago, the animals have been resting. Preparations are now being made to use them in comedies and another animal serial, production for which will start very soon.

Gay's work with wild animals has been recognized throughout the country where he has appeared. At one time he toured every prominent city in the world in charge of a wonderful $50,000 group of Abyssian black-mane lions, which are recognized as the fiercest and most valuable of the whole lion family.

26 Sets Are Built for Rawlinson Picture

Twenty-six specially-built sets were used at Universal City for Herbert Rawlinson's first starring vehicle, "The Millionaire." The story was purchased specially for Rawlinson from the estate of George Loane Tucker and was filmed under the direction of Jack Conway. It is now being edited and soon will be ready for release.

Thousand Houses Booked for Goldwyn Week

WITH four weeks in which to obtain additional bookings, the twenty-two branch exchanges report more than 1,000 theatres signed up to show Goldwyn photoplays exclusively for a solid week from October 23 to 29 to be known as National Goldwyn Week. And at that, two or three exchanges have not yet sent in their Goldwyn Week bookings. Others have not reported the bookings obtained last week.

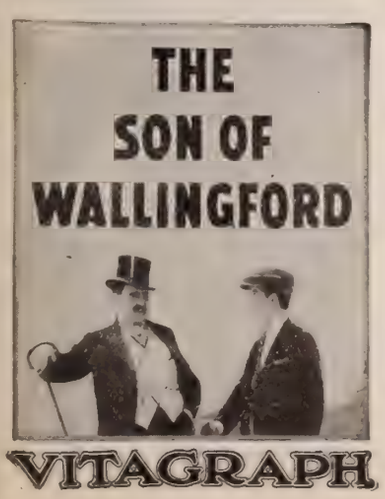
As an additional aid to the exhibitors signing up for a full week the Goldwyn advertising and publicity departments have prepared a service book of an elaborate character.

Edwin Mayer to Write Goldwyn Titles

The Goldwyn company continues to infuse new blood and new ideas into its Western scenario department. Following the appointment of Paul Bern to the directorship of the department with Clayton Hamilton and Ralph Block as his associates, comes the announcement that Edwin Justus Mayer, of the Eastern publicity department, has been transferred to the studios at Culver City, Cal., as title writer. Mr. Mayer has had a long career as a newspaper and magazine writer. His clever Sunday newspaper articles attracted the attention of Samuel Goldwyn, with the result that Mr. Mayer will now write titles for the Lion Brand of photoplays.

Will Rogers Plays Lead in Paramount Comedy

Work was started this week at the Lasky studio, on the special comedy feature, tentatively titled "Ek," for which Will Rogers, has been specially engaged for the leading role. James Cruze is directing and in addition to the well-known Western actor, Lila Lee will play the feminine lead and others will include, Allan Hale, Emily Rait, Clarence Burton and John Fox. The latter is a boy and will interpret the very unusual part of Ek, a vagrant soul looking for an earthly home.



Boston Welcomes "Doug"

"Three Musketeers" Wins Usual Praise from Press and Public

"THE THREE MUSKETEERS" was accorded a tremendous reception in Boston when the picture opened at the Selwyn theatre in that city. The press critics were as enthusiastic in their praise of the picture as the audience which filled the big theatre at the opening performance. Some of the press comments are quoted as follows in a statement just received from the headquarters of the United Artists Corporation.

"Mr. Fairbanks has so interpreted the role of D'Artagnan, Dumas' immortal hero, that there isn't a red-blooded American who wouldn't appreciate every adventure of the young Frenchman."

"Douglas Fairbanks has made us a D'Artagnan as we would have him," says the critic of the Boston Transcript, "over-quick with the sword and temper, slow to smile and quick to think. That Mr. Fairbanks would make a passable D'Artagnan none could doubt; that he could be for two hours the fiery young Gascon of Dumas' tale and not a clever actor assuming the trappings of a romantic part, is revelation itself.

"The very streets of Paris are endowed with an illusion far beyond that of the ordinary setting of the ordinary motion picture."

F. H. Cushman in the Boston Telegram declares that "The Three Musketeers" on a whole is a work of which Mr. Fairbanks may justly be proud, and goes on to say:

"This plot has been embellished in order to afford opportunity for illustrating the many adventures of D'Artagnan, the Gascon, and his three companions, Athos, Porthos and Aramis, all of whom, as chosen members of the King's Guard, would rather fight than eat. There is fighting galore during the progress of the play and it is doubtful if such wonderful fencing was ever seen off the stage or on the screen."

June Mathis Sets Record

Metro Continuity Writer Turns Out Six Features in Five Months

JUNE MATHIS, of Metro's scenario department, is starting work on the seventh photoplay she has handled since her return to Hollywood from New York five months ago. Her visit to New York was made for the opening of the Rex Ingram production of "The Four Horsemen of the Apocalypse," for which she wrote the continuity.

"The Conquering Power," the adaptation of Balzac's "Eugenie Grandet," produced by Mr. Ingram as successor to "The Four Horsemen," was the first work on her return. Then followed "A Trip to Paradise," from Benjamin F. Glazer's English text of a Hungarian drama by Franz Molnar, produced by Maxwell Karger with Bert Lytell as star; "The Idle Rich," another Lytell picture, adapted from Kennett Harris's Saturday Evening Post story, "Junk"; "The Golden Gift," an original story, done with Florence Hein with Alice Lake as star; "The Hole in the Wall," another Alice Lake picture, adapted from Fred Jackson's drama, and "Turn to the Right," a Rex Ingram production of the John Golden stage success by Winchell Smith and Jack Hazzard, on which Miss Mathis collaborated with Mary O'Hara.

Miss Mathis's new picture will be a starring vehicle for Alice Lake. According to present plans, Miss Mathis will devote her time in the future to the Metro producing unit headed by Maxwell Karger, with Miss Lake as star.

Has New Form of Pressbook

Realart Announces Radical Change in Size and Make-Up of Pressbook

BEGINNING with the pressbooks issued for "Dawn of the East," an Alice Brady production of the current season, Realart announces that a radical change has been made in the size and make-up of these exhibitor aids. The new pressbooks contain twice as many pages as they did formerly, and are just the same dimensions as the trade journals, which will no doubt prove a more popular size. Their appearance has been greatly enhanced also by being printed on a heavier grade of coated stock, the covers being in two colors.

The first two pages of the Realart pressbook on "Dawn of the East" contain excellent halftones of the 8 x 10 black and white lobby photos, the 11 x14 colored photographs, the 22 x 28 colored enlargements and the slides, with appropriate descriptions. These pages also contain snappy "program readers" and suggested text for post cards to be used in mail campaigns. The following two pages are given over entirely to practical though inexpensive exploitation suggestions, accompanied by graphic line-cut illustrations. Eight pages are devoted to the cast, a short synopsis, catch lines, one, two and three column advertising cuts with appropriate text, one, two and three column production cuts and many well-written newsy reviews and "shorts" to be clipped and sent to the local newspapers before and during runs.

The last two pages contain the musical setting, a complete list of all of Realarts productions and branch offices for ready reference and a handy order form for accessories. The back cover is made up of reproductions of the posters.

"Historical" Comedy to be Offered by Christie

The Christies are producing a spectacular costume play which is said to be the biggest thing of its kind attempted in a two-reel comedy. Bobby Vernon plays the leading role, and work has been started with Hal Beaudine as director under the supervision of Al Christie.

The play is in the French romantic period, with a rare combination of an American farmyard of the period of 1921, and some say that the leading characters more closely resemble D'Artagnan and his followers in the dream sequence of the picture.

Universal Announces a Lee Moran Release

A new Universal-Jewel comedy starring Lee Moran is ready for release, it is announced at the Universal home office. This latest short reel feature is called "P. D. Q." and shows the comedian as a bicycle-race champion.

William Watson directed the comedy, from a story by W. Scott Darling, of the Universal short reel scenario department. It is the second Universal-Jewel comedy featuring Lee Moran alone. The first was "Robinson's Trousseau," released several months ago and which has been played in many of the big houses of the country.

Viola Dana Picture Is Started by Metro

"Seeing's Believing," a screen comedy written for Viola Dana by Rex Taylor, has been selected by Metro as the little actress's next starring vehicle. The continuity has been prepared by Edith Kennedy, of Metro's scenario department. Harry Beaumont, who directed Miss Dana in her last two pictures, "Glass Houses," by Clara Genevieve Kennedy, and "The Fourteenth Lover," by Alice D. G. Miller, will again be in charge of the production. He is now selecting the cast.

Allan Forrest, who played opposite Alice Lake in "The Hole in the Wall," has signed a Metro contract and will place the leading male role in "Seeing's Believing."

Ince to Do "Jim" for First Nat'l Release

"Jim," a big drama of California and New York, by Bradley King, has been selected by Thomas H. Ince as his next special production for Associated First National Pictures, Inc. It will follow the recently completed Ince drama, "Hail the Woman," which is scheduled for release late this fall.

Florence Vidor and John Bowers have already been signed as members of the cast. Production will start at Culver City within the next week. At least three members of the cast of "Jim" will be players who have been starred in the past, it is declared.

The production will be directed by John Griffith Wray. Mr. Wray and Mr. Ince selected the story and with Miss King laid out the scenario.

Rothacker Printing 60 Reels of Bible Views

THERE is no city, mountain, road, river, hill, tomb, rock or battlefield mentioned in the Bible which is not now on celluloid at the Rothacker Chicago Laboratory.

J. E. Holley, general manager of the Geographical Film Company of Cincinnati, has just returned to America after making a motion-picture geographical survey of Palestine, Egypt and other places that afforded setting for Biblical drama. The negative runs to about sixty reels in length.

Cameraman E. L. Kenepp accompanied Mr. Holley. An improvised portable "laboratory" was built for developing negatives at different points. Prints are now being made at the Rothacker Chicago plant.

Football Stars Make Ray Film Realistic

The line-up of football stars who take part in the stadium scenes of Charles Ray's next release, "Two Minutes to Go," reads like a page of "Who's Who in Football." In an effort to bring the real gridiron atmosphere to his forthcoming production which Arthur S. Kane presents for First National release on October 17th, Mr. Ray engaged more than twenty Western intercollegiate champions of note, one of whom, "Swede" Evans, of the University of Southern California, was a member of the American team at the 1920 Olympic games.

See "Hurricane Hutch" and Lift Serial Ban

Battle Creek, Mich., has followed Eau Claire, Wis., into the line of towns and cities that are raising their censorship bans on serials. For a good many months Battle Creek officials have refused to permit a serial to be played, but when they were permitted to see "Hurricane Hutch," they decided to withdraw the restrictions on the exhibition of this serial. Consequently "Hurricane Hutch" will have an honored position three days a week for fifteen weeks, on the program of the Garden Theatre.

Norma Talmadge and Eugene O'Brien in the Selznick revival of "Poppy"

Arrow Announces First Novelty Film

Arrow Film Corporation this week announces the first of the Novelty films which they will release during the coming year. The title of this production is "Watching Eyes" and, Arrow states it is a real novelty being the life history of a dog "Kiki" told by herself, for "Kiki" is a lady and so those say who have seen the picture, bids fair to take her place as one of the most accomplished leading "ladies" on the screen.

"Kindred of the Dust" Now Being Edited

R. A. Walsh has finished the "shooting" of "Kindred of the Dust," which he started about the middle of August. "Kindred of the Dust," adapted from Peter B. Kyne's famous novel. It went to the cutting and editing rooms last week where several weeks will be spent whipping the American and European negatives into shape for printing. This production will be released by Associated First National Pictures, Inc.

The cast consists of Miriam Cooper, Ralph Graves, star of D. W. Griffith's "Dream Street"; Lionel Belmore W. J. Ferguson, little Bruce Geruin, Maryland Morne, Bessie Waters, winner of an R. A. Walsh-First National beauty contest; Pat Rooney, John Herdman and Eugenia Besserer.

Schedule Provides for All Selznick Stares

Exhibitors who play Selznick pictures are assured by the Selznick home-office that full provision has been made for Eugene O'Brien's, Elaine Hammerstein's and Conway Tearle's starring vehicles in the schedule recently announced under the caption "Forty from Selznick." The Owen Moore comedies are also provided for.

Only last week, at the Selznick studios, in Fort Lee, N. J., one of the pictures in which Conway Tearle will star went through its concluding scenes and two days later Elaine Hammerstein began filming, under direction of Alan Crosland, one of the six pictures she will be seen in this season. Then, too, Eugene O'Brien is just ready to begin another issue of the series in which he will six times come to the screen within a twelvemonth.

"After Midnight," set for release September 20th, is a Conway Tearle picture that is declared to possess advertising possibilities that attend few program pictures.

Shakespearean Scene in "Enchantment"

Shakespeare finds a place in the picturization of "Enchantment," which Cosmopolitan Production has made with Marion Davies in the leading role. One of the scenes will portray part of the action of "The Taming of the Shrew," which will be intimately bound up with the main idea in "Enchantment." The action in the photoplay centers largely around a young lady's idea that she wields absolute power over all men. Father conspires with a young fellow to disillusion her, the youngster to take the main part in the "taming of the shrew."

Marion Davies plays the indomitable young lady. Forrest Stanley appears opposite. Tom Lewis plays the father. Edith Shayne, Arthur Rankin, Corinne Barker, and Maude Turner Gordon are also in the cast. Robert G. Vignola directed.

Striking Posters for "Never Weaken"

Associated Exhibitors has created a splendid array of posters for the new Harold Lloyd production "Never Weaken." It is said that every subject was chosen from the viewpoint of its adaptability to the exhibitors' exploitation plans. The 24 sheet in particular shows Harold Lloyd and Mildred Davis sitting upon a huge iron girder swinging in mid air from the chains by which it is being hoisted. Since the figures are larger than life size and the girder is painted a bright red, this poster offers a splendid opportunity to the exhibitor who likes to hang cut-outs in front of his theatre and around his neighborhood.

The six-sheet showing Lloyd jumping from a swinging piece of iron work to the skeleton of a half constructed sky scraper admits of similar uses, while the three-sheets carry a romantic as well as a thrilling interest.

Alice Lake as she appears in her latest Metro picture, "The Infamous Miss Revell"

Broadway Premiere for "I Defy"

"I Defy!" Morris Kashin's first production, is now in the final stages of editing, assembling and titling. The picture will be available for pre-view showings to interested parties on or about the fifteenth of October. While no definite plan of distribution has been outlined by Mr. Kashin and his associates to date, it is known that the picture will be given its American premiere at a big Broadway theatre. The initial presentation of "I Defy!", it is announced will take place within the next three or four weeks.

C. B. C. Acquires Series of New Comedies

As part of an extensive program of short stuff which is being prepared by the C. B. C. Film Sales Corporation for the coming season, comes the announcement from Jack Cohn of that company of the acquisition of a series of comedies.

The series, which is comprised of twenty-six two-reel comedies, to be released at the rate of two a month, will be known as Tip-Top Comedies.

"The Mystery Mind" a Popular Serial

In their reports to the Home Office, exchange managers of the Pioneer Film Corporation, in all sections of the country, are manifesting marked enthusiasm with the results up to this time in bookings on "The Mystery Mind," a serial starring J. Robert Pauline and produced by the Supreme Pictures, Inc.

The story of "The Mystery Mind" was written by Arthur B. Reeve. In the New York territory "The Mystery Mind" is playing in close to 200 theatres.

Plan Exploitation for "Discontented Wives"

Considerable interest has been created by Playgoers Pictures' "Discontented Wives," which has made itself felt in the extensive booking of this Herald Productions feature, starring J. P. McGowan, states the distributors.

Inquiries at the offices of Associated Exhibitors brought forth the information that extensive exploitation is expected in connection with the feature and that the posters, advertisements and lobby suggestions have all been prepared with this end in view. Advance bookings are very satisfactory.

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Paramount Aids Fire-Prevention Week

PARAMOUNT is co-operating in the national observance of "Fire Prevention Week," which began on October 9. This time was set to put before the American public the seriousness of fire danger.

Pictures were taken which showed Thomas Meighan, Paramount star, and Conrad Nagel illustrating the danger which comes from throwing matches and cigarettes in waste baskets. Jack Holt is seen stopping a man who started to investigate the gas tank of his auto with a match. Lila Lee illustrated the dangers of an electric iron from which the plug has not been removed; also the peril of gasoline used for cleansing purposes within the house. Lois Wilson, another Paramount leading woman, posed with May Giraci and Mary Jane Irving in a series showing the dangers of allowing children to play with matches.

Big Chicago Houses Book "The Foolish Age"

So pronounced was the success of the recent screening for audiences at the Roosevelt theatre, Chicago, of "The Foolish Age," in which Doris May makes her debut as a star in R.-C. Pictures, that it was booked immediately for an engagement at Barbee's Loop theatre, where the popularity of Miss May has already resulted in packed houses, declares Robertson-Cole.

Not only will "The Foolish Age" be screened at the Barbee theatre but it has been booked day and date by both the Lubliner and Trinz and the Ascher Circuits in Chicago and environs. The Boston premiere will be at the Park theatre.

Alice Calhoun in her new Vitagraph production, "Rainbow"

Goldwyn Studio Activities

Camera Work on "The City Feller" Will Be Completed in One Week

RAPID progress is being made on all the Goldwyn productions now under way except on Gouverneur Morris' "Yellow Men and Gold" work on which, on location at Catalina Island, has been held up on account of heavy rain. The cast is exploring the island waiting for the weather to clear.

Director William Beaudine and the company making "The City Feller," by Julien Josephson will finish the camera work on that picture within a week, it is expected. Cullen Landis and Patsy Ruth Miller have the leading roles.

Edward McWade, Harry Gribbon, William Orlamond and Mary Wells have been added to the cast of Gouverneur Morris' Chinese fantasy, "What Ho, the Cook," which Rowland V. Lee is directing. The Oriental players, Jack Abbe and Winter Blossom, head the cast.

Clare Sheridan, the sculptress who recently came into prominence through modelling busts of the leaders of Soviet Russia, visited the company making the photoplay, "Hungry Hearts," from Anzia Yezierska's stories, this week. She spent the entire afternoon talking with the Russians in the cast and complimented Director E. Mason Hopper on the faithful reproduction of the Russian scenes. Ethel Kay, the America-Russian actress cast for the leading feminine role in "Hungry Hearts," has been taken ill and retired from the cast. A new leading woman will be chosen.

Lon Chaney is playing two parts in Barry Pain's, "The Octave of Claudius," being directed by Wallace Worsley, and he may also play the part of an ape which the story calls for.

Studio executives are enthusiastic over the new Rupert Hughes scenario, "Remembrance," upon which the author has just completed the continuity. Colleen Moore, who played the leading feminine role in "The Wall Flower," Mr. Hughes' new picture photography on which has just been completed.

Coast Stars Honor Vignola

Director Given Hearty Send-Off as He Departs for New York City

ROBERT G. VIGNOLA, director of special productions for Cosmopolitan, was tendered a series of parties by the Los Angeles Movie Colony, prior to his departure last Saturday for New York, as a testimonial of the esteem with which he is held by his co-workers in Hollywood.

Pauline Frederick, who was at one time under Mr. Vignola's direction, gave an old fashioned western barbecue and rodeo at her home in Beverley Hills, Los Angeles, in honor of "Bob." More than 150 were present, among whom were famous motion picture stars, including Marion Davies, Julian Eltinge, Sessue Hayakawa, Director Colin Campbell, Thomas Holding, and many cowboy friends, who were once directed by Mr. Vignola.

Other film celebrities to entertain Mr. Vignola during his brief stay on the coast were Ethel Clayton, Kathleen Williams, May Allison, George Melford and Alice Hollister.

The occasion for these entertainments of Mr. Vignola was his return to Los Angeles, after an absence of more than a year and a half. Prior to his affiliation with Cosmopolitan, Mr. Vignola directed his productions on the west coast, but since aligning himself with Cosmopolitan more than a year and a half ago, he has been almost constantly in New York.

Goldwyn Week Has Excellent Outlook

GOLDWYN Week is going over with a bang, according to a statement emanating from the Goldwyn offices. With the week, scheduled for October 23 to 25, but two weeks off, the branch exchanges are sending to headquarters a constant stream of new bookings.

The exchanges are engaged in a friendly rivalry to see which will turn in the largest number of solid weeks of Goldwyn pictures, and also the biggest rental figure.

For the week commencing Sunday, October 23, National Goldwyn Week, the city of San Diego, Cal., will, in all probability, show more Goldwyn features than any town of its size in the country. The estimated population of San Diego is seventy thousand, and eleven motion picture theatres furnish screen entertainment for its theatregoers.

Male Leads for Realart Stars Are Announced

The "B's" have it in three of the Realart companies working now under production. Warner Baxter is supporting Constance Binney in a production which is to be released in November. Wanda Hawley's third of the present season finds T. Roy Barnes playing the male lead. John Bowers is appearing with Mary Miles Minter in a South Sea Island story.

Classify Goldwyn Product to Aid Exhibitor

In order to help the exhibitor in selecting Goldwyn pictures during Goldwyn Week, Oct. 23-29, that will appeal to his audiences, Goldwyn has made a new classification of all its pictures, arranged in seven groups. This classified list is so arranged that the exhibitor can select without any trouble his bill for the entire week, whether he wants all dramas, mystery pictures, comedy dramas, comedies or adventure stories, or wishes a mingling of them.

New Chief for Goldwyn Scenario Department

Announcement is made of the appointment of Eugene Mullin to the Pictures Corporation's scenario and research department located at the home-office in New York. Mr. Mullin was managing editor of Eastern productions for Goldwyn last year.

Goldwyn Art Director Renews Contract

Goldwyn announces that its art director at Culver City studios, Cedric Gibbons, has renewed his contract and will remain with the corporation as head of the art department for a term of years.

"Chic" Sale in Seven Characterizations in "His Nibs"

Seven distinct characters are portrayed by Charles "Chic" Sale in the novelty feature, "His Nibs," an Exceptional Picture. Top, left, as Theo. Bender, proprietor of the Slippery Elm Picture Palace. Right, Elmer Bender, son of "His Nibs." Center, as Mr. Percifer, editor and self-appointed censor. Full figure, left, representing Wally Crow, local weather prophet. The trio of characters below are those of "The Boy" hero of the film shown by "His Nibs;" Miss Dessie Teed, pianist and soloist of the Slippery Elm theatre, and Peelee Gear, Jr., boy tenor and village wit.

Special Service Section on

Charles (Chic) Sale in "His Nibs"

"HIS NIBS" is entertainment, pure and simple. It is not handicapped by a theme nor does it pretend to preach a sermon.

"Chic" Sale, vaudeville headliner, known from coast to coast as a delineator of rural characters, is presented in seven roles, each one a destinct characterization. Other players well known to fans have parts, in the inserted picture which is a part of "His Nibs." Among these are Joseph Dowling, of "Miracle Man" fame, Colleen Moore, leading woman to a number of big stars, and Walt Whitman, equally famous.

"His Nibs" is a play within a play. The idea on which the picture is built is novel and unique. It might be called "A Night in a Rural Theatre," for the picture begins with narrative scenes in which the star is presented in six of his parts: The proprietor of a rural theatre, a "Hi Holler" type who is general odd jobs man about the picture house, the theatre illustrated song artist and small town sport, the editor of the local paper who has constituted himself a local censor, the lady pianist of the theatre and the town constable. After sequences in which all these characters are introduced as employees of the theatre or as members of the audience (editor and constable) what might have been a drama is presented as the picture being shown for the evening but with comedy titles interspersed with cutins of the audience, the star in his various roles and scenes of the projection booth showing Mr. Sale in his principal part, that of "His Nibs," proprietor and operator of the picture machine of the "Slippery Elm Picture Palace." Mr. Sale's seventh part is that of the hero of the film drama the "Palace" is showing. The story of this part of the film concerns a country boy who goes to the city to seek his fortune only to be fleeced of his money but who finally turns the tables, etc.

The whole production is joined together by clever titles which make a comedy of the drama part of the offering when they illustrate certain action of the narrative scenes mentioned.

Description of the Roles Played by Mr. Sale

FOLLOWING is a text description of the seven roles Charles (Chic) Sale plays in "His Nibs."

The captions are taken from a special program and herald on the picture presented to the guests at the Hotel Astor trade showing.

Thos. Bender—Proprietor, manager and operator of the "Slippery Elm Picture Palace"; better known as "His Nibs."

Wally Craw—Local weather prophet who likes motion pictures but hates "playin' and bellerin'."

Mr. Percifer—Editor of "The Weekly Bee" who appoints himself censor of pictures playing at the "Slippery Elm Palace" much to the annoyance of "His Nibs."

Elmer Bender—Son of "His Nibs," crack marble player and general assistant to his father.

Peelee Gear, Jr.—Boy tenor and wit of the community, who sings the illustrated songs at the theatre.

Miss Dessie Teed—Village organist; a young lady of several summers who furnishes music at the "Palace."

The Boy—Hero of "He Fooled 'Em All," the picture presented on this special occasion.

General Exploitation Suggestions

"HIS NIBS" is an exploitation picture and especially a picture where hokum exploitation can be used to advantage. It should have and without doubt will get from the live wire exhibitors the sort of publicity that "Down on the Farm" and "The County Fair" have received at the hands of the live wire managers. It is a picture for ballyhoos, stunts, lobby displays, novelty prologues, employees and orchestra dressed as "rubes" and all the rest of the tried and true but always reliable methods of selling a picture of the rural type.

Besides being a picture for "hokum," "His Nibs" possesses other exploitation possibilities: These are to be found in the fame of the star in cities where he has played the local vaudeville theatres, in the seven roles he portrays, the other players appearing in the feature, named previously, the novelty of construction and the fact that the exhibitor may guarantee a fine piece of entertainment. Of the several points that of novelty is perhaps the least desirable. Billing a picture as a novelty is liable to lead prospective patrons to believe that its greatest qualification is that of a freak. It will probably be inadvisable to lay much stress on the fact that Mr. Dowling and the other players mentioned have parts, as the action of the insert picture is only incidental and cannot be taken seriously except to illustrate the titles.

Individual Suggestions for Selling "His Nibs"

A CAMPAIGN to sell "His Nibs" should begin with the identifying of "Chic" Sale as the star. Announcement of his name will no doubt be sufficient to do this so far as the regular attendant of vaudeville houses is concerned but for the picture fan a more thorough campaign may be necessary. Hammer home the fact that Sale is a headliner, by relating the merits of his vaudeville act, where he has played locally, his popularity in New York, where he has filled long engagements at the Winter Garden and other Broadway theatres, and then give your prospective patrons an idea of the parts he plays in the picture.

To do this we would use eight fingernail cuts in display ads, one showing Mr. Sale without makeup and the other seven showing him in his seven roles of the picture. Each cut can be captioned to explain the character, perhaps giving the picture cast of characters name he uses and a few words relating to the part. For selling talk in ads tell the general idea of the construction of the picture; that it is a visit to a rural picture show, with sidelights on how "His Nibs" deleted the picture, eliminated the titles with his reasons therefor; and a description of the show given, announcer, illustrated song, piano

This cut shows two views of the "lobby display" arranged for the trade showing of "His Nibs" at the Hotel Astor, New York, held Oct. 6. The display covered the walls of the hall leading from the Astor lobby to the grand ballroom where the picture was shown

Left—The "Country Store" part of the exploitation for "His Nibs," arranged for the special showing at the Hotel Astor. Right—View of the orchestra costumed as "rubes" and showing the picture screen

Many Exploitation Opportunites Offered

solo, news weekly and feature picture. It might be well to quote some of the titles used. There would be numberless ways extracts from these could be used.

Your newspaper advertising should of course contain full explanations relative to any prologue numbers you may stage. Lobby displays should prove popular exploitation on "His Nibs." The rural atmosphere can be carried out to advantage, and if this is done no better ideas can be advanced than to refer to those explained by the cuts accompanying, which are of the "country store" arranged in the lobby leading to the Grand Ball Room, Hotel Astor, New York, for the trade showing of "His Nibs," October 6th.

If, however, you have used this sort of a display recently, which many exhibitors have on pictures like "The County Fair," etc., a front in replica of that of the "Slippery Elm Picture Palace" suggests itself. Description of this is unnecessary since the stills you will obtain will show the "Palace."

Ballyhoos for the picture will probably depend largely on what each local exhibitor can dig up with the least amount of time and expense. Your orchestra on the streets made up as a rube band will certainly get attention, even if you have used it previously in exploiting a picture. A concert in front of the theatre with comedy gags worked up for the "band" will draw a crowd, and with a crowd in front of the theatre, some business is bound to be forthcoming.

The ancient wagon and the "crow bait" horse with a rube driving will be all right too.

The house staff in rural attire will go good if this idea has not been overworked.

Presentation Ideas

PRESENTATION of the picture is important. A prologue of the right kind will add a lot to the show and also bring extra business.

The opportunities for numbers appropriate are unlimited. The country store idea with male quartette and perhaps the "village band" officiating is always sure fire.

Probably the "Old Time Movie Show" stunt will suggest itself to a great many exhibitors. This can be used advantageously but since the picture itself is rather an adaptation of the idea, just the opposite might prove a bigger hit.

The picture machine film and how it works is a great mystery to the average fan.

Suppose you were to present a prologue where your own up-to-date picture machines booth, etc., were brought before the eyes of the audience. This would seem especially appropriate since a lot of the best comedy of the picture is shown in scenes purporting to be in the projection booth of the "Palace" and these sequences may go over the head of the fan if he doesn't have some idea of what a projector is like and an inkling of how it operates.

A plan that would convey the most practical information to an audience would be to transfer the actual operation of presenting pictures in your theatre to the screen.

A simple and inexpensive way to do this would be to send a photographer into the booth to take flash lights of the various operations.

Let him shoot your operators threading up, rewinding, etc., and get closeups of the apparatus.

From his negatives have him print thin positives of lantern-slide size on plates. Caption these to explain the various operations and explain in a simple way the general principles of projection, how the light is used, what the condensers are for, how the lenses magnify the image, etc.

These slides could be hand colored at small cost and it would not be impossible to use film instead of still pictures.

Another plan that would surely be interesting would be to build a duplicate of your booth in canvas on the stage and install an outfit like that in the operating room and then project a picture from the stage in the same manner as has been done so frequently when the "Old Time Movie Stunt" is put over.

"HIS NIBS" is a picture where various contests may be staged. In cities where Chic Sale is known in his vaudeville act a contest for initiations of the various characters the head liner portrays ohght to find favor with the ahdiences. In every city there are plenty of semi-professionals who will be only to glad for an opportunity of trying out in an imitation of so well known a player.

For the smaller houses it perhaps would be better to confine your contest to the amateur ranks and perhaps to make it an affair for boys. Suppose you were to engage the services of a competent "make up" man and announce that all the boys who wished to compete would be made up to resemble Sale in one of the parts he plays in the picture, after which they will be allowed to compete for a prize.

Another contest that should go good would be for "rube" song artists either among the boys or the semi-amateurs. Prizes offered for the best rural song numbers would surely bring out some good entertainers.

Some pluggers could probably be interested in putting on some new rural numbers and perhaps induced to sing some of the old favorites, like "All Round Round With a Woolen String," "Rueben, Rueben, I've Been Thinking" and others that never fail to go over with audiences.

The use of the stock paper, especially 24-sheet stands, is strongly advised. The picture has a catchy title, especially for those who are brought into the theatre by bill board advertising.

Stills decorated with captions from titles and cut-outs are recommended and if possible secure the herald used for the showing of the picture at the Astor Hotel New York.

Special Music Article for "His Nibs" Soon

EXHIBITORS who expect to play "His Nibs" should be interested in an article relative to the music score for the picture used at the trade presentation, held at the Astor theatre, New York, October 6, which will be published as a feature number in the Music Department of the News in an early issue.

James C. Bradford, who wrote the orchestration rendered on the above mentioned occasion, will relate exclusively in the News, the high lights of his score and explain why certain selections have been adapted and how they synchronize with the action of the picture.

Professor Bradford may be counted on to write a practical music article that will be of real value to the orchestra leaders who will later be called upon to publish a score for use in their theatres.

Guests at the Astor for the trade showing were unanimous in their praise of Mr. Bradford's score and it seems certain that it will be widely used or adapted in the house to play "His Nibs," when released.

Kellette Not to Direct Jack Johnson Picture

John William Kellette, writer and director, announces that he will not make the five-reel comedy drama featuring Jack Johnson, the ex-heavyweight champion. Mr. Kellette explains that the cancellation of his contract was prompted by the antagonism which, he says, was displayed toward Johnson during the latter's recent tour of personal appearance in certain cities. Mr. Kellette has under consideration at the present time the production of a state rights feature.

Warren Announces Two Reel Novelty

"A Bear, A Boy and a Dog," the two-reel novelty released by the F. B. Warren Corporation, is declared to be one of the most novel two-reelers of the fall season.

The story of this two reel feature was written by Nell Shipman. Bert Van Tuyle, who so successfully acted as co-director with Miss Shipman in "The Girl from God's Country," is responsible for the direction of "A Bear, A Boy and a Dog."

First of Talmadge Revivals Is Announced

Among the units that were promised for inclusion in "Forty from Selznick" this season were six Norma and six Constance Talmadge revivals. With the release of "Scandal," set for September 20th, the distribution of these greatly popular features begins. "Scandal" has Constance Talmadge as its star, with "Poppy" promised as the lead-off of the Norma features a month later.

Eugene O'Brien Vehicle Released Oct. 20th

The next release in which Selznick will present Eugene O'Brien will be "Clay Dollars," a Lewis Allen Browne story that is now in all Select exchanges ready for distribution as of October 20. However, many of the larger theatres throughout the country will show the new feature on pre-release before the designated date to start its circulation.

F. Levere Winne in N. Y.

F. Levere Winne, owner of the Star Theatre, Cherry Valley, N. Y., and also a representative of the Maqua Company, of Schenectady, one of the largest printing concerns in the Empire State, was a recent visitor to New York. Mr. Winne, in his capacity as sales promotion manager of the Maque Company, is estimating on several colored inserts and it is expected to have some of this company's displays shortly in the News.

Chester Conklin Again in Sunshine Comedies

Chester Conklin again has been engaged by Fox to play principal roles in Sunshine Comedies, filling the place left vacant by the promotion of Al St. John to stardom on the comedy screen.

Scores Hit with Trade Critics

"A Man's Home" Wins Unanimous Praise of Trade Press

IT has been the custom of producers to offer for publication in trade papers excerpts from daily papers of more or less importance when praise has been given to a screen production in which exhibitors are interested, but it remains for the publicity department of Selznick's Enterprises to call attention to what the trade papers have said concerning the merits of "A Man's Home."

Laurence Reid, in MOTION PICTURE NEWS, wrote as follows: "A new type of home picture is presented in Selznick's "A Man's Home," which carries such powerful, human strokes and realistic touches, and which builds with ever increasing suspense because of its rich array of dramatic clashes that it is entitled to a place among the exceptional features of the year. 'A Man's Home' is a picture of invention and suggestion. Ralph Ince is to be commended for what he has wisely left out as much as for what he incorporated. He has appealed to one's intelligence. However, Edward J. Montagne has given him a wonderfully compact scenario which carries all the sure-fire ingredients—all of which are given their proper emphasis."

Monte W. Sohn, editor of *Exhibitors' Trade Review*, had this to say as part of his review: "Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors. The plot is excellent and has lost nothing in the screen telling. It has perfect continuity and unfaltering suspense throughout its interesting six reels. A great measure of the success the picture is sure to have will be due to the excellent choice of players. Each fits happily into character."

John Spargo, editor of *Exhibitors' Herald* for New York wrote this opinion: "Clean and bright, delightfully cast and directed in a masterly manner, 'A Man's Home' can almost be said to be in a class by itself. It has excellent exploitation angles and a cast that will draw them in and please by their clever performances."

Arthur James, editor-in-chief of *Moving Picture World*, had this to say of "A Man's Home": "In our return to big business we are gratified by such productions as 'A Man's Home" which Selznick caused to be specially produced from the dramatic structure builded by Anna Steese Richardson and Edmund Breese. Plus its fine cast, which includes Grace Valentine, Kathlyn Williams and Faire Binney, together with Harry T. Morey, Matt Moore and Roland Bottomley, it is astonishingly well scened, with that atmosphere of size and importance which make for longer runs and special prices."

Joseph Dannenberg, editor of *Wid's Daily*, wrote this opinion: "Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country. Too much cannot be said of the manner in which Ralph Ince has held the tempo of this production. It is one of the pictures worth looking into. Better see this and don't give the other fellow a chance first."

P. S. Harrison's reports carried this indorsement: "Perfect pictures are very rare, indeed. When we come across one we all rub our eyes and pinch our elbows to make sure that we are not in a trance. 'A Man's Home' is one such picture. It is peopled with real human beings who act just as real people would have acted in real life. Not one of their acts, not a single one of their thoughts transgresses the laws of logic. It is a picture that should have 100 per cent. appeal."

Hodkinson November Releases

BESIDES the many interesting features which will mark the celebration of Hodkinson Month,—November, 1921,—it will also be made noteworthy by the release of three unusually interesting subjects,—two of them of feature length, the other a two-reeler.

On November 6th, "Jane Eyre" the fourth Hugo Ballin production for Hodkinson release will be published. "Jane Eyre" is the picturization of Charlotte Bronte's novel of the same name and in its making "Mabel Ballin," states Hodkinson, in the title role leaves nothing to be desired, and far surpasses even the very splendid characterizations she gave the screen in The Journey's End, East Lynne and Pagan Love, while, Norman Trevor, who leads the supporting cast, will undoubtedly score as great a success as Fairfax Rochester as he did in Enter Madame the stage play which has been his vehicle during the past year.

"The other feature which will reach the screen in November is The Light In The Clearing made from Irving Bacheller's masterful novel by the Dial Film Company. T. Hayes Hunter, of Earthbound fame, yielded the megaphone for this production.

"As regards the two-reel production, too much cannot be said for it. It is the first of the Triart Productions to reach the screen. It has already scored a very great triumph both at the Rivoli and Rialto Theatre where Hugo Reisenfeld, The Managing Director of the two houses, exploited it with a most elaborate prologue. The Beggar Maid it is called and it tells a fascinating story in a new and unusual way. Mary Astor and Reginald Denny are the featured players and it was made under the direction of Herbert Blache. It is the first of a series of twelve two-reel productions weaving a story behind the famous paintings of all times. During the coming year, the Hodkinson organization will release twelve of these two-reelers, further details concerning which will be announced at a later date.

Allied Announces Its Releases

ALLIED DISTRIBUTING CORPORATION, through its offices at 729 7th Avenue, New York City, announces a rather diversified output for this season. The schedule made up of five-reel productions, a series of two-reel comedies, two-reel westerns, single-reel novelties and a single-reel special, entitled "A Day with the Giants."

In formulating plans for the Allied, C. H. Rosenfeld, president, religiously adhered to selecting subjects for their box-office worth, and is optimistic in his statement that he has selected five winners of superior box office quality. His statement follows in full:

"The comedy series consisting of at least twelve two-reelers will constitute the work of an unbeatable combination including Alexander Alt, Helen Howell and Bobbie Burns. Neither of these stars need any introduction to the comedy field and the unlimited resources and excellent affiliations at their command should be sufficient assurance of slapstick comedies of superior quality and unlimited box office possibilities. They will be released one a month.

"The two-reel westerns should prove a revelation to this field in that they introduce some real genuine western material. The leading man, Mr. William K. Hackett was formerly a member of Mary's Ankle, The Bird of Paradise, and also earned an enviable reputation as a member of the Selig staff. Supported by Eunice Goodrich and a genuine western cast, each and every detail of these westerns are justly handled. Quite a unique attraction is offered in that the leading man's horse Rex, a prize winner of the southwest, wears the only Buffalo hide saddle ever seen in pictures, which was made at a cost of approximately five thousand dollars.

"The series of single reel novelties are in every sense what their name implies. Outdoor and indoor sports of all descriptions are photographed with the usual camera as well as a sterospeed slow motion camera and each subject is worthy of a place on the program of every theatre.

"A Day with the Giants' is a one-reel timely special personally posed for by all the members of the 1921 New York National Base Ball Team. The subject is cleverly staged and all the most importan happenings of a day with a Champion Base Ball Team are registered with the usual camera and also a sterospeed slow motion camera. The subject was produced by the Motion Picture Producing Co. by special permission of J. J. McGraw."

Jessen's Studio News by Wire

HAL ROACH

The Ruth Roland serial, "The White Eagle," has been shipped East. The release date for this serial has been set for January 1st.

Harold Lloyd's comedy, "Sailor Made Man," is to be given a try-out in four theatres before being shipped East. The picture has just been completed.

"Shake 'Em Up" has just been completed by Snub Pollard under the direction of Charles Parrott. An earthquake and Mexican banditry play important parts in the story.

Two stories have been completed for Harold Lloyd by Jean Havez and Sam Taylor. Selection of the new story is to be made this week and production is to be started immediately thereafter.

The "Snub" Pollard company is now making a comedy laid in the time of 1980. William Watson is directing under the supervision of Charles Parrott.

UNIVERSAL

Jack Conway is directing Frank Mayo in "Wards of the North." The company, which has gone to the Big Bear country, includes Russell Simpson, Wilfred Lucas, Molly Malone, Josef Swickard, Lydia Knott and others.

Production work on "Princess Virtue" has been delayed owing to the illness of Marie Prevost. The complete cast for this picture includes Tom Gallery, George Fisher, George Periolat, Lillian Lawrence, Bertram Grasby, Lillian Rambeau, May Busch and Rose Dione.

The release title of Marie Prevost's subject, "The Girl Who Knew All About Men," has been changed to "Nobody's Fool." This is a comedy drama by Roy Clement, directed by King Baggott.

King Baggott is now assembling an all star cast for "Human Hearts," adapted by Gerald Duffy from Hal Reid's play.

Alfred Allen has been added to the cast of "Man to Man," which stars Harry Carey under the direction of Stuart Paton.

Herbert Hayes has been engaged as the leading man for the next Miss DuPont starring vehicle, which is titled "Clay." Paul Scardon will direct.

Comedy productions now on the way include "As Toiled in the Office," featuring Berth Roach under the direction of Craig Hutcheson.

Lee Moran has selected Blanche Payson to be his leading woman in his next comedy production. Moran will produce at the Century studio in Hollywood, instead of at Universal City.

"Shipwrecked Among Animals," a comedy starring Harry Sweet, is now being completed under the direction of Alf Goulding.

Abe Stern, treasurer of Universal Film, has arrived in Los Angeles.

GOLDWYN

"The City Feller," written by Julian Josephson and directed by William Beaudine, has been completed.

Illness prevents Ethel Kay from continuing as the lead in "Hungry Hearts," which is being produced by Mason Hopper.

Edward McWade, Harry Gribbon, William Orlamond and May Wells have been added to the cast of "What Ho—the Cook."

Katherine Newlin Burt has written the "Summons," now being prepared for production.

Rupert Hughes has completed another original screen story, entitled "Remembrance."

Grant Carpenter has been engaged by Goldwyn and is now writing continuity for "Brothers Under Their Skin," written by Peter B. Kyne.

METRO

Rex Ingram, while editing "Turn to the Right," is selecting members of the cast for his next production, "The Prisoners of Zenda." Robert Edeson has been engaged for the role of Col. Sapt. Alice Terry will play the female lead, and Edward Connelly has been selected for an important role. Mary O'Hara is writing the continuity for this subject.

Grace Morse, the Morosco stock player, has been engaged for a leading role in "Seeing's Believing," which stars Viola Dana under the direction of Harry Beaumont.

Maxwell Karger is preparing to film "Kissed," with Alice Lake as the star. Harry Meyers has been engaged for the leading male role.

Bayard Veiller is preparing the next story for Bert Lytell.

ROBERTSON-COLE

Louis Gasnier is completing the editing of "Madamoiselle Jo," and will shortly begin production work on "The Call of Home," which is adapted from George Agnew Chamberlain's story, "Home." The cast includes Irene Rich, Leon Barry, Jobyna Rawlston, Carl Stockdale, Robert Bolder, Margaret Mann, Wadsworth Harris, Genevieve Blinn and James O. Barrows.

The second Hunt Stromberg production starring Doris May is adapted from Ralph Renaud's "Eden and Return." Beatrice Van is preparing the continuity. William Seiter is the director. Bert Cann will be the cameraman. The cast includes Emmett King, Margaret Livingston, Earle Metcalf, Margaret Campbell, Buddy Post and Gerald Pring.

Pauline Frederick's "The Lure of Jade" has been completed under the direction of Colin Campbell, who is now directing the star in "Judith of Blue Lake Ranch." The picture is adapted from Jackson Gregory's novel, the continuity being prepared by Winifred Dunn. The cast includes L. C. Shumway, Tom Santschi, Jack Curtis, Philip Hubbard, Billy Elmer, Clarissa Selwyn, Jean Calhoun, Tom Bates, Dave Winter, Sam Appel, Eugene Paulette.

An amusing moment from the new George Fitzmaurice production, "Experience." Richard Barthelmess heads the cast of this Paramount release

Sessue Hayakawa is editing "The Street of the Dragon" and will next star in "The Vermillion Pencil," a Chinese story by Homer Lea. Norman Dawn will probably continue as the director.

LASKY

The productions now on the way include: Cecil DeMille's "Saturday Night," George Melford's "Moran of Lady Letty," "The Champion," starring Wallace Reid under the direction of Phil Rosen; "The Little Minister," starring Betty Compson; Ek," featuring Will Rogers and Lila Lee under the direction of James Cruze; "The Husband's Trade Mark," in which Gloria Swanson is being starred under the direction of Sam Woods.

"The Call of the North," which stars Jack Holt, has been completed. Joseph Henaberry directed this subject.

Among the productions just starting is: "For the Defence," in which Ethel Clayton is starred. The picture is adapted from Elmer Rice's play, and the continuity was prepared by Beulah Marie Dix. Vernon Steel arrived in Los Angeles recently and will play opposite Miss Clayton.

Another subject just started is "The Lane That Has No Turning," written by Gilbert Parker. Agnes Ayres is the featured player, and the supporting cast includes Theodore Kosloff, Mahlon Hamilton and Frank Campau. Victor Flemming is the director.

BRUNTON

The new Frothingham subject, "The Man Who Smiles," has just been started. The principal roles are played by Marcia Manon, William Mong and Mary Wynn. Edward Sloman is directing.

Albert Anston is this week making the last scenes for Coogan "My Boy."

The Hamilton White Comed Company has taken space at th Brunton studio and is now engage on a subject for release by Educa tional.

WILLIAM FOX

William Farnum is expected t arrive on the Coast in about thre weeks' time to start work on super-special. This subject will b directed by Edgar Lewis, who now preparing the continuity.

Lynn Reynolds, Tom Mix, Ev Novak and company have returne to Hollywood from the Grand Ca yon, where they took the final e teriors for "The Go Getter." Mi is just starting work on "Aroun the World in Forty Days" unde the direction of Edward Sedgwic

Shirley Mason has started pr duction work on "Her Loved Ones directed by Jack Ford.

Johnny Walker and Edna Mu phy have completed the newspap story, "Extra! Extra!"

Morris Flynn has begun "Ten pered Steel" under the direction George Marshall.

Howard Mitchell is directin Barbara Bedford in "The Girl Wh Dared," written by Charles Va Loan. The continuity was prepare by Dorothy Yost.

William Russell is producin "The Roof Tree," with Jack Dillo directing.

Other subjects in production in clude "Elope If You Must," sta ring Eileen Percy, and "Count Monte Cristo," with Jack Gilbert.

CHRISTIE

Three companies are now en gaged on new subjects. They a the Neal Burns and Helen Darlin company, which includes Baby Ja Hart and Dog Laddie, appearing "No Parking," directed by Sco Sydney; the Bobby Vernon an Viora Daniel company, which making a costume burlesque, " Barnyard Cavalier," under the d rection of Harold Beaudine, an Dorothy Devore in "A Wonderf Knight," which is being directed Al Christie.

VITAGRAPH

Dave Smith is directing Anton Moreno in "Thou Art the Mar The cast includes Betty Francis Lila Leslie and Harry Van Met

Larry Semon is editing "T Sawmill."

HERE AND THERE

The title of the new Jess Robbi production is "Strictly Busines The continuity is by Ford Beel The principal roles are played Stephen Visch, Tully Marsha Ethel Gray Terry and Raymo Hatton.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Affairs of Anatol—
Splendid picture. Women liked it especially. (Middle West.)

Unquestionably De Mille's greatest, from every standpoint. A real hit with me. (Middle West.)

Going good on third week. Had splendid run here. (East.)

A money maker. Did so well the first week that it was held over for a second week and is still going good. (Middle West.)

Sure fire attraction. Doing fine business, on second week of run (West.)

Simply great. Went over splendidly. Eager crowds thronged the box office every performance. (East.)

It sure did go over big. People just rave about it. Held for another week. (Middle West.)

Passing Thru—
Douglas MacLean always draws a good house here, and this picture was no exception. (Middle West.)

Ordinary picture for MacLean. Did good business. (West.)

Fair picture with business about average. (West.)

Cappy Ricks—
A fair picture which attracted good business on account of the star's popularity. (East.)

After the Show—
Fair. Receipts pretty good. (East.)

This went over big at my house. Audiences well pleased. (East.)

The Great Moment—
Gloria Swanson's popularity strong enough to carry her by in most anything. This is pretty good and went across nicely. (East.)

The Great Impersonation—
Business slumped at the end of the week run. Average program picture. (East.)

The Golem—
Business was fine, capacity day and night, during Jewish holidays. Matinees fell off last three days but nights continued big. Will hold over another week. (East.)

Footlights—
Played in conjunction with "The Idle Class" and the double feature drew capacity house all week. (Middle West.)

The Woman God Changed—
Played this second run to the biggest house in town for a week, and with a special lobby and some snappy exploitation, put it across. (Middle West.)

FIRST NATIONAL

The Sign on the Door—
Had fine business on this feature. Very entertaining. (East.)

The Playhouse—
Keaton going over big. Large box office value. (Middle West.)

Wedding Bells—
Empty. Could have been told better in one reel. Receipts average. (East.)

Bits of Life—
Excellent attraction, though a little hard to follow in spots. Entitled to rank beside "Mickey" Neilan's best. (Middle West.)

The author of "A Certain Rich Man" gets the headlines in this display by the Regent theatre, Wichita, Kansas.

Scrap Iron—
First class picture. And it went over big. (Middle West.)

Idle Class—
Extra large business on this production. Consider this a great picture. (Middle West.)

GOLDWYN

Dangerous Curve Ahead—
More pictures like this and the industry would get back to normalcy quicker. Just as strong a box office magnet on last day as first. (East.)

Some good newspaper exploitation put this one across in good style. A lively business all week. (Middle West.)

A knock-out. Did big business on it. (Middle West.)

Fairly good business and entertainment with this picture. (West.)

Very good picture, although we had poor business during run. (West.)

Mediocre production. Business little above average. (West.)

Ace of Hearts—
A bit unpleasant in spots, but it drew well for first three days. Fell off toward the end of the week. (Middle West.)

FOX

The Night Horseman—
A fair, if typical Mix attraction. Nothing to get excited about—but it got by. (Middle West.)

A Virgin Paradise—
Good production. More than usual business with it. (West.)

Over the Hill—
Two weeks to good business and pleased audiences. (West.)

UNIVERSAL

Moonlight Follies—
Going very big. Capacity house at performances. (West.)

Fair. Nice introduction to a star I believe will amount to something if she has a chance. (Middle West.)

Marie Prevost has a good following here, the picture attracting a good attendance for a week's run. (Middle West.)

The Silver Lining—
Average production. Business was fair during run. (West.)

METRO

Home Stuff—
Good work by Viola Dana, but terribly rotten support. Very amateurish, as a whole, and was received in that manner by audiences, as shown by receipts. (East.)

Big Game—
An average picture, on which we had poor business. (East.)

A Trip to Paradise—
A very usual picture. Average business. (East.)

WARREN

Girl From God's Country—
The slash-bang stuff drew its followers. Receipts fair. (East.)

Rather crude in spots. But it went over very well. (East.)

ASSOCIATED PRODUCERS

The Cup of Life—
An ordinary picture with the usual business. (Middle West.)

ROBERTSON-COLE

One Man in a Million—
Fine play. Should be more pictures like it. (Middle West.)

Orpheum
STARTING TODAY FOR ONE WEEK
THE BIG SUPER-SPECIAL
With the Wonder-Child
RICHARD HEADRICK
Louis B. Mayer presents
"The Child Thou Gavest Me"
A FIRST NATIONAL ATTRACTION
FOUR STARS
Barbara Castleton, Lewis Stone, William Desmond and Dickie Headrick
This is the strangest story you ever saw on the screen. It was a sensation in New York—you will like it too—
SURPRISING PRICES
ADULTS, 25c
CHILDREN, 10c
Entertain Your Friends at the Matinee

Press book materials and a little type was used by the Orpheum theatre, Oklahoma City, Okla., to build the display for "The Child Thou Gavest Me."

"FROM THE GROUND UP"
(Goldwyn)

Good Incident and Clever Titles Big Aid to Slender Story

TOM MOORE seems to be emulating John Drew. "Same show, same part, different title." "From the Ground Up" is a near relative to "Hold Your Horses" and "Made in Heaven," telling a story in narrative of a young "Harp" who begins at the bottom rung of the ladder and in the course of time, reasonably short too, climbs to the top and incidentally wins a bride from the 400 list.

Rupert Hughes wrote and adapted "From the Ground Up," and while he has neglected to provide a plot, he has furnished material for a reasonable amount of entertainment and in one sequence, a thrill.

The entertainment is evolved from good incident of a comedy turn and from titles that explain the incident in clever fashion. The thrill comes in the middle of the picture when the near heavy of the story, supposedly carrying a large package of home brew ambles out on a girder of a 'steen story building in course of construction from which he threatens to fall off and where he does push a would-be rescuer overboard for a drop of one flight. This sequence is used in the story to make plausable the hero's sudden rise to prominence since the man rescued by the magic of Mr. Moore's smile and his wit, is a rich man's son, who later becomes his benefactor.

The star is eminently fitted for his role and as a vehicle, providing the fan hasn't seen the two previously mentioned pictures too recently, the picture should be accepted as pleasing entertainment. As a production, however, it wanders along to a perfectly obvious finish and at no time will it interest from its story value.

Helene Chadwick is the girl, pretty petite and well dressed. She and Mr. Moore have pretty close to all the scenes. Some very pretty scenery is used as backgrounds and the photography and lightings are exceptional. It is light entertainment suitable for houses where audiences do not take their pictures too seriously and where Tom Moore is popular as a star.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Terrence Giluley.....Tom Moore
Philena Mortimer.....Helene Chadwick
Mr. Mortimer.....De Witt C. Jennings
Mrs. Mortimer.....Grace Pike
Carswell, Sr.....Hardee Kirkland
Carswell, Jr.....Darrell Foss

Story and adaptation by Rupert Hughes.
Directed by E. Mason Hopper.

PRESS NOTICE—STORY

Tom Moore, popular film star, is to be presented in another of his inimitable "Irish" roles by Rupert Hughes in "From the Ground Up," scheduled as the feature photoplay attraction at the ———— theatre for a ———— days showing beginning ————.

In "From the Ground Up" Tom plays the part of a young "harp" employed as "valet to a steam shovel," who through a series of incidents and his own initiative rises to successs as a contractor and who finally wins the heart and hand of the lady fair, who when he first met her he was shoveling dirt at the bottom of the pit where her father was to build a sky scraper.

The picture has been developed with pleasing and in many places amusing incident and the titles which Mr. Hughes has furnished further add to the feature's comedy turn.

In support of the star is pretty Helene Chadwick as the girl, De Witt C. Jennings, and Darrell Foss. Pretty scenic backgrounds, nice clothes, and exceptional sets add to the feature's attractiveness. A real thrill is provided in one sequence too. All in all it is a pleasing evening's entertainment and adds another success to the string which Mr. Hughes and Mr. Moore have contributed to the Goldwyn program.

PROGRAM READER

Popular Tom Moore and Rupert Hughes, as star and author split honors in Mr. Moore's latest starring vehicle on the Goldwyn picture program, "From the Ground Up" which is the feature attraction at the ———— theatre for a ———— days showing beginning ————.

Mr. Hughes, who not only wrote the story for "From the Ground Up," but also contributed the titles and the continuity, has furnished some excellent comedy scenes for Mr. Moore and the pictures registers as a high grade piece of light entertainment in which the star has a likeable role as the young Irishman who climbs the ladder of success and wins the girl of his heart.

In the first part of the feature, Mr. Moore is "valet for a steam shovel," where he meets his prospective bride, daughter of his boss. Opportunities of his own making as well as of chance present themselves and when the picture ends Mr. Moore is a contractor with offices in the building he had helped to erect. He proposes to the girl and is accepted, everything ending happily.

In support of the star is pretty Helene Chadwick, wearing some wonderful frocks and Mr. Moore does some dressing up himself. All in all it is a very pretty and pleasing show, one which will win Tom Moore more friends, if that is possible.

SUGGESTIONS

Play up the titles by Rupert Hughes, calling attention to his previous successes, "Dangerous Curve Ahead" and "The Old Nest." Bill Moore as playing a likeable role for which he is well adapted, that of the young "Harp" who wins his way to success. Prologue numbers with a stage setting showing a sky scraper being erected will be suitable and a novelty. Use stills showing the "dress up" character of the picture. Some of Hughes' titles as captions on stills ought to get attention.

CATCH LINES

Tom Moore and his Irish smile in the story of a "Mick" who started to rise from forty feet below ground and finally proposed to the only girl on the top floor of the sky scraper he had helped build.

A romance that began in the cellar and ended 'steen stories high with Tom Moore playing one of the parts that have made him famous, a young "Harp" who begins at the bottom and works his way to the top, all on account of a girl who was worth working for.

"THE HUNCH"
(S. L. Pictures-Metro)

Some Moments Are Mildly Amusing

GARETH HUGHES got off to such a good start in "The Garments of Truth" that it is to be regretted that his second stellar vehicle, "The Hunch," fails to give him the opportunities to express his peculiar style of comedy expression. The fault isn't so much with the star. We still maintain that his forte is satire of a polite character. But when he is compelled to play exaggerated farce which smacks of slapstick—well, the star seems to be out of his element. There are moments in this Percival Wilde story which are mildly amusing, and if the director had merely skimmed the surface or if he had used a rapier instead of a club, some of the telling points would have undoubtedly scored.

However, the spectator is disarmed in viewing this feature. He cannot bring any censure to bear upon the development since the idea and execution are burlesqued to a degree. In looking at it from this standpoint the picture would get over better had the director been consistent in applying the exaggerated humor. He is inclined to be easy in some of the early scenes but when the principal figures are incarcerated in the jail the burlesque element becomes unduly prominent. He has allowed Gail Henry and Harry Loraine unlimited opportunities to put over some slapstick and they certainly accomplish it with little restraint. It is as if the limitations of the plot demanded extra footage to provide the regulation length.

The plot itself concerns a young man who is anxious to make a "killing" in Jerusalem Steel in order to win over the rich father of his sweetheart. The stock takes a tumble and the youth has an idea that if he could arrange to be murdered and reappear in the flesh at the appointed time he will be forgiven and the father granting his consent. It is rather funny to see him plan his own murder. However, he did not bank upon being kidnapped by some real thugs and robbed of his money and clothing. So he makes his way on foot to the country home of his fiancee—looking very much like a tramp. Here is the point where the plot becomes really exaggerated, and much of the action loses its spontaneity through a repetition of scenes in the village lock-up. The "constable" and his wife put over some rural comedy of the hokum brand. The conclusion introduces all the principals locked up in the jail, although they make a get-away in novel fashion. The story being of single-track character becomes episodic in several places. It manages to entertain mildly, however, without becoming boresome except for the jail incident. The figure interpreted by Hughes is hardly whimsical enough to permit him a chance to show the talent so conspicuous in "Garments of Truth."—Length, 5 reels.—*Laurence Reid.*

THE CAST

J. Preston (Jimmy) Humphrey.....Gareth Hughes
Barbara Thorndyke.....Ethel Grandin
John C. Thorndyke.....John C. Stepping
George Taylor.....Edward Flannagan
Sheriff Henry Clay Greene.....Harry Loraine
Minnie Stubbs.....Gale Henry
Hodges.....William H. Brown

By Percival Wilde.
Directed by George D. Baker.
Photographed by R. J. Bergquist.

PRESS NOTICE—STORY

A farce-comedy entitled "The Hunch" will be the feature attraction at the ———— theatre next ———— with Gareth Hughes as the star. This picture presents the actor in a role which enables him to show his gift for farcial expression. As J. Preston Humphrey, the fiance of a wealthy girl, he puts plenty of spirit in the part. J. Preston is not warmly received by the girl's father so when his stocks fall (he has been dealing in Jerusalem Steel) he proceeds to efface himself from the earth by staging a fake murder.

He will make it appear as if he has been murdered. But when he has planted the necessary evidence the youth is kidnapped and deprived of his money and clothing. He is locked up in the village jail and before long his partners in crime are also incarcerated. The picture sparkles with a deal of homespun humor and efferveses with plenty of action. Mr. Hughes is assisted by Ethel Grandin, John C. Stepping, Harry Loraine and Gale Henry. Percival Wilde wrote the story while George D. Baker directed.

PROGRAM READER

Did you ever have a hunch? Most everybody possesses some kind of a hunch. A man may have a hunch that he will win a lot of money; he may have a hunch that the RIGHT GIRL will come alone; he may have a hunch that he is going to take a long journey. Well, Gareth Hughes has a hunch—that he is going to win a big fortune. He also has a hunch that the girl is going to marry him against the consent of her father. But he didn't have a hunch that he was going to be locked up in the village jail, or that he was going to be kidnapped and deprived of his money and clothing. Come to the ———— theatre next ———— and ———— and see Gareth Hughes in "The Hunch," a picture of rich humor and plenty of action.

SUGGESTIONS

Gareth Hughes is getting over with his pictures. His "Garments of Truth" is proving a winner. So you can tell that he is coming to your theatre in another sparkling picture. Bring forth that he has achieved fame in "Sentimental Tommy," that his style of acting is really distinctive. You can tell them that Hughes' peculiar gift lies in his ability to interpret the whimsicalities of youth. Play up the picture as a comedy-satire which carries plenty of laughs. Emphasize the title and use it in all your exploitation campaign. Tell that Gale Henry is in the cast. Some of your crowd should recognize her name since she has starred in slapstick comedies.

CATCH LINES

Did you ever have a hunch? Is a hunch to be obeyed? See Gareth Hughes in "The Hunch," as funny as "Garments of Truth" and just as entertaining.

"HIS NIBS"
(Exceptional Pictures)

Sure-Fire Rural Comedy Bound to Score

WITH each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." "His Nibs" is in that class. Charles "Chic" Sale is the picture. From start to finish he puts over the "hokum" of his rube characterizations, so well known to vaudeville audiences throughout the country, in rapid-fire fashion.

We said Sale was the picture. But, equally, we must credit the clever sub-titles for a goodly share of the humor. Natural, unforced, blending perfectly into the action of the moment, they rebut the oft advanced argument that the perfect picture must have no wordy flash interludes.

Designed essentially to exploit the peculiar abilities as a mimic, possessed by "Chic" Sale, the plot—if such it may be called, finds him in seven different characters. As "His Nibs," proprietor of the Slippery Elm Theatre Palace, he put into force his own ideas of running a theatre. Being also the operator of the antique and balky projection machine, he takes it on himself to cut all sub-titles from the pictures he runs—also such scenes as he deems superfluous—and from the booth window announces his own explanation of the scenes as they are flashed. The bulk of the entertainment is found here, although as the Village Entertainer and Wit, the program Announcer, the lady Pianist, the Village Editor and Censor and the Local Weather Prophet, he lends to the general humor of the piece at such interludes as he is seen in these parts. Too, he is the dupe but finally triumphant, Rube, hero of the three-part drama, exhibited by "His Nibs" at the Slippery Elm Palace.

Presenting myriad leads for striking and successful exploitation, exploitation which need not be accompanied by any but a modicum of expense, the exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.—Length, 5145 feet.—*George D. Gould.*

THE CAST

Theo. Bender ("His Nibs"), Wally Craw, Mr. Percifer, Elmer Bender, Peelee Gear, Miss Dessie Teed, The Boy — Charles ("Chic") Sale

Edited and Titled by Arthur Hoerl.
Photography by William H. Tuers and A. J. Stout.

PRESS NOTICE—STORY

A picture heralded as being far from the beaten track in both conception and execution, "His Nibs," an Exceptional Pictures Corp. feature, with "Chic" Sale, the widely known vaudeville actor in seven distinct roles, comes to the ———— theatre next ———— for ————. The story concerns a country motion picture exhibitor who humorously explains the various situations arising in the films he shows, doing away at will with both sub-titles and scenes. Comedy moments are interspersed throughout by the other half dozen characters played by Mr. Sale.

The production is said to offer enjoyable, clean comedy from start to finish, the country characters portrayed by the star each being a distinct creation. There is a story within a story, double exposure throughout depicting on the screen of the Slippery Elm Picture Palace, the adventures of Mr. Sale as "The Boy" who, lured into a fake oil transaction is stripped of his money, eventually coming out on top and jailing the promoters.

PROGRAM READER

For just an hour go back in memory to the old home town, with its straggling, shaded streets, its bum of neighborly gossip, its "little world of its own" routine. Go back with "Chic" Sale, "His Nibs," to the days when acquisition of five pennies by hard effort meant the delights of motion picture shows in the country store, or the church basement, or the Opera House once a week. See the old lovable village characters live again; the kindly old Picture Palace proprietor, the smart young fellow always "life of the party" in his own home town; the self-conscious lady pianist and soloist; the super-critical, censorous gentleman who was the forerunner of the Blue Law advocate of today.

Chic Sale will take you back to all this and more in his picture, "His Nibs," in which he enacts seven different roles in uproarious yet quiet comedy fashion.

SUGGESTIONS

Inexpensive yet striking lobby displays go naturally with this production. Its exploitation possibilities will suggest themselves on sight of the film. A "village store" front will be the first thought. Tie-ups with local merchants may be established, particularly clothing stores. A prologue with rural setting, and quartette in rural dress will be effective. Ushers may be similarly attired.

"Chic" Sale's name is known all over the country to theatregoers. Play it up strong, together with the fact that he is one of the leading eccentric character artists of the stage. A brief resume of the parts he plays will excite interest. With proper advance work the production may play to standing room anywhere.

CATCH LINES

Charles "Chic" Sale, vaudeville star, in a screaming comedy drama of rural life in which he enacts seven different parts.

He is proprietor and operator of the village picture theatre, also the lady entertainer, the announcer, the village cut-up, the censoring editor and the hero of the film he presents.

Take ten years off your shoulders, and see Chic Sale, his ancient motion picture machine, his more ancient theatre, and his super-modern method of presenting pictures.

"THE INNER CHAMBER"
(Vitagraph)

Alice Joyce Picture Is Average Entertainment

ALICE JOYCE undoubtably belongs in a modern, middle-class drama such as "The Inner Chamber" proves itself to be. The picture works out into an interesting, but hardly exceptional, bit of entertainment, which will give undoubted satisfaction to an audience which is, first of all, pleased by this star, and secondly, which prefers a story dealing with the trials and tribulations of an above-reproach heroine. As it tells the tale of a girl loved by three men, it presents drama which is neither powerful nor new, but it does offer some new incident, made more appealing by unusual sets. Also there is one character, a jealous suitor of Latin descent, who differs from the average movie type of hero. By carefully planting his volatile disposition, the director has made the climax appear sufficiently convincing.

The heroine is a girl who needs must support her invalid mother. This she does by working as a secretary to a business man. But John Webb Dillon, experienced in screen villainy as he is, is not of innocent intent, and the girl's second admirer saves her from the attacks of the first. Thereupon she becomes an accompanist to a singer. She is unaware that her salary is being paid by admirer number two. When she discovers this fact she becomes highly indignant, and the more so when she learns that her employer already has a wife.

For the second time she is out of a job. Her next venture is as a singer in an Italian table d'hote restaurant. This set is life-like and planned, but the restaurant-owner gives an illustration of over-acting, which cannot escape notice. To this restaurant comes the third and last lover, the young Italian doctor, who cures the girl's mother and wins the daughter's heart. They are married. The ceremony is over and the wedding presents on the table when her husband learns that he is not the only one who has loved her. Without waiting to allow her a chance to vindicate herself, he rushes to her room and places a bullet through the eyes of her image in a mirror. Then he destroys all the perfectly good wedding presents, and shoots himself to finish off the evening's work. As his jealous disposition is emphasized throughout the picture this unreasonable rampage appears very reasonable. There is a happy ending.

The picture is well directed by Edward Jose, and the cast includes Jane Jennings, Pedro de Cordoba, Holmes Herbert, John Webb Dillon and Josephone Whittell. The story is adapted from a novel by Charles Caldwell Dobie.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Claire Robson ..... Alice Joyce
Mrs. Robson ..... Jane Jennings
Dr. George Danilo ..... Pedro de Cordoba
Edward J. Wellman ..... Holmes E. Herbert
Sawyer Flint ..... John Webb Dillon
Mrs. Sawyer Flint ..... Grace Barton
Mrs. Finch-Brown ..... Ida Waterman
Nellie McGuire ..... Josephine Whittell
Mrs. Candor ..... Mrs. DeWolf Hopper

Directed by Edward Jose.
From the novel by Charles Caldwell Dobie.

PRESS NOTICE—STORY

Alice Joyce, the beautiful Vitagraph star, is the featured player in "The Inner Chamber," which is scheduled for presentation at the ———— theatre on ————. Miss Joyce long ago endeared herself to the hearts of motion picture-dom and continues to win followers in each succeeding release.

"The Inner Chamber" is a screen adaptation of Charles Caldwell Dobie's famous novel "The Blood Red Dawn." It furnishes Alice Joyce a vehicle with excellent opportunities for emotional acting and presents her in a role that will long be remembered. It is in roles of this type that this favorite of the screen excells. Many beautiful scenes and elaborate interior settings are required by the story. No expense has been spared to make this production one of real merit and one that will stand out in bold relief against many productions of the present year. The continuity was written by C. Graham Baker, who has prepared the continuities of many of the greatest screen successes. The story is one of social life in which the heroine encounters both poverty and affluence. She is beset by unscrupulous social enemies, but rises above all obstacles and difficulties.

Edward Jose, one of the best known motion picture directors, supervised this production. In the cast are such capable players as Holmes E. Herbert, Jane Jennings, John Webb Dillon and Mrs. DeWolf Hopper.

PROGRAM READER

Three men sought her. One a jealous Latin, one an unscrupulous libertine, and the third a successful business man. Of the three she chooses the first, but the third was the "right man."

"The Inner Chamber," which is the feature picture at the ———— theatre, stars the incomparable Alice Joyce in a thoroughly enjoyable human interest drama. The story is founded on the popular novel by Charles Caldwell Dobie, entitled "The Blood Red Dawn." The production was directed by Edward Jose, who has some of the screen's most notable successes to his credit. In support of Miss Joyce are such well known players as Pedro de Cordoba, who made such a hit with E. H. Sothern in "If I Were King." His screen career has been varied and he has appeared in some of the greatest screen productions in the past few years. Miss Joyce herself is afforded exactly the type of role in which she so pleases her admirers. She plays the poor girl, fighting against poverty, and the rich girl, surrounded by luxury. The picture is embellished with elaborate sets and no expense was spared to make the sets thoroughly realistic.

CATCH LINES

Surely you will not want to miss the beautiful Alice Joyce in "The Inner Chamber," a society drama which gives her every opportunity to charm you as much as she has done in the past.

A story of a girl who has to choose between three men. An elaborate production with beautiful Alice Joyce in the stellar role.

"BAR NOTHING"

(Fox)

Buck Jones Has a First Rate Western Here

THOSE exhibitors who cater to program pictures will find in "Bar Nothin'," Buck Jones' newest release, a western which is quite above the ordinary in point of characteristic ingredients. There is plenty of snappy action and incident and the characterization has a ring of sincerity about it that will strike a responsive chord with the spectator. The star heretofore has been burdened with plots which were deliberately worked out, and he seemed to meditate entirely too much for one of these energetic representatives of the West. In "Bar Nothin'" the cowboy star comes into his own.

The plot is a likely tale of an untamed rancher who whoops it up on every pay-day. He rides into town at the head of a group of rollicking cowboys and proceeds to play the bully until he is halted by a girl who makes him realize that he is something of a coward. The heroine has journeyed West with her sick brother in order to take care of him. However, ranch life is proving too much of a task, and so she advertises for a foreman. The hero offers his services and is accepted. At this point the picture develops its punch, and what is flashed takes on the form of highly interesting melodrama. The "heavy" of the plot is weaving a net of intrigue. He is desirous of winning the girl so that he might gain title to her property. But his real motive is to dispose of her cattle to his henchman.

The cowboy comes to the rescue with his breezy personality and sells the herd at the right figure, but before he has had time to pocket the money, the crooked cattle dealer has staged a little ambush. The result is the cowboy finds himself on the trackless wastes of the desert with death staring him in the face because of the absence of water. It appears a trifle convenient when he captures a runaway horse and rides back to the town, and his sudden recovery of energy does not ring entirely true. However, the thrill attached to the scene offers full compensation. The conclusion brings another effective melodramatic touch when he rides to the rescue of his friends. Jones steals some of Tom Mix's stuff when he drops from a bridge onto the roof of a train and captures the villain. "Bar Nothin'" is so crammed with action and suspense, that the romantic note is nearly lost sight of, and when it does appear it only serves to lighten the heavy portion of the story. The picture is adequately staged, carries effective exteriors and is saturated with good atmosphere. The acting is capable throughout. Westerns will not lose their appeal as long as they stick to such standards as are set up in "Bar Nothin'."—Length, 5 reels.—*Laurence Reid.*

THE CAST

Duke Travis ..... Buck Jones
Bess Lynee ..... Ruth Renick
Stinson ..... Arthur Carewe
Bill Harliss ..... James Farley
Harold Lynne ..... William Buckley

Scenario by Jack Strumwasser.
By Jack Strumwasser and Clyde C. Westover.
Directed by Edward Sedgwick.
Photographed by Frank Good.

PRESS NOTICE—STORY

"Bar Nothin'" is the title of the new Buck Jones picture which comes to the ———— theatre next ————. It is a Western marked for its vigorous line of action and its keen suspense and it furnishes the Fox cowboy star plenty of opportunity to show his skill in the saddle and with the two guns. He plays a rollicking ranchman who loses his "bully-like" nature when a refined Eastern girl proves him a coward. He straightway makes amends by offering himself as a foreman on her ranch and before the story is finished she has occasion to discover that Travis is courageous to a degree.

A certain vicious cattle dealer nearly upsets the plans of the innocent figures and the cowboy is in dire straits until he is fortunate to lasso a runaway horse and rescue himself from the desert. "Bar Nothin" teems with excitement from beginning to end and carries dramatic punch in every scene. Prominent in the cast are Ruth Renick and Arthur Carewe. Edward Sedgwick directed.

PROGRAM READER

Whoopee! Here he comes ridin' at the head of a band of boisterous cowboys. It was pay-day, and the event of collecting the money meant that there was no holding the irrepressible ranchers. So Buck Jones rode into town—to shoot it up and make the natives seek safety. He remained long enough to fall in love with a refined Eastern girl. Come to the ———— theatre next ———— and see the cowboy star, Buck Jones, in his best picture. Come and see "Bar Nothin'" a feature which crackles with snappy Western action and incident. A picture which will keep one keenly interested from start to finish.

SUGGESTIONS

Since this is a Western you know the policy to exploit the feature. If Jones has a following in your locality—well the mere mention of his name will attract the patrons. But you can emphasize that this Western is far above the ordinary in its interest compelling moments. Play up that it crackles with action and incident. Use stills of the star and his leading woman, Ruth Renick. You can put over some breezy copy, in the style of Western speech. Play it up as a fast-moving melodrama which carries sufficient strength to appeal to everyone. Make mention of the fact that Jones is one of the best riders identified with the screen.

CATCH LINES

He was a rollicking cowboy, but when the girl called him a coward—well it sort of took his breath away. See Buck Jones in "Bar Nothin'."

See Buck Jones in "Bar Nothin'"—a picture of fast action and interesting incident. Don't miss it.

"THE CASE OF BECKY"

(Realart)

Constance Binney Has Acting Opportunities in Story of Dual Personality

THIS screen version of David Belasco's play permits Constance Binney the biggest acting opportunities of her career, and her pantomime in the role of the dual figure is certain to be accepted as quite the best work she has contributed. It is an arduous task that she has here—a task that must have called upon a deal of energy, but if the plot fails to ring genuine in many of its sequences at least the impersonation carries the element of reality. The story might not stand close analysis in certain critical quarters because it reveals considerable hokus-pokus which has to do with hypnotism.

Becky is known as Dorothy in her wholesome personality. She is the unwilling subject of a hypnotist attached to a traveling carnival. It is when he casts his piercing eyes upon her and flashes a diamond ring before her concentrated gaze that the girl's unwholesome personality asserts itself and she becomes a veritable tigress. The spell wears off after a time (the reviewer, not being acquainted with hypnotism beyond the average layman's viewpoint, cannot say whether the scheme is correct, although the impression is that the hypnotist, himself, has to bring the patient from under his influence) and the girl becomes her better self. She promises her dying mother to make her escape and finds refuge with a family in a small village—a village which harbors a nerve specialist.

One can see which way the wind is blowing at this point. And the romance is gently introduced and weaves a fabric of charming moments, for the youth of the house falls deeply in love. She accepts an engagement ring, but the mere sight of it cause her to become Becky. Her benefactress, being alarmed, places her in the care of the specialist. And this is the point to reintroduce the hyponotist, who has come to town, sneaked into the house, and placed the girl in his power again. There is a flash of creditable incident which concerns the attempted kidnapping of the girl and her subsequent tigrish impulses. But why did the director place a revolver in the secretary's drawer so that the heroine might use it to injure her sweetheart? Any doctor who has a nerve patient in his care would see to it that all dangerous weapons were carefully hidden. The shooting scene is really irrelevant and does not advance the story. The heroine takes the test and emerges resplendent in health, and when the trap is laid to ensnare the hypnotist, he steps into it. He has lost his power. The long arm of coincidence intrudes when the heroine is revealed as the specialist's kidnapped child, the hypnotist having stolen her in her childhood days. However, there is enough dramatic substance to the picture to hold the attention.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dorothy Stone (Becky) ..... Constance Binney
John Arnold ..... Glenn Hunter
Dr. Emerson ..... Frank McCormick
Professor Balzamo ..... Montagu Love
Mrs. Emerson ..... Margaret Sedden
Mrs. Arnold ..... Jane Jennings

By David Belasco.
Scenario by J. Clarkson Miller.
Directed by Chester M. Franklin.

PRESS NOTICE—STORY

David Belasco's celebrated play, "The Case of Becky," has reached the screen and comes to the ———— theatre next ———— as a vehicle for the talented and pretty Realart star, Constance Binney. This actress easily assumes the mantle worn by Frances Starr upon the speaking stage and gives a performance marked for its poise and persuasion, and her emotional moments are really praiseworthy. The story revolves around a girl of dual personality. As Dorothy she possesses a lovable, wholesome nature, but since she is the unwilling patient of a hypnotist, he uses his evil influences to transform her into a human tigress—whose nature is to hate and destroy.

The girl makes her escape and finds refuge with a family in the country, but she has lapses when her evil nature asserts itself. It is then that she is placed in the care of a nerve specialist who will experiment to discover which nature is truly dominant. The picture is punctuated with startling dramatic surprises and carries a romance of tender appeal. And the cast is entirely capable.

PROGRAM READER

Did you ever know anyone who possessed a dual personality—whose nature carried two souls—one of which asserted itself in evil thoughts and deeds, the other a soul which found expression through human and wholesome impulses? Probably you have not. But this is not to say that David Belasco's play, "The Case of Becky," which has reached the screen does not spell good entertainment. When you coome to the ———— theatre next ———— you will be entertained with a startling line of drama and Constance Binney is the star. Really this clever little actress demonstrates that she is unusually gifted in histrionic talent. The play will interest you and intrigue you. Come early.

SUGGESTIONS

The names of David Belasco and Constance Binney should be exploited here. You can tell that Belasco wrote the play which had a wide success upon the stage, and that it has come to the screen with all its dramatic strength and characterization. Tell that it gives to the star her biggest acting opportunities and that she avails herself of them. You might use a line of argument concerning hypnotism and get your audience in a discussion as to the efficacy of hypnotism. Prevail upon your crowd to come and see a play out of the ordinary and play up the star and the author. Bill it as a dramatic, surprising, startling exposition of a dual personality. Make mention that we all possess good and evil natures, although the unwholesome personalities are mostly negative.

CATCH LINES

See Constance Binney in her dramatic triumph. See the clever Realart star in "The Case of Becky."

"LADYFINGERS"
(Metro)

Be Sure to Find a Place for This One

THIS picture is quite certain to appeal to the spectator because of its original character studies and the fact that its various sequences spell a line of action that is sure-fire because of its human interest. Bert Lytell has another of his "Jimmy Valentine" parts here and the nature of the plot is similar to the reformed crook stories which have brought him into the limelight so successfully. However, the star must share honors with Edythe Chapman, who in her portrayal of a wealthy, shrewd, but highly eccentric old lady, gives such a dominating performance that really the star is more or less in the background. This old lady, sharp of tongue and independent of will, is eager to locate a lost heir.

The boy had been reared by a gentleman crook, and as the picture develops its opening scene, the action discloses a detective harassing him at every opportunity. The young man is unusually gifted in opening safes, but the police apparently have nothing on him. It is not clearly established how he is able to get on speaking terms with his aunt, but this minor slip will go by unnoticed—what with the wealth of incident and the bright humor flashed. The old lady stands out as a truly unique character. The title writer gives her dialogue of a most individual style and the captions are certain to be appreciated because of their quaintness. It is the purpose of the old lady to test the honesty of the youth, and her scheme is to place temptation in his reach. A wall safe and a small fortune are at his finger tips, but he hesitates. And when the moment arrives to catch him with the evidence, she frustrates the scheme of the detective and her scheming lawyer.

The story is interestingly told up to the fourth reel, when it develops an anti-climax. It is as if the director had so much material to work with that he neglected to call a halt and be satisfied with his job. The suspense is allowed to stray here, which makes the picture seem finished ahead of time. Through all the character development and the melodramatic moments the romantic note is intruding to give it a balance. The youth falls in love with the ward of his grandmother. And she swears by him when she realizes his honesty. The final shot might be dispensed with since it places the eccentric woman in a ludicrous light. It's hardly imaginable that an elderly lady would execute a slide down a steep cliff and maintain her balance at the same time. However, it is good for a laugh. Ora Carew is the feminine lead and gives a charming performance. Bayard Veiller directed the feature. It certainly is one of Lytell's best bets.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Robert Ashe (Ladyfingers)....Bert Lytell
Enid Camden....Ora Carew
Justin Haddon....Frank Elliot
Rachel Stetherill....Edythe Chapman
Lieut. Ambrose....De Witt Jennings
Robert Ashe (at age of four)....Stanley Goethals

By Jackson Gregory.
Scenario by Lenore J. Coffee.
Directed by Bayard Veiller.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

This is a picture of a crook's redemption, brought about by discovering faith in himself through the kindly influence of a quaint, eccentric figure who in reality is his grandmother. The boy has grown to maturity without knowing anything about his family tree. But the lost heir is located and given a home with the old lady. She places temptation within his reach but he refuses to encourage it. And the law is ever hounding him. However, he goes straight and the old grandmother has occasion to feel highly pleased over the turn of events.

The picture is marked for its rich characterization—and the humorous angle is well emphasized through the quaint speeches uttered by the old lady. The picture also teems with dramatic moments and its human interest is well brought forth. "Ladyfingers" will appear at the ———— theatre next ———— with Bert Lytell as the star. It is a picture certain to entertain even the most fastidious. Edythe Chapman and Ora Carew are in the cast.

PROGRAM READER

He had been reared in a school of crime. He had never known the influence of a mother. And the police were determined to get him breaking a safe. But Ladyfingers was too clever for them. One day he found good fortune by discovering himself an heir to his grandmother's wealth. Her plan was to test his honesty. How he comes through with flying colors—and how the old lady proved herself genuine in her eagerness to help him—is told in five reels of clever comedy-drama entitled "Ladyfingers" starring Bert Lytell. The Metro star has a role similar to his famous "Jimmy Valentine." It is a picture teeming with incident and humor and one cannot afford to miss it. At the ———— next ————.

SUGGESTIONS

Tell them that Bert Lytell has another "Jimmy Valentine" type of story here and since he can do the character quite a little better than his rivals of the screen—well the patrons are assured of good entertainment. Tell that the story is really unusual—that it is highly original and affords plenty of incident and humor. Bring forth that it teaches a lesson in tolerance and sympathy. Bring forth that the picture carries a plentiful supply of snappy incident. For a prologue you can put over a burglar satire—with the orchestra playing creepy music. The title is a winner, too, and could come in for some snappy advertising.

CATCH LINES

They called him Ladyfingers—because his hands were delicately shaped. Another reason was his ability to break into safes through his gifted fingers. See Bert Lytell in the humorous and human picture, "Ladyfingers."

"DAWN OF THE EAST"
(Realart)

Story of Adventure and Intrigue Is Satisfactory

IF there is one actress that has her work cut out for her of late—that actress is Alice Brady. In her recent pictures the Realart star has run the overworked gamut of emotions in portraying a variety of characters. She scored effectively as an Italian girl in "Little Italy," and now she comes forward in a picturesque part—that of a Russian countess, and scores with something to spare. The story itself is a familiar one and always obvious in its development. Yet it is saturated with so much Oriental intrigue and atmosphere and carries enough variety of scenes to hold one at attention. In fact the outstanding virtue of the picture is its artistic design—the settings being rich in color and quality.

The direction is always commendable and it is a feather in E. H. Griffith's cap that he has been able to make so much from such orthodox material. He has established his climaxes at the end of his important sequences with no incidental interludes added for the sake of footage. The picture reveals some Chinese customs which may be said to ring with reality. Particularly is this noticeable as they pertain to the marriage laws. Again the picturesque types have been vividly presented, the several characters carrying the story along in places through sheer personality. The Chinese servant will win admiration because of his sympathetic attitude toward the heroine's frail sister.

The plot, trimmed down to its skeleton, has to do with a Russian girl escaping to America and relieving herself of the obnoxious marital bonds which made her the wife of a wily Oriental. She accepts his dowry money under the idea that it will release her from the matrimonial yoke, although she is ignorant of the fact that acceptance of this money constitutes a ceremony. The revengeful Chinaman follows to America and endeavors to involve her in some diplomatic intrigue, but the blackmailing scheme is foiled when he realizes that she is a friend of China. The scenarioist has covered his tracks well and there are no real gaps in the story. There is even excuse for the journey to America because of the sister's frail health. But the Russian characterization doesn't reveal itself. She could just as well have been an English girl or a daughter of any country in Europe. If one is disappointed in the plot the atmosphere and settings offer full compensation. The fan-tan scene is truly colorful. Kenneth Harlan and Michia Itow render good assistance.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Countess Natalya....Alice Brady
Roger Strong....Kenneth Harlan
Sotan....Michie Itow
Mariya....America Chedister
Sonya....Betty Carpenter
Mrs. Strong....Harriet Ross
Wu Ting....Sam Kim
Liang....Frank Honda
Kwan....H. Takemi
Chang....Patricia Reyes

By E. Lloyd Sheldon.
Scenario by E. Lloyd Sheldon.
Directed by E. H. Griffith.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

Alice Brady, who is rapidly making a name for herself as an exceptionally gifted character actress, has in "Dawn of the East," her newest Realart picture, a story which enables her to flash further evidence of her versatility. The star appears as Countess Natalya, a Russian girl, who with her frail sister, has fled the Revolution and is stranded in China. She becomes a dancing girl in a cafe and is induced by a Chinese antique dealer to accept the betrothal money from a rival merchant and use the money to escape to America. Not understanding Chinese customs, she doesn't realize that such an act on her part is involved with the marriage ceremony.

In America she marries a diplomat, and in an attempt to extort from her the details of a secret treaty with China, she is confronted with her Oriental husband. The attempted blackmail is foiled and when the wily Chinaman appreciates that she is a friend of his country he allows her to have a divorce. The picture is well charged with atmosphere and is interestingly told and acted. "Dawn of the East" will appear at the ———— theatre next ————.

PROGRAM READER

A picture of adventure, international intrigue, romance and human interest is "Dawn of the East," Alice Brady's newest release which comes to the ———— theatre next ———— and ————. The popular and talented Realart star has shown her histrionic capabilities on a score of occasions, her recent work in "Little Italy" calling for praise of the highest order. In "Dawn of the East" Miss Brady has another picturesque role—that of a Russian countess. And the figure is as distinctive as her Italian girl in "Little Italy." So come and see this clever star in a picture calculated to interest you from beginning to end.

SUGGESTIONS

Since Alice Brady has demonstrated her talent for characterization and her ability to interpret widely varied roles, it would be a good plan to announce that she appears here as a Russian countess. She has played several types of late and her portrayal here indicates that she knows character expression. Play up the title and describe the picture as carrying a story of international intrigue and Oriental cunning. You can put over an effective prologue—a tab act with the figures correctly costumed. The Oriental atmosphere might be suggested in a color scheme. Also some Russian dancing might fill out your program in an entertaining manner.

CATCH LINES

She was followed to America by a wily Chinaman, who threatened her life. What happened? See Alice Brady in "Dawn of the East."

"THE FOOLISH AGE"
(Robertson-Cole)

Sparkling Little Comedy With Doris May as Star

IT is a sparkling little comedy which Doris May has for her first starring venture. "The Foolish Age," written by Hunt Stromberg, may be catalogued as a delightful study of that impulsive period of girlhood when it is difficult to reason things out from a safe and sane attitude. The very fact that it bears a resemblance to life makes this satire ring much more genuine than its character on the surface would indicate. The star is seen in the early scenes in the role of a charming undergraduate who, when the great moment arrives to leave the environment of her college, decides to practice what the learned doctor who delivered the baccalaureate sermon preached. His advice is to uplift the downtrodden. So she straightway takes up settlement work.

Being a little daughter of the rich, the idle life does not appeal to her. She has bigger things to do than disport about in finery and attend social functions. So she opens up an office to take care of the derelicts of humanity. It is a humorous scene which shows a motley throng of "down-and-outers" assembling at the office to apply for the position of secretary. And she takes the roughest looking one of the lot. Here is the occasion for Bull Montana to be introduced, and again this colorful type nearly walks away with the honors. The picture develops a deal of funny incident which, while of a fluffy character, nevertheless sparkles with plenty of pep and spontaneity. The heroine is quite determined to show her friends and relatives that she is able to take care of herself. They may say that she is passing through the foolish age, but their toleration of her pet theory indicates their belief in her sincerity.

There is no lapse in the sparkling action. Indeed the by-play indulged in by the impulsive heroine and the erstwhile gangster whom she rescued from the slums is sufficiently amusing to score most anywhere. Particularly funny is the scene which shows the girl giving a box party at the theatre with her crude friends violating all the standards of good etiquette. Montana is attired faultlessly, yet he imagines himself at a circus, because he is shelling peanuts and dropping the shucks on the audience below. And the reception scene is a sure gloom-chaser. There is a note of conflict which introduces the heroine's fiance attempting to embarrass the rough secretary. This dramatic touch is well developed and offers some effective incident. The heroine comes to her senses when she discovers her gunmen reverting to type. The picture is well titled, the scenario is compact and the direction and acting are entirely competent. Doris May has proved that she is capable of stardom and "The Foolish Age" is certain to start her off with flying colors.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Margy Carr.....Doris May
Homer Dean Chadwick.....Hallam Cooley
"Old Top" Carr.....Otis Harlan
Lester Hicks.....Arthur Hoyt
Flossy.....Lillian Worth
Bubbs.....Bull Montana
Cauliflower Jim.....Billy Elmer
Todd.....Spike" Robinson

By Hunt Stromberg.
Scenario by Violet Clark and William Seiter.
Directed by William Seiter.
Photographed by Bert Cann.

PRESS NOTICE—STORY

Doris May is the star of "The Foolish Age," which comes to the ———— theatre next ———— and ————. This dainty actress, who will be remembered for her fine portrayals while starring with Douglas MacLean, comes into her own here as a star on her own initiative and it must be said that the figure of Margy Carr is ideal for the expression of her wistful and charming personality. Margy has but recently graduated from college with the idea that humanity should be uplifted. Her efforts in this direction cause her all sorts of embarrassment—although many of her adventures are marked for their humorous moments.

After she has brought embarrassment to many of her relatives she suddenly decides to let well enough alone. Her place she discovers is in the home instead of the office. The picture sparkles with humor and is excellently acted by the star and her capable assistants, among whom are included the picturesque Bull Montana, Hallam Cooley and Arthur Hoyt. Hunt Stromberg wrote the story, while William Seiter directed.

PROGRAM READER

Margy had just received her diploma. She was young and impressionable and she had a mind of her own. But her folks said that she was going through the foolish age because of her desire to appear utterly unconventional. It was something of a shock to her relatives and friends when she took up work for the betterment of mankind. She had a secretary who was once a gangster. And when Margy gave a reception at her home for her uncouth friends—well, her impulse proved a profound shock. But she was only going through the foolish age. Everybody has to go through that age at some time. Come to the ———— and see the charming Doris May in "The Foolish Age." Next ———— is the date. Don't forget.

SUGGESTIONS

Here is Doris May as a star. Fans will remember her co-starring venture with Douglas MacLean. And she made a big hit in the clever farces presented to her. So tell them that this clever little actress who possesses charm and talent to an unusual degree has in "The Foolish Age" a picture calculated to establish her as a star to be reckoned with. Play it up as a sparkling human document of a humorous twist. Emphasize that all girls and boys have to go through the foolish age—where they don't quite know their own minds. Treat your copy in a light, snappy fashion. Put on an all-comedy bill. Play up Bull Montana.

CATCH LINES

Did you ever live through the foolish age? It is a fascinating period of life. Come and see the irresistible star, Doris May, in "The Foolish Age."

"HIGH HEELS"
(Universal)

Character Study Makes Fairly Pleasing Picture

THEY have given Gladys Walton a character study as her latest expression on the Universal program, and the role of the selfish, intolerant daughter of an over-indulgent father, gives her enough opportunities to flash her individual talent, even though the emotional heights are never scaled. The petite star plays the part in strictly up-to-date fashion—heedless and headstrong and unduly wrapped up in her own importance. And her portrayal rings true because of the very fact that the emotional chords are not touched. The picture is pleasing enough even though one can anticipate the action from the introductory scene to the final shot, and because it lacks the element of surprise it doesn't hold the interest.

The heroine is permitted to have her own way, the scheme being to show up her selfishness. She is pleasant enough to a young romancer, but when any of her relatives appear on the scene she develops an impulsive tantrum, most of which can be summed up in terms of neglectfulness. Her father suddenly dies and the daughter immediately sees the light of understanding. Her attitude toward her family takes on the form of kindly solicitude. However, the death of the pater causes the other members financial embarrassment and they are forced to give up their palatial home in the city and migrate to a cottage in the country—a cottage which adjoins the estate of the wicked and wealthy ogre who was really responsible for the father's fatal attack.

This is the occasion to introduce some mild incident in which a pair of tiny twins carry the burden of the plot for a while. When the youngsters become lost, the redeemed sister goes to their rescue and wins over their affections. There is an illogical touch added when the girl is forced to dance at a social fete in order to make both ends meet. The interior decorations of the cottage, coupled with the elaborate wardrobe of the heroine, gives the lie to the idea that she is poverty-stricken. Miss Walton displays a wardrobe which is both stylish and varied. The romance enters when a persistent suitor—a doctor by profession—pleads his case and is accepted when the fickle youth of the early scenes shows his true character. "High Heels" preaches an effective little lesson and ingratiates itself because it carries a deal of charm. It is a simple story told in a simple fashion and seven patrons out of ten are likely to vote it a winner. The cast does good work although William Worthington is made up badly as the wealthy enemy. A thrill is tacked onto the finish which shows the heroine rescuing the old man from a fire.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Christine Trevor.....Gladys Walton
Dr. Paul Denton.....Frederick Vogeding
Joshua Barton.....Wm. Worthington
Cortland Van Ness.....Freeman Wood
Laurie Trevor.....Geo. Hackathorn
Daffy Trevor.....Chas. Debriac
Diffy Trevor.....Raymond Debriac
Douglas Barton.....Milton Markwell
John Trevor.....Dwight Crittenden
Robt. Graves.....Robt. Dunbar
Amelia.....Ola Norman
Jennie Chubb.....Leigh Wyant
Armand.....Jean Debriac
Mike (Butler).....Hugh Saxon

By Louise B. Clancy.
Scenario by Wallace Clifton.
Directed by Lee Kohlmar.
Photographed by Earl Ellis.

PRESS NOTICE—STORY

A charming little story of a selfish society girl, who undergoes a transformation of character is "High Heels," Universal's latest picture starring the petite and popular Gladys Walton. The offering will be the feature attraction at the ———— theatre next ————. The star merely tolerates her indulgent father and neglects her three brothers, one of whom is a cripple and the others being twin youngsters. As Christine Trevor, she is determined to pursue her selfish impulses until the death of her father causes her to realize that her ideas are wrong. She develops into an understanding woman, capable of deep sympathy and kindliness.

The picture offers a charming romance which is developed in a fascinating manner and adding to the picture's interest is a climax of real dramatic strength. The girl risks her life to rescue an enemy neighbor from a burning house. In all "High Heels" will carry Miss Walton still further along the heights of popularity. It is well staged and acted, and is rich in incident.

PROGRAM READER

She wore high heels and dressed in the latest fashion, and she was the product of an over-indulgent father—a man who catered to her every whim. It is no wonder that the girl was wrapped up in her own personality. She became unduly selfish and impulsive and strived only to satisfy her craving for pleasure and stylish finery. Then it happened that sorrow entered her life and the shock of death in the family wrought a transformation in her character. She developed a charming, kindly, unselfish nature, beloved by everyone with whom she came in contact. This is the outline of "High Heels," the clever picture which comes to the ———— theatre next ———— with Gladys Walton as the star.

SUGGESTIONS

Gladys Walton is being heard from in box-office reports. So you are not gambling in presenting her at your theatre. Simply state that she has an ideal vehicle here—one that entertains as well as teaches a lesson in overcoming selfish impulses. Bring forth that the picture offers a charming romance, and that there is plenty of human detail throughout its varied scenes. Play up Miss Walton.

Enterprise Optical Manufacturing Co. Section

New Projector Announced by Enterprise Optical Mfg. Co.

Has Many Interesting Points of Merit

(The Enterprise Optical Manufacturing Company have prepared the following story at the request of the Motion Picture News Technical Department. This article describes their new "De Luxe" projector, for which they claim many points of merit.—Technical Editor.)

The announcement that a splendid new moving picture projection machine is ready for the market, is Enterprise Optical Manufacturing Company's important contribution to the progress of the industry for 1921.

While the Enterprise Optical Manufacturing Company, now the oldest maker of moving picture projecting machines, has kept pace with the requirements in a rapidly developing industry where the growth in weight of projectors has been from less than fifty pounds to more than five hundred pounds, by building new models from time to time and at other times making improvements on the various models, it now announces the appearance of its greatest achievement during its more than twenty-three years of experience in this line.

A. C. Roebuck, President and Treasurer

This new projector is not a remodeling of an older type, but is a new machine from the floor up and it is only fair to say that for beauty of design, massive appearance, rigidity, etc., it is a wonder.

Few other industries have grown so rapidly and have made greater demands upon the resources of the mechanical engineer in order to keep pace with the rapid evolution than has the art of motion picture projection. In any line of endeavor where much depends on mechanical development, many ideas are put into use that are more theoretical than practical and many things are accomplished by complicated mechanical movements where something more simple will eventually be worked out and it is therefore of the greatest importance to the user that he may have the opportunity of securing apparatus that is not only as simple as possible but that is practical from all points of view and will secure for him the highest type of projection. The new DeLuxe Motiograph claims to fill all of these requirements in a most admirable way. We have endeavored below to list the many points of merit in this new machine.

Beltless Motor Drive and Speed Control

Besides eliminating the annoyances of breaking, stretching and slipping belts and the excess friction on the shafts and bearings as a result of the belt pull, this new connection is extremely simple. The metal and fibre speed control discs, which have proven so successful in use with the Motiograph during the past few years, have been still further improved. The metal disc is attached direct to the electric motor shaft, while the shaft for the double disc is connected to the main driving wheel of the mechanism, with only one geared unit between them for speed reduction. There are no bevelled gears, and as the motor is placed by the side of mechanism, all complicated connections have been eliminated.

The adjustment for speed is in a convenient location just behind and below the mechanism and may be easily set for a slight variation in speed and has a range suitable for all reasonable requirements.

Fire Proof Enclosure of Mechanism

The new DeLuxe fire proof enclosure takes a step in advance. It is not only completely enclosed, but is also very roomy, easily accessible and is of an unusual artistic design. The film gate, hinged at the top opens from the bottom and can be quickly opened and closed.

The side door next to the operator, is provided with three glass windows of plate glass to permit observation of both loops.

The left hand side door may be quickly removed and thereby is out of the way for allowing inspection or repair. It also has a large glass panel to permit inspection.

The left hand rear door is hinged and this in combination with the left hand side door when opened, makes inspection, etc., more convenient, providing easy access to all parts on the left hand side of the mechanism and permits the easy removal of the Intermittent Movement Unit.

Extra Large Shutters

The shutter shaft being placed further from the optical center than usual, permits the use of a larger shutter, which provides for increased speed on the opening and closing movement of the shutter across the aperture plate, thus shortening the period of non-exposure, and also permits the use of the new type of large lenses.

Shutter Adjustment

By a very simple arrangement, the new DeLuxe shutter is provided with an adjusting thumb nut located on the top of the left hand side of the mechanism, which makes it possible to set the shutter to a close degree while in motion. This form of adjustment is highly efficient and very rigid.

Improved Film Gate and Tension

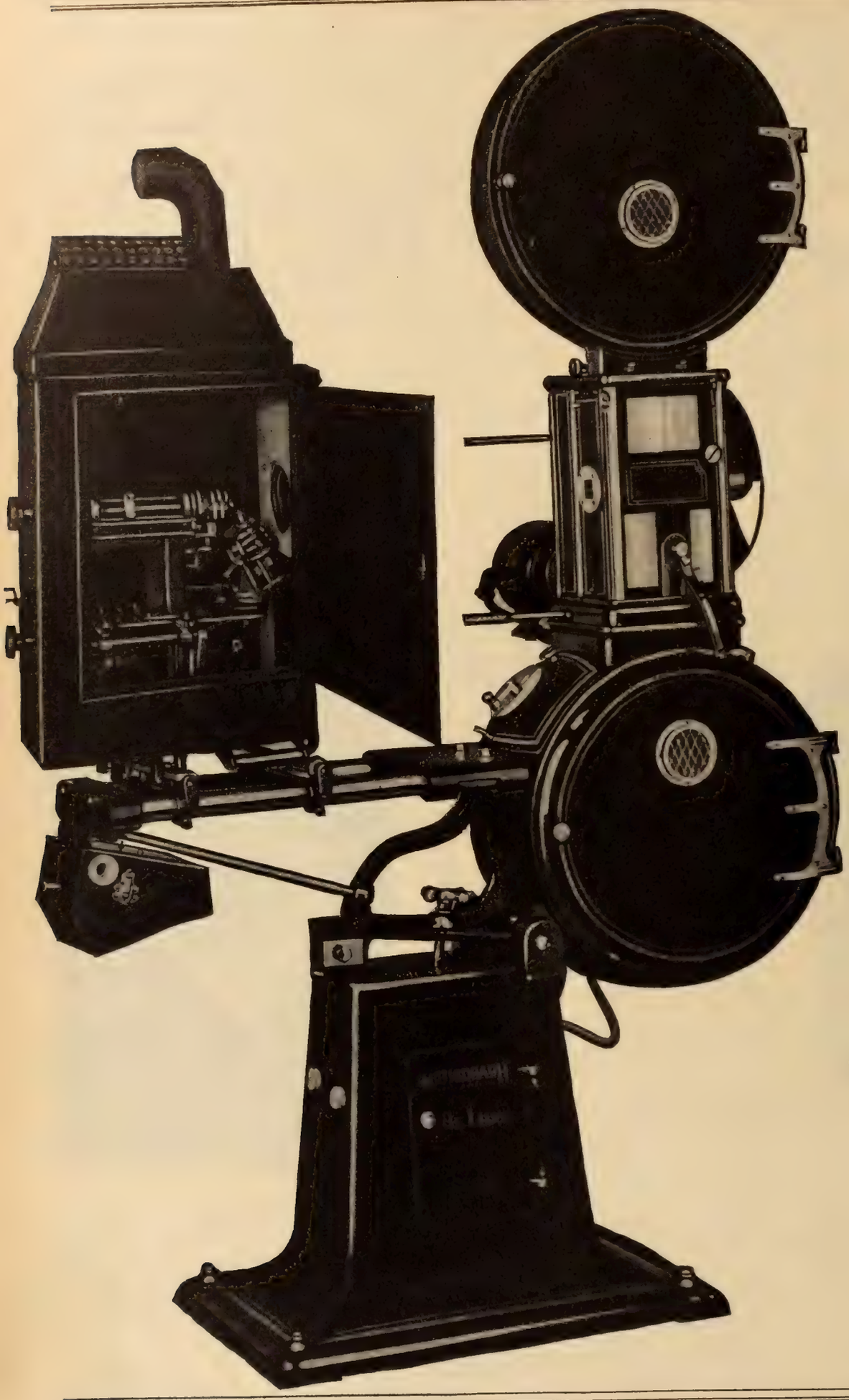
Besides being pivoted at the top and opening from the bottom outward, the new DeLuxe film gate provides for swinging both of the film tension shoes the same distance away from the aperture plate, which prevents moving the film from one side or the other when closing the gate and also prevents uneven tension of one shoe as compared with the other. The tension shoes are made of bar stock, are very substantial, wear for a long time and are easy to replace.

O. F. Spahr, Vice-President and Manager

High Intensity Arc Lamp

The High Intesity Arc Lamp furnished with the new DeLuxe is the latest in arc lamps. By putting the positive carbon (a) in line with the optical axis of the lenses and the negative carbon at a little less than the usual angle from

(*Continued on page* 2190h)



INTRODUCING THE NEW MOTIOGRAPH DeLuxe

THE PROJECTOR PREDOMINANT

Twenty-three years of manufacturing experience in this line has paved the way to unusual success in the development of our latest achievement, the new *Motiograph De Luxe Projector*, built to meet the exacting requirements of the *De Luxe Theatre*.

Beltless motor connection, complete fireproof enclosure, steel gears, hardened steel shafts and intermittent, hardened and phosphor bronze bushings, convenience in threading, extremely quiet in operation, and durability unapproached, are the dominant features of this QUALITY PROJECTOR.

WRITE FOR LITERATURE

ENTERPRISE OPTICAL

WATCH OUR ADS FOR OTHER PROMINENT USERS!

Spontaneous Orders

for the new *De Luxe Projectors* are coming from Coast to Coast. It's new, it's different, and *the pictures are wonderful.* The most prominent theatres, as below, are using them. If not already convinced, *write them.*

MFG. CO.

564-572 W. RANDOLPH ST.
CHICAGO ILL

Pioneer Projector Manufacturers and Their Personnel

Some of the Officials in the Enterprise Company

It is frequently said that the progress and policies of a business institution is but the reflection of the personnel that is responsible for its existence.

The Enterprise Optical Manufacturing Company, the pioneer in the industry and the only maker of moving picture machines that has continued active as a manufacturer during the past twenty-three years, is fortunate in having as its directing executives a number of men of broad experience in their respective lines of endeavor.

The President and Treasurer, A. C. Roebuck, has had a very unusual business career, com-

Charles Hahn, Sales Representative

bining as it does a broad experience in commercialism in addition to a varied experience in mechanics and mechanical engineering. While beginning his career as a mechanic in a line which required a very high degree of skill, he soon engaged in business for himself and later with Mr. Sears organized the well known mail order house of Sears Roebuck & Co., where for many years he devoted himself to commercialism exclusively. Before having disposed of his interest in the mail order business, the Enterprise Optical Manufacturing Company was established for the manufacture and sale of optical projection apparatus and supplies, such as motion picture machines, magic lanterns, etc., since which time it has become well known for the high quality and artistic finish of the goods it manufactures.

A few years ago Mr. Roebuck became president, Treasurer and Manager of the Woodstock Typewriter Company, where he was again associated with his former partner, Mr. Sears. In this new undertaking he developed a new, standard typewriter called "The Woodstock," which is known as one of the most artistic and at the same time, most simple and efficient standard typewriters on the market, and which is rapidly growing in popularity.

Recently Mr. Roebuck has turned practically all of his time and attention to the Enterprise Optical Manufacturing Company and especially to the development of a new model projector called "The DeLuxe," which represents one of his most important engineering accomplishments, which is described elsewhere in this magazine.

In addition to the DeLuxe Projector, it is understood that he is developing other important improvements in connection with Motion Picture projection machines and accessories, which are to be announced later.

With Mr. Roebuck's varied experience in both merchandising and manufacturing, it can readily be seen that as President and Engineer, he is qualified to use the best judgment in his mechanical developments, his endeavors at all times being governed by the commercial requirements rather than having simply the mechanical end of the business in view.

O. F. Spahr, who is Vice-President and Manager of the Enterprise Optical Manufacturing Company, has been connected with the concern for over ten years. During that time he has watched the sales as well as the concern grow steadily. Mr. Spahr has traveled extensively and is well and favorably known to the trade for in his travels he has endeavored to keep in close touch with not only the Enterprise Optical Manufacturing Company's dealers, but also with the purchasers of their machines. He is well acquainted with the several sections of the county and has made a close study of these sections. He explains that it is a peculiar thing that the buyers in these several sections buy very differently and in view of this, he has selected sales methods which are fitted to meet the peculiarities of these respective sections.

Mr. Spahr believes that there are two things besides care in designing which have made the company so prosperous.

First: The care and watchfulness which is exercised in the manufacturing department to see that nothing but the best of material and workmanship is used in the production of their projectors and a rigid system of inspection to see that the adopted standards are adhered to.

Second: That the company stands for "SERVICE."

Mr. Spahr is a great believer in "SERVICE." In fact, he states that when a purchaser buys one of their machines, the Enterprise Optical Manufacturing Company sees that he gets "SERVICE" regardless of the fact that its product is sold through dealers and not direct from the Enterprise Optical Manufacturing Company.

During the past ten years, Mr. Spahr has made every effort to impress upon each and every one in the sales department the meaning of the word "SERVICE" and each of the department heads is so thoroughly convinced that service is the predominating feature that he has the most harmonious co-operation and each one is working to see that every user of the Motiograph Machine gets "SERVICE." With this strong and efficient force supplementing the excellent qualities of the machine, Mr. Spahr believes, that even with facilities, their greatest trouble will be to supply the demand.

H. A. Larsen, who has been connected with the Enterprise Optical Manufacturing Company for more than fifteen years is the Superintendent of Construction, having worked his way up successively from workman to foreman of departments, assistant superintendent, and superintendent.

Mr. Larsen, in addition to having developed a high degree of efficiency throughout the factory is very popular with all of his employees, believing as he does that one of the most important roads to efficiency is to have the hearty co-operation of all who have anything to do with the production work, with the result that the cost of production is kept as low as possible,

Ira D. Jackson, Traveling Sales Representative

consistent with the standards of material and workmanship, and in this line, Mr. Larsen has shown himself fully equal to requirements.

Through the co-operative methods employed, every one connected with projection, feels a personal interest in the finished product and with this object in view, each and every detail connected with the production work is given the attention that is not only essential but indispensable to the production of a machine, the requirements of which are so exacting.

Exhibitors:

Projectionists:

"How a model projection room is operated." This story will appear in next week's NEWS. An interview with the projection chief of a large Southern house. Read it and send in your opinions.

A few of the men who are instrumental in maintaining the precise workmanship of the new MOTIOGRAPH DE LUXE MOTION PICTURE PROJECTOR

H. JOHNSON
Foreman Sheet Metal Dept.

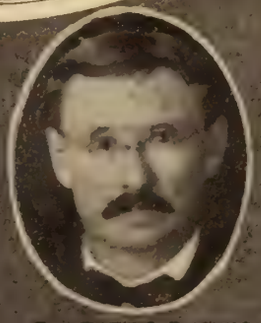
E. J. WEINKE
General Foreman

M. MORETH
Foreman, Lathe & Cutting Dept.

J. NEJEDLY
Foreman, Assembling Dept.

R. THEIN
Foreman, Assembling Dept.

H. KOHL
Foreman, Screw Machine Dept.



J. SCHABES
Foreman Tool Dept,

J. ANDERSON
Foreman, Drill Press Dept.

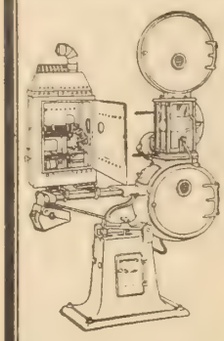
C. BLOCK
Chief Inspector

C. CLADE
Foreman Repair Dept.

J. WORKMAN
Foreman Milling Machine & Grinding Dept.

H. BLICKHAHN
Foreman, Electrical Dept.

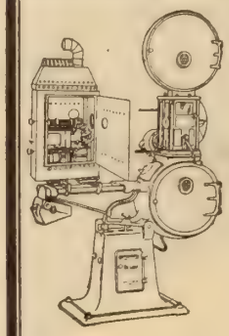
H. FISCHER
Foreman, Nickelplating Dept.



Completely enclosed fireproof mechanism

Amusement Supply Company

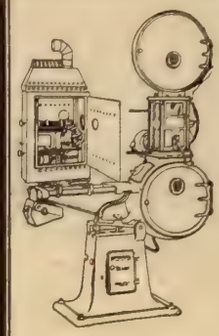
740 S. Wabash Avenue
Chicago, Illinois



Extra large shutter. (Very important)

Exhibitors Supply Company of Michigan

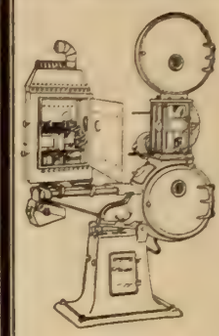
149 E. Elizabeth Street
Detroit, Michigan



Shutter adjustment while in motion

Exhibitors Supply Company

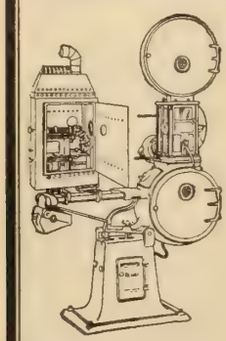
Charlotte
North Carolina



Film tension on intermittent sprocket

General Supply Company

300 Dauphine Street
New Orleans, La.

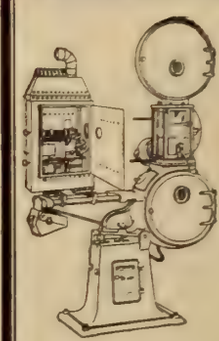


Lever to raise fire shutter to enable operator to make perfect frame in threading

E. H. Kemp

833 Market Street
San Francisco, California

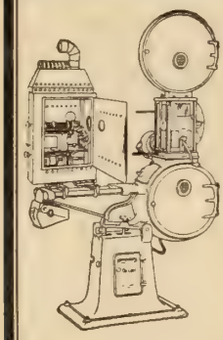
DEALERS HANDLING NEW MOTIOGRAPH DE LUXE



Improved and convenient film gate

Monarch Theatre Supply Company

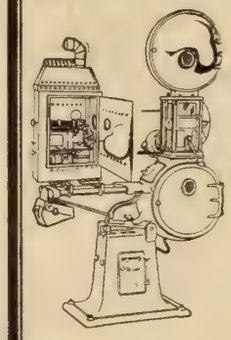
420 Market Street
St. Louis, Missouri



Pilot light in mechanism

Monarch Theatre Supply Company

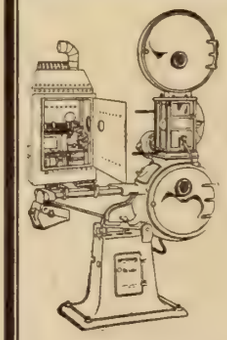
228 Union Street
Memphis, Tennessee



Intermittent movement easily removed

Moving Picture Equipment Company

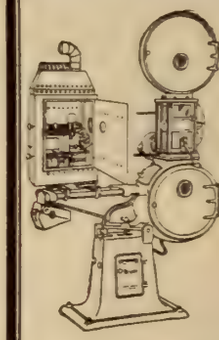
1136 Tusc. St. W.
Canton, Ohio



Extra large lamphouse

Ohio Theatre & Electrical Supply Company

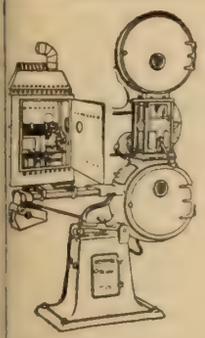
Chamber of Commerce Building
Toledo, Ohio



Improved condenser mount

Oliver Moving Picture Supply Company

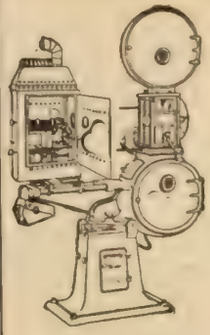
Film Building
Cleveland, Ohio



Stereopticon lens focusing device

Queen Feature Service

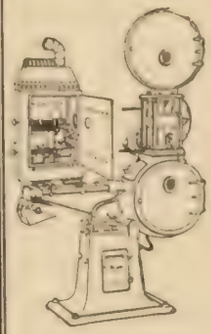
30 Potter Building
Birmingham, Alabama



3000-ft. reel capacity in upper and lower magazines

Rialto Theatre Supply Company

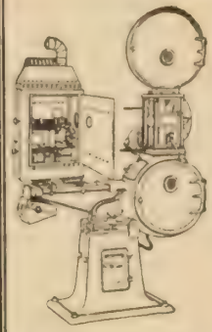
731 Hennepin Avenue
Minneapolis, Minnesota



Massive and rigid construction

Rialto Theatre Supply Company

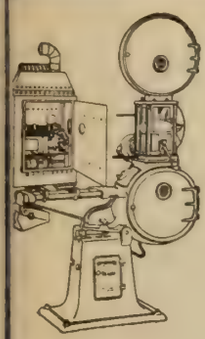
249 Franklin Avenue
Buffalo, N. Y.



Simplicity, free from crowded parts

Service Film & Supply Company

393 Oak Street
Portland, Oregon

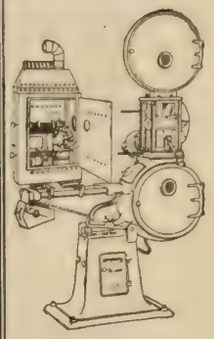


No die castings

Southern Film & Supply Company

Pine Bluff
Arkansas

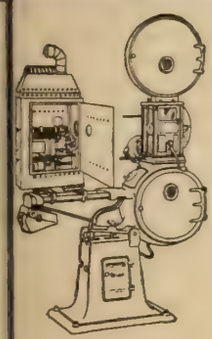
WE INVITE INSPECTION OF THE PROJECTOR PREDOMINANT



Direct connection between cam and balance wheel. (Very important)

C. M. Stebbins Picture Supply Company

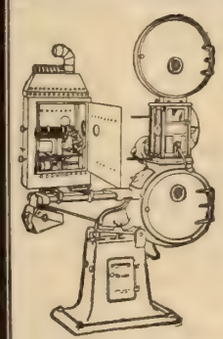
1028 Main Street
Kansas City, Missouri



No gears between cam and balance wheel

Tampa Photo & Art Supply Company

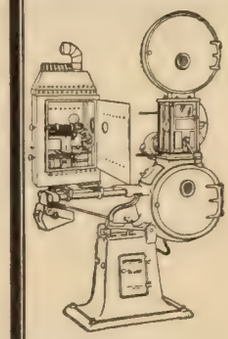
314 Twigg Street
Tampa, Florida



Bushings made of bearing bronze and tempered steel

R. D. Thrash

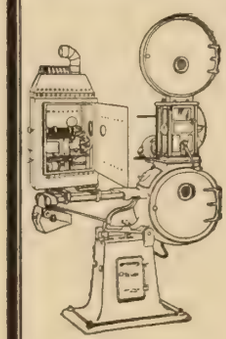
1921 Main Street
Dallas, Texas



Framing lever convenient for operator from both sides of machine

U. S. Theatre Supply Company

24th and Harney Streets
Omaha, Nebraska



Motiograph G-E high intensity arc lamp

Wisconsin Theatre Supply Company

174 Second Street
Milwaukee, Wisconsin

Pioneer Projector Manufacturers

(*Continued from page* 2190a)

the optical axis, and by the use of a positive carbon, having a large core saturated with special light emitting salts, a more intense illumination is secured than with the former type of lamp and carbons (b) The feed is practically automatic, having a continuous mechanical feed that is free from the complications and annoyances found in connection with electrical automatic feeds.

Large Lamphouse

For the purpose of providing for two types of lamps, as well as for better ventilation and the elimination of heat, the lamphouse has been considerably enlarged. This feature is a great convenience in changing carbons, and will be much appreciated by the operator.

H. A. Larsen, Superintendent

Pilot Lights

(a) For convenience in threading the mechanism for framing the picture, for examination, etc., on the operator's side, a pilot light has been placed in the right hand side of the mechanism. An automatic switch turns on the light as soon as the right hand door is opened and extinguishes it when it is closed. The light is operated by a small 3-cell battery located in a neat casing on the rear side of the top magazine.

(b) A pilot light is also proved for the lamphouse. This the operator will find a great convenience in the exchange of carbons, making adjustments or repairs to the lamp, etc.

Large Magazines

The 3,000-ft. magazines which have proven so popular and are furnished only with the DeLuxe Motiograph, have been still further enlarged in width so as to provide greater clearance when using reels that have become warped so they wobble.

Motor Throwout

A throwout lever disengages the double friction disc speed control spindle from the mechanism, and eliminates all excess burden, in case at any time, it is desired to operate by hand.

Strength

The new DeLuxe machine is massive and rigid in design and construction throughout, including the stand, lamphouse and mechanism. Besides contributing to durability, this factor is of vital importance in the projection of steady pictures, as it prevents vibration.

Simplicity

The new DeLuxe mechanism is a model of simplicity and freedom from complicated or crowded parts. Simplicity is said to be the "highest type of invention work" and in this direction the new DeLuxe machine is not approached by any other.

Material and Workmanship

In this line, the DeLuxe is in a class by itself. Nearly all parts, except shafts and bushings are made of a fine quality of steel and iron, the bushings for the slower running parts being made of the best quality of bronze, while the faster moving shafts and bushings are made of steel, hardened and ground. There are no die castings (soft metal castings or lead molded in dies) used in the DeLuxe machine. Neither, are there any brass gears used. The gears have broad faces, which permits the teeth being cut at a lesser angle, thus avoiding excess enthrust.

Eye Shield

To protect the eyes from the glare of the "spots" on the film gate a double eye shield with colored glass on both sides has been provided to enable the spot to be examined without discomfort from either side of the machine.

Arc Reflector

A special convenience to the operator is found in the arc reflector in each of the doors on the two sides of the lamphouse.

Cam and Balance Wheel

(a) The direct connection between the cam and balance wheel, both being mounted on the same shaft, is of vital importance in connection with steady projection and especially when a machine has been in use for some time.

(b) There is no loose connection or lost motion of any kind between the cam shaft and the driving mechanism.

Removable Intermittent Movement Box

By the loosening of three screws, the oil-tight, compact, Intermittent Movement Box, carrying the balance wheel and intermittent sprocket, may be quickly removed for inspection, adjustment, exchange, etc.

Shutter

The shutter drive spindle is connected to the mechanism gearing by the sliding disc type of universal movement which has proven so substantial and practical during many years of service.

Fire Shutter and Governor

The fire shutter on the New DeLuxe Mechanism is connected with the governor in such a way that it is operating connection both when the film gate is open and closed. The governor is of compact, rigid and most durable construction, being made of steel and iron and has no delicate parts. It is also easily accessible.

Sprocket Idler Adjustment

This important adjustment in the new DeLuxe mechanism constitutes a new development in this line. Besides being highly efficient, and sensitive to slight adjustments, it is compact, strong and convenient, the adjustment being easily accomplished with a screw driver.

Ball Bearings

The take-up spindle is provided with specially designed ball bearings, which makes it practical to carry three thousand feet of film and eliminate all unnecessary drag on the mechanism. It also contributes to the sensitiveness of the take-up, making it more efficient with less power.

Have Modern Fireproof Factory

The Enterprise Optical Manufacturing Company is located at 564 W. Randolph street, Chicago, Ill., in a modern, reinforced, concrete, fireproof building, 100 feet square. When the company first leased space in this building, more than eleven years ago, they had very large fireproof vaults constructed on each floor. One of these vaults is used for the storing of special tools, dies, jigs, patterns, records, and all small parts finished and in process, while the storage of finished goods, lenses, the larger finished assemblies, etc., occupy the remainder of the fireproof storage space on another floor. This precaution operates for a safeguard, not alone to the company, but to the user as well, who need not be deprived of repair parts or accessories in case of fire.

Owing to the unusual degree of accuracy required in modern optical projection work together with the high degree of durability required in order to withstand at times the double normal speed that prevails in many theatres, the requirements in the way of equipment to produce this high standard of efficiency has been very much out of the ordinary. While at one time the use of soft steel and brass was considered sufficient to fill the requirements for even those parts which are subjected to the most wear, and a large percentage of the other

Earl J. Ferney, Traveling Sales Representative

parts of the projector was made of what is known as "die cast" parts, consisting largely of lead with certain portions of hardening material included, but depending mostly on the chilled surface for the hardening, the present day requirements will not permit of the use of such materials. In the construction of the Motiograph Projector, there is very little material other than iron and steel, the steel being hardened, tempered, ground and polished so as to secure at the same time the highest degree of accuracy and durability. The use of "die cast" parts is considered unfit for a machine of the De Luxe quality and therefore none have been used.

While the greatest care is necessary in the selection of materials, the selection of workmen to properly work those materials is a matter of no less importance, and that the workmen may produce results of the highest character, machinery and tools of the best quality obtainable are indispensable. Therefore every effort has been made by the company to fully meet these requirements by securing the best, obtainable, and this is why you so frequently hear it said that the material and workmanship in the Motiograph stands without a rival or an approach.

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CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Inventor Presents New Automatic "Non-Rewind" Device

Watchmaker Shows Projector Manufacturers a New Improvement

An invention that gives promise of development into a worth while improvement for projection machines, has recently ben patented by Harry M. Stephenson of Denver, Colorado. This is a device which, added to the present day projector, does away with the second winding of the film.

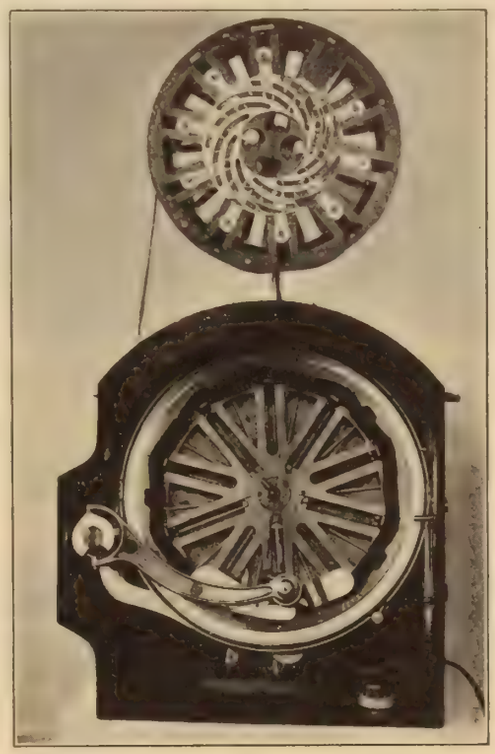
Mr. Stephenson has brought a model of his machine to New York, a photograph of which accompanies this article. An expert watchmaker for years, Mr. Stephenson was attracted to experimenting with an automatic rewind by witnessing the operation of a projector some two years ago. He decided that there is a great deal of room for improvement in this direction.

He spent two years of his time and nearly ten thousand dollars before he applied for his patents. He succeded in obtaining basic patents which protect him exceedingly well and that his rewind is of different principle than any other brought out heretofore.

A number of prominent motion picture men witnessed demonstrations of the new device and were very free in their praise of its effectiveness in doing the job for which it was designed. The technical editor of MOTION PICTURE NEWS in company with the technical engineer of one of the large projector manufacturers witnessed such a demonstration. The construction and workmanship of the model is excellent. In operation it did exactly what the inventor claimed.

In explaining his invention Mr. Stephenson states: "My invention takes the place of the lower magazine of a motion picture projector, adding a feature which does away with the second winding of the film. This, however, does not do away with the present construction of moving picture machines, but embodies the combination of a reversing reel and means for holding standard reels also.

"The motion picture machine is not shown, as this is the demonstrating model. A commercial construction is now being made which will embody the lower part of a projection machine.



This is a model of the Stephenson Automatic "Non-Rewind" device. The projector head would come between the reels.

"The basic principle of the invention, is a rotary contracting drum, which winds the film from the outside and finished in the center by means of ten fingers which travel with the drum and hold the film outward.

"As the film builds up, the fingers yield inwardly and at the point where the film enters, these fingers are lifted and lowered again by positive cam action, without a spring.

"This 'non-rewind' device remedies a condition that is impossible to overcome in the present motion picture machine, namely: the creeping that takes place in the lower magazine during the time the picture is being shown on the screen. Not only is this slipping overcome, but the slipping that takes place during the rewinding of the film.

"With my new device the film is taken from the motion picture machine and inserted about two inches into the reversing reel. No fastening whatever is required, as the fingers hold the film down. Herein lies the condition which keeps the film from creeping. The film is not wound in a round form but is wound from point to point inside the fingers, thus winding the film in the form of decagon.

"The film runs over an automatic governor, which keeps the film at a very light tension, from start to finish of winding.

"When the film breaks in the motion picture machine, the re-threading is much simpler and easier than re-threading the standard reel; this requiring the simple operation of inserting the end of the film and continuing.

"Each machine is equipped with special expanding core reels. One-half of a reel is placed in the machine before winding and when ready to remove the other half is snapped on and the film is then pulled out ready for immediate showing.

"The machine not only saves the tedious task and damage done to film in rewinding, but has two outstanding features, namely: the elimination of the film creeping in the lower magazine of the motion picture machine and the case of operation, such as re-threading in case of a break in the motion picture machine."

The final test as to the practical value of the "non-rewind" will be the building of half a dozen projectors equipped with it. The verdict of the projectionists after using this machine a few weeks will tell the story. So far the model gives promise of success to such a venture but it will be necessary to conduct such an experimental test to get approval for its practical operation.

Mr. Stephenson, it is said, is now arranging to build half a dozen machines equipped with his Stephenson Non-Rewind. The results of these practical tests will be interesting, for their success may mean a great deal to the future design of motion picture projectors.

Interior, showing balcony, part of orchestra and stage, Loew's State theatre, New York. Photo by Camera Craft, New York

Latest of Loew's Houses a Triumph in Theatre Construction

Million Dollar State Theatre, New York, a Huge Amusement Centre

Hailed as a triumph in modern theatre construction, the last of the Loew theatres, the State, was recently opened to the public, giving New York another mammoth amusement center and at the same time creating a new leadership for the Loew string through the country. The State, located at Broadway and Forty-fifth street, is indeed a landmark in theatre construction, combining business with beauty and comfort.

The great theatre and office building was erected at a cost of one million dollars. The entire plant, including the Loew Building and Annex, and the theatre, covers an area of 31,500 square feet. The sixteen-story office building is constructed of granite marble with terrazzo floors. All the doors are of hollow steel.

Approaching the theatre one sees the largest vertical theatrical sign in New York City, bearing the name of "Loew's State" and rearing seventy-seven feet above the seventh floor. The power necessary to operate this sign is equal to that required to illuminate the entire theatre.

Passing through the outer vestibule and lobby, which is decorated in imported Sienna marble wainscoting and ornamental cast iron grills, the visitor is impressed with the magnificent foyer. While the orchestra is reached on the street level, two grand marble staircases on each side of the foyer lead to the mezzanine and balcony. Three huge chandeliers are hung in the foyer, one of which boasts genuine gold plating and is set with heavy crystals.

Three walls of the foyer are covered with a mural painting entitled "The Strolling Players," characterizing the various stages and progress of the silent drama. In the foyer, as well as the auditorium, are richly coffered ceilings. The marble floors of the foyer give way in the auditorium to carpeting of taupe, black and burgundy. At frequent intervals Oriental rugs have been placed.

The orchestra and balcony floors have burgundy velour seats, while the loge and box chairs are upholstered in black and gold velvet.

Excellent ventilation is assured through the installation of what is known as the mushroom and aisle hood system. Large blower fans feed fresh air to the auditorium through the aisle hoods, while huge exhaust fans at the ceiling line draw the used air out and always give a spirited circulation, the air being changed in the theatre more than twelve times an hour. A large wellhole off the mezzanine promenade, skirted with Sienna marble rails and balustrades, augments the ventilating plans.

Black, gold and burgundy constitute the color scheme throughout the theatre and give a dignified expression to the handsome draperies. A three-way lighting system of red, blue and white enhances the gold and burgundy of the draperies, which is heightened by the jet black background.

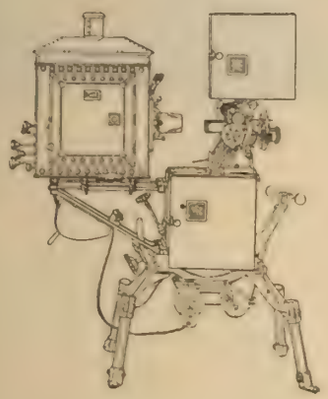
The furnishings, as well as the "inhabitants," of the various rest rooms on the mezzanine promenade, will undoubtedly attract attention. The "inhabitants" of the foyer include a live parrot, a monkey, several live canaries, and as many canaries in porcelain. The latter are housed in gold cages, while the parrot and monkey are expected to have the freedom of the theatre.

Both architect and owners, anxious to secure the best auditorium and stage lighting, engaged Max J. Levy to lay out this important part of the building equipment, and the work was in the hands of the Edwards Electrical Construction Company.

Most of the effects in the auditorium are from concealed sources of light and art glass

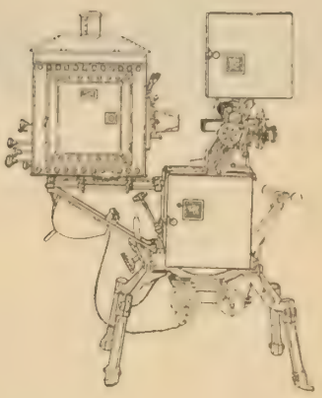
(*Continued on page* 2194)

One of America's Newest and Finest Motion Picture Houses



The 4000 Seat BOULEVARD

BALTIMORE



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Mezzanine rest and promenade, Loew's State theatre, New York

Men's room, mezzanine floor, Loew's State theatre, New York

Loew's House a Theatre Triumph

(*Continued from page 2192*)

panels, the particular feature being the coffers in the main ceiling. The lighting in the dome and panels give an effective and pleasing glow to the entire house. A fountain playing in the lobby, with its ever-changing colors, is a new feature. Not only do the lights change in color, but a special mechanism blends the colors as an artist does his paints.

On the stage the magnitude of the electrical equipment is apparent. The switchboard and dimmers are huge, necessitating a special gallery. It will be necessary to have four men in constant attendance on the switchboard, containing more than 125 switches. The theatre is equipped with electrical safety devices, there being three distinct sources of electrical supply. The amount of power used in the office building and theatre consumes about 2,000 h.p. for service required

A sunken electrical display fountain in the main foyer is one of the features. It was necessary to use the same fixtures for the installation of this fountain as used in submarines, as all lights are submerged.

Louis XV. furniture adorns the orchestra rest room, of antique gold, upholstered in black and gold silk. The walls have been treated also in black and gold silk, while a large Aubusson rug covers the floor. Delicate green silk covers the walls of a second ladies' rest room, while the furniture is of the Louis XVI. period, upholstered in green and ivory brocade. The smoking room has ivory Francis I. period furniture, and a huge stone mantel.

Weighing more than 2,000 pounds and heavily incrusted with crystals, the oval dome in the main ceiling is a thing of beauty. It represents a sunburst, and the crystals are surrounded by bands of coffers with rosettes which hang down and form indirect lighting fixtures. The lighting system also comes in for recognition through the unusual illumination of the orchestra pit. A boomerang system has been employed which throws the rays of nine spot lamps from the sounding board in the ceiling on the musicians. There is a second smoking room, fashioned after the old tap rooms. A new type of fan resembling an aeroplane is an attraction in this quarter.

The projection room of the State theatre is probably the largest one in New York City, if not in the United States. It is thirty-five feet in length, thirteen feet wide and twelve feet high. There is also a lavatory and wash room.

The equipment of the projection room consists of three special type "S" motor driven simplex projectors equipped with double speed control handles, double motor snap switches, 3,000 foot magazines, film measuring devices, asbestos heat shields, extra long shutter shafts, Robin speed indicators, etc. Multiple rheostats with a capacity of one hundred and fifty amperes are located in a separate room and are under the projectionists' immediate control through remote control panels located on the front wall of the projection room, opposite each projector.

A Simplex stereopticon and a Simplex spotlight are also a part of the equipment. These, as well as the Simplex projectors having been finished in battleship grey and heavily nickeled make an attractive appearance.

The arrangement of the projection room and equipment was in the hands of J. E. Robin, projection engineer of the Cinema Equipment Center, and Michael J. Campbell, chief projectionist of the Loew theatre. The other projectionists in the State are Thomas D. Burhans, head projectionist; Thomas De Rosa and Joseph Goldhanner.

Vista Theatre Proving a Success

The Bush theatres of San Diego, Calif., are having good success with the most recent addition to their string of houses, the Vista, at East San Diego, a fast-growing suburb. The Vista, with a seating capacity of 600, circuits the same pictures as are shown at the Silver Strand, the Bush theatre in Coronado, across the bay. An Argus mazda projection equipment is used, with a Hoffman curtain. A large electric sign bearing the name of the house surmounts the front wall.—*Wright.*

Women's rest room, mezzanine floor

Grand foyer, with solid gold chandeliers

Uniformity, latitude in exposure, long scale and fineness of grain—

EASTMAN POSITIVE FILM

Combines these qualities—all so essential to the printing of successful motion picture positives. It carries quality through to the screen.

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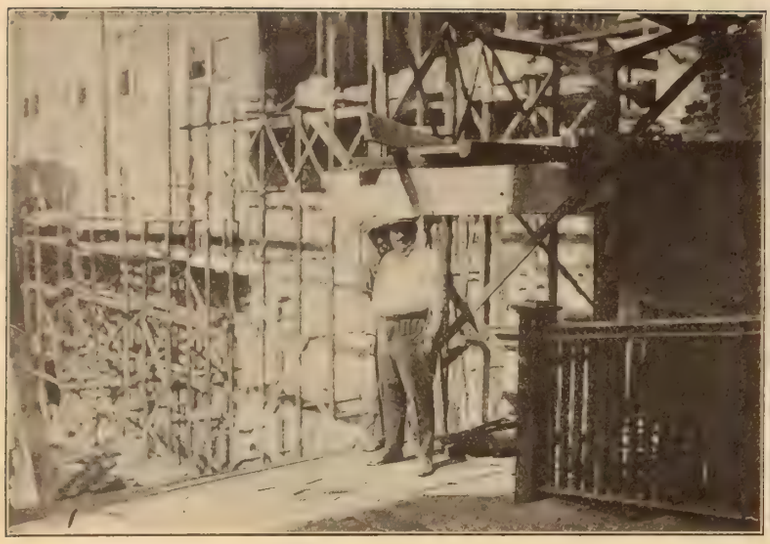
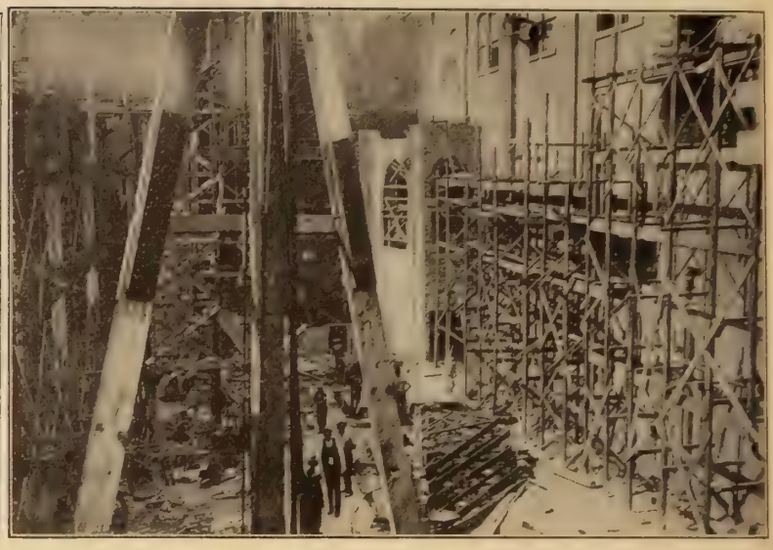


Peter Magaro standing at the side of his theatre in course of construction



The new $130,000 Regent being erected at 410-412 Market Street, Harrisburg, Pa.

Beauty Plays Important Part in New Harrisburg, Pa., Movie Theatre

Shows What Can Be Accomplished in $130,000 Building

Genuine Italian marble stairways are to lead from either side of a most attractive lobby to the mezzanine floor of the new Regent Theatre, now being constructed by Peter Magaro, the owner, at 410 and 412 Market street, Harrisburg, Pa., and everything else in the $130,000 building is to be of a corresponding degree of magnificence as shown by the plans of the architects, Lawrie & Lappley, 2nd and Locust Sts., that city. The walls and much of the steel and concrete structural work already are in place and the contractors, The Central Construction Company, of Harrisburg, are working both day and night, using electric arc lights after dark, in a race to have the beautiful motion picture palace completed before Thanksgiving Day.

The theatre, on a site 250 feet deep with a Market street frontage of 60 feet, is expected to be the most elaborate in Central Pennsylvania. It will have a seating capacity of 1,800, for while the floor space easily could be made to accommodate 2,200 chairs, it is the purpose of the owner to conserve the comfort of his patrons by avoiding crowding that would come through placing the chairs too close together. These seats have been ordered from the American Seating Company of Chicago.

In the front of the theatre extending completely across the sidewalk will be a magnificent marquee, the ceiling of which will contain 2,100 electric light globes, installed by C. W. Eisenhour, of Harrisburg.

High above this marquee, on the front of the building, will be a huge, ornate illuminated sign to announce in electric lights the headliners of each bill offered in the theatre.

The lobby will be open the full length of the marquee, and in the centre will be a Colonially designed box office, with artistic glass dome. The floor of the lobby will be of tiled mosaic and from either side will rise the beautiful Italian marble stairways leading to the mezzanine floor within. The stairs proper and the accompanying balustrades will be in Italian Breche-Pavonazzo marble, specially imported for the Regent by Alexander Pelli & Co., New York City, who have the contract for the stairways and tile work. Imported grey Napolian marble is to be used for the walls and wainscoting.

Parkway, Texas, to Open

The Parkway, the sixth and newest of the Dallas, Texas, chain of Foy neighborhood theatres, is scheduled for opening in the near future. The Parkway is housed in a new theatre building directly in front of the State Fair of Texas and seats over 800.

One of the unique arrangements is a nursery set apart in the balcony where mothers with babies in arms can see the show and their babies at the same time. One portion of the balcony is reserved for smokers. Sanitary drinking fountains are conveniently located in various parts of the theatre.

Two Powers 6-B machines with "type F." lamphouses, including their new mechanical governor speed control, lenses, snap-lite, will furnish the pictures, while a 50-50 ampere double arc electric generator set will be the chief part of the electric devices. A Minusa Gold Fibre Screen is used.

The front and lobby will be very attractive with attractive color designs, with an absence of the usual three and six-sheet posters, because the advertising will be confined mostly to cut-outs and photographs. The theatre will be strictly fireproof, modern and up to date in every paricular.—Nodgt.

Plan Fairfield House

Town Clerk Joseph I. Flint of Fairfield, Conn., is an addition to the motion picture promoters of southwestern Connecticut, having completed arrangements to give his home town, suburb of Bridgeport and summer home of many New Yorkers, a modern playhouse. Plans for the theatre are now being drawn. It will be 64 by 112 feet, of brick, hollow tile and steel construction, provision being made in the building for eight stores. The auditorium of the theatre proper will be two stories high. The entrance will be attractive, being flanked by tall columns and surmounted by a dome. The seating capacity will be about 800, including the balcony.—Agard.

Plan $350,000 House for Indianapolis

A $350,000 photoplay theatre, seating 2,000, for Indianapolis, to be located in the heart of the north side residential district, and several miles out of the business district, is planned by the Boulevard Theatre Company, just organized. Those behind the venture are W. T. Petty of New York City, who says he represents Eastern capital; John H. Bookwalter and Frank H. Krause of Indianapolis, and State Senator Don P. Strode of Kokomo. Tentative approval by the board of park commissioners for the location of the theatre on Fall Creek boulevard has been obtained. One of the features of the equipment will be a large parking space at one side of the theatre. The park commissioners raised the objection that the parking of automobiles in front of the theatre during show periods would congest the boulevard and the parking space was the answer.—Lawler.

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DA-LITE SCREENS are built to specifications, each screen is built to fit the particular house for which it is intended.
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DA-LITE SCREENS will not PEEL or CRACK.
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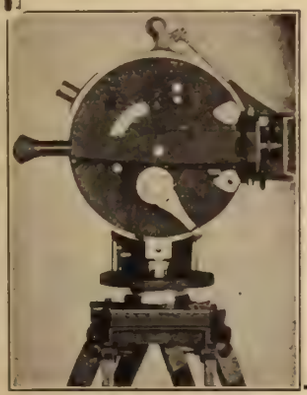

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Reason No. 14

The only camera that gives in one operation that much needed oblique or diagonal "follow." Any direction of pan and tilt is possible and extremely simple while cranking the Akeley. Write for catalogue telling of the many other exclusive features.

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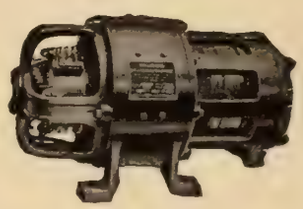
Send us today your specifications (a) line voltage (b) cycles (c) phase (d) length of throw (e) size of picture. *Ask for Bulletin 204 N.*



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Example of the great light thrown by Sun Light Arc Lamp. This view shows the reflection from a theatre front of the light from one lamp

Sun-Light Arc Lamps in Demand for Openings

"During the past two and a half years the Sun-Light Arc Lamp, Studio Model, has revolutionized illumination incident to the making of motion pictures, with the result that today it is being used and endorsed by producers, directors and camera men the world over," states C. G. Nesbitt, salesmanager of the Sun-Light Arc Corporation.

"Years ago electricity in the form of illumination was recognized as a powerful advertising medium—the electric sign at once became famous. Now the new Sun-Light Arc Lamps giving 100,000 candle power pure sun-light are available to every theatre owner for exterior illuminating and other purposes. These lamps consume but 150 amperes direct current at 90 to 145 volts, and are revolutionizing extenior building illumination and other forms of exterior lighting just as completely as they revolutionized illumination in the production of motion pictures.

"As an advertising medium this new Sun-Light Arc Lamp is without equal, because it is possible to floodlight an entire building in pure sun-light or in any color of the rainbow, either stationary or revolving, or a combination of pure sun-light with other colors. For example, one of these lamps will light up an entire theatre front so that its architecture will stand out in more bold relief than in daylight. A building so illuminated will dominate the district in which it is located.

"Exhibitors who desire exploitation of their theatres and the pictures presented by them will find unlimited possibilities in the use of these lamps, especially when coupled with their regular press copy.

"Although the new type of lamp has been on the market but a very short time, owners and managers of theatres have been quick to realize the many advantages to be derived from the use of them, and many recent users have found them to be productive of the desired results; namely, putting the house over and at the same time increasing box office receipts.

"The Sun-Light Arc Corporation has recently executed contracts for Marcus Loew in the opening of the magnificent Loew State Theatre at 46th street and Broadway, also in the opening of the Loew 83rd Street Theatre; Max Spiegel of the Strand circuit in the opening of the Sheridan Theatre in Greenwich Village; the Shuberts upon the occasion of inaugurating a vaudeville program at the Winter Garden; B. S. Moss in opening his beautiful new Franklin Theatre. The lamps were also used by Mr. Moss for exploiting the opening of the feature picture "Why Girls Leave Home" at B. S. Moss Broadway Theatre, with much success.

"These new Sun-Light Arc Lamps have therefore proven to be very practical, and in that they are being offered at attractive prices Sun-Light Arc Corporation believes it will enjoy a very large volume of business in these new fields."

Announce Program for S. M. P. E. Meet

Tentative program of the fall convention of the Society of Motion Picture Engineers, which will be held in Buffalo, N. Y., on October 31, November 1, 2 and 3, indicates that the "bigger and better" meeting will be all that has been promised. Election of officers will take place at the annual meeting, to be held at the same time as the convention.

Opening exercises will start the convention at ten o'clock on Monday morning, October 31. This will be followed by the address of H. A. Campe, president of the society, and by reading of the minutes of the last meeting. The morning program will be concluded by the election of officers.

At the afternoon session a report of the papers committee will be made, followed by the paper of Dr. W. E. Story, Jr., on "Comparison of Large and Small Condenser Systems." The paper of H. N. Ott on "Optical Glass" will be read. A trip will then be made to the factory of the Spencer Lens Company, and the theatre party will be held that evening.

On Tuesday morning the following papers will be given: "A Point Source of Light," by C. A. B. Halvorsen; "Industrial Mechanigraphs," Harry Levey; "Analysis of Motion," by Charles P. Watson, and "Taking Pitcures at 1500 Exposures Per Second," by C. Francis Jenkins. In the afternoon a trip will be made to Niagara Falls.

Reports of all the committees will be made at the Wednesday morning session. In the afternoon two papers will be read, "Effects of Studio Lights on the Eye," by L. A. Jones, and "Photometric Measurements to Determine the Lighting of a Motion Picture Studio," by Dr. W. E. Story, Jr. A banquet and entertainment will be held at 7.30 o'clock in the evening.

On the concluding day of the convention the papers will be: "Standard Reel, the Need for Impovement as Regards Film Reels," by F. H. Richardson; "Testing and Maintaining Photographic Quality of Cinematrographic Emulsions," by Dr. A. B. Hitchins, and "The High Intensity Arc Lamp," by A. D. Cameron. The afternoon of the last day will be open.

Painting Screen Helps This Exhibitor

How he solved his screen problem by using one of the late products to be placed on the market is told by J. Jacobs, proprietor of the West End theatre, at Fifty-second and New Utrecht avenue, Brooklyn, N. Y. Mr. Jacobs operates a neighborhood house, which has a capacity of eight hundred and fifty.

For some time he has not been satisfied with the old aluminum screen which he had in his house. Simplex machines are used to project to pictures at a throw of 110 ft. on A. C. current. Several weeks ago Mr. Jacobs painted his screen with Major Lite White Hightone paint, and now he declares that his problem has been solved.

"The public is the final judge," he declared. "Seats in the front and front sides were never used; the patrons did not like those in the extreme rear of the house, either. Now they get a good picture wherever they sit. The picture is more distinct and the details are brought out better. The results obtained from the paint are very satisfying."

Mexia House Gets Equipment

A. V. Wade, of the Opera House at Mexia, Texas, has purchased complete booth equipment from the Southern Equipment Company of Dallas, Texas, which included two of the latest Power's six machines and a rectifier.

A Minusa cold fibre screen was also sold to Southern Enterprises for the Strand theatre at San Antonia, Texas.—*Noble.*

Reopen Gem, Fulton, Mo.

The Gem theatre at Fulton, Mo., owned by J. R. Pratt, which has been closed for more than a month, during which time extensive improvements have been made, was reopened last week.—*True.*

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BALLAD	BALLAD
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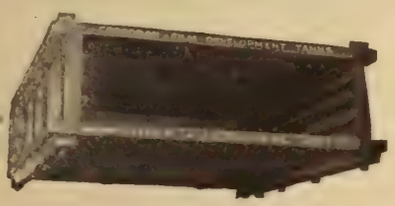

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Start Tearing Down Famous Tabor Grand Opera House, Denver, to Build Modern Theatre

Bishop-Cass Company Will Erect Colorado Theater on Old Site—To Seat 2,500

The most significant theatre move to be started in the Rocky Mountain territory since the war was launched Tuesday, September 6, in Denver, Colo., when the wrecking of the famous old Tabor Grand opera house was begun as the first step in building the new Colorado theatre, which, according to present specifications will be the largest and most imposing picture house in the West.

The Colorado, which is to be located at Sixteenth and Curtis streets, the very heart of Denver, will be built by the Denver-Colorado theatre company, a subsidiary of the Bishop-Cass theatres company, which, associated with the Goldwyn Pictures corporation, already has four theatres in the Mountain region—the America in Denver, the America in Sterling, Colo., and the Iris and America in Casper, Wyo.

The building of the Colorado is the latest phase of the expansion of the Bishop-Cass theatres company, which has been growing in importance and prestige with rapid strides since the opening of the specious America theatre in Denver, February 10, 1917.

The officers of this company are Oscar D. Cass, president; Edward A. Bishop, vice president; Alvah G. Talbot, vice president and managing directors of all theatres; E. E. Newman, treasurer; and Joseph S. Jaffa, secretary.

On September 1, the Tabor came into Bishop-Cass control under a long lease, with privilege of renewal, also adjoining property was secured so that, if it be considered desirable, a huge dramatic stage can be built in the theatre.

The Colorado has been designed by W. E. and A. A. Fisher, architects, and will be built by the C. S. Lambie construction company. It will follow Spanish renaishance style of architecture and will have a seating capacity of 2,526. A $50,000 organ will be installed.

Alvah G. Talbot, managing-director of the Bishop-Cass theatres

From the standpoints of both beauty and practicality, the Colorado will have much that is distinctive, resembling the metropolitan structures of the East and Pacific coast.

The main auditorium on the first floor will be 133 feet long and will hold 1,481 seats with perfect sight lines. Above this will be the mezzanine floor, elegantly furnished with rest rooms, offices, etc., with a large opening or pool in the center, surrounded by a promenade, opening directly over the parquet. A rich crystal chandelier will hang above this pool.

The balcony will have 1,045 seats, including beautifully made loges at the front. All the seats in the building will be of the latest style and extremely expensive.

A novel feature will be the introduction of forced ventilation through the 64-feet high proscenium arch, with capacity for changing all the air in the building every two minutes.

Flood lighting with dimmers and changeable color effects will be regulated from the operator's booth, which will be large and well ventilated and at proper distance to give the most satisfactory throw.

The site of this theatre is almost priceless in the hearts of Western people, because the old Tabor Grand, built in 1881 was the first big theatre in the West and literally "grew up" with Denver, being undoubtedly the most important edifice in Denver's history. It has housed at various times all the greatest actors, from Booth and Barrett down to those of the present day. The interior of the building done in pure cherry and beautifully carved, is famous the country over.

The theatre will have two entrances, one on Sixteenth street and the other on Curtis. Inclined planes will replace the present steps. This is not a remodeling project, but one of re-creation. Only the walls and roof of the building as it now stands will be left.

It is expected that the Colorado will be opened to the public about the first of the year. Only the best available pictures will be shown, as has been the policy in all the Bishop-Cass theatres.

Open Barnesboro, Pa., House

J. F. Smith has recently opened his new house at Barnesboro, Pa. The theatre is one hundred feet long by fifty feet wide It is well equipped, having all the latest devices. The projection room has two Simplex machines and a General Electric motor generator set. It has been erected at a cost of $80,000 and is the largest and most up-to-date playhouse in Cambria County outside of Johnstown. The stage has been constructed so that vaudeville acts may be billed.

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Erect House for Colored Patrons

A theatre will be erected at Evansville, Indiana, which will be for colored patrons only and will be owned entirely by stockholders of that race. The site chosen for the house is at the intersection of Tenth, Grant and Canal on Lincoln avenue. The backers see a need for a house for colored patrons that would not be of the shooting gallery type that they say they had been heretofore been forced to occupy. The Lincoln Theatre was erected by the Lincoln Theatre Company. The designing was done by Anderson & Company and William Garnjost.

The auditorium will seat approximately 750 with waiting space in the lobby and foyer for 200 more. The playhouse will be equipped with a ventilating system that will provide pure air every few minutes at a seventy degree temperature all the year around.

Reopen Montreal Movie

The Midway Theatre, St. Catherine Street and St. Lawrence Boulevard, Montreal, which was practically destroyed in a bad fire last spring, was re-opened for business on Saturday, September 24. One of the new features of the reconstructed house was found to be a large pipe organ. The Midway is one of the oldest and one of the most successful moving picture theatres in Montreal.—Gladish.

Change Name of Pantage

The former Pantages Theatre, Edmonton, Alberta, has blossomed out as the Metropolitan Theatre and was reopened as a moving picture theatre on September 24. E. Woolman, former manager of the Empress Theatre, Edmonton, is in charge of the Metropolitan while Edgar Williams, an outstanding local musician, has been appointed conductor of the orchestra. The policy of the house is to change programmes twice weekly.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the report from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 4, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ACTION (UNIVERSAL) HOOT GIBSON.....SEPT. 10
"Action melodrama lives up to its title."—M. P. News.

AFFAIRS OF ANATOL, THE (DE MILLE-PARAMOUNT) SPECIAL CAST.....SEPT. 24
"A Knockout—Undoubtedly De Mille's Greatest."—M. P. News.
Exhibitor Comment—"A knock-out. The biggest thing I've played in ages—but business was a little disappointing, doubtless due to bad weather." "The picture did such a good business that it was held over for a second week's run." "Continued its record run during the second week, playing to capacity houses at practically every performance. Only equaled as a box-office attraction by 'Way Down East.'" "Capacity business all week, 20,000 people at four houses on opening day. Patrons liked production." "The cast of famous stars and amusement value of story make this picture a sure fire box office success. Did big business for week." "Scores in splendid manner." "Two weeks' run to good business and pleased audiences." "This feature proved to be a record breaking box office smashing picture. It was necessary to call the police to handle the crowds, thousands being turned away. From a critical review point, the picture stood the acid test, and critics and all others seeing the picture, voted it to be the best yet."

AFTER MIDNIGHT (SELZNICK) CONWAY TEARLE.....OCT. 15
"Satisfying entertainment derived from this dual role melodrama."—M. P. News.

AFTER THE SHOW (DE MILLE-PARAMOUNT) SPECIAL CAST..OCT. 15
"Obvious story of the theatre; fairly pleasing."—M. P. News.

AFTER YOUR OWN HEART (FOX) TOM MIX.....AUG. 20
"Humor and new gags make this quite interesting."—M. P. News.
Exhibitor Comment—"Ordinary offering, but pretty fair business due to Mix fans." "Average quality; fair business."

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

AT THE END OF THE WORLD (PARAMOUNT) BETTY COMPSON.....AUG. 27
"Disappointing melodramatic romance, but may slide by."—M. P. News.
"Very fine entertainment. Splendid two weeks' business. Great story, cast and settings. 100 per cent. satisfactory." "Big returns on this fine picture." "Cooler weather and popularity of Betty Compson here were responsible for a good week's business." "Drew well on account of star. Not an unusually good offering, however." "Very good feature and on which we had fine business."

BARRICADE, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 15
"Excellent acting and theme make this interesting."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEATING THE GAME (GOLDWYN) TOM MOORE.....SEPT. 17
"Fortune hunter" idea developed into fine entertainment."—M. P. News.
Exhibitor Comment—"Tom Moore scores again in this picture. Excellent box-office attraction, and we played to good business." "Had good business on this production. Seemed to please. Fine picture."

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business." "Dorothy Dalton fans sadly disappointed with this last production of hers."

BEYOND (PARAMOUNT) ETHEL CLAYTON.....SEPT. 17
"Spiritualistic propaganda grafted to 'Enoch Arden'"—M. P. News.

BIG GAME (METRO) MAY ALLISON.....AUG. 20
"Fairly interesting picture for May Allison."—M. P. News.

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED.....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK SHEEP (CHAUDET-HURST-PINNACLE-STATE RIGHTS) NEAL HART.....SEPT. 17
"Western with Neal Hart makes good program offering."—M. P. News.

BLOT, THE (LOIS WEBER-B. F. WARREN CORP.) SPECIAL CAST.....AUG. 2
Miss Weber builds up-to-the-minute, entertaining picture."—M. P. News.
Exhibitor Comment—"Good picture with entertaining story, but business fell off a little owing to the return of the heat wave." "Well acted picture with well sustained interest throughout which pleased our audiences. Played to excellent business."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 2
"As it stands, very doubtful entertainment."—M. P. News.

BROKEN SPUR, THE (BEN WILSON-ARROW) JACK HOXIE....SEPT. 1
"Scenic values add to average western."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST.....JULY
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average." "The old double role turns up once more, and is not handled any better than usual. Picture has some good settings, and a fair plot. An average picture and box office attraction." "Why did they 'star' Doris May in this? She was merely a supporting lead, and not much of that." "Average production to average business." "This one is above the average."

BURN 'EM UP BARNES (MASTODON FILMS, INC.) JOHNNY HINES.....SEPT.
"Melodramatic farce furnishes entertainment and couple of thrills."—News.
Exhibitor Comment—"With Johnny Hines here in person, this picture cleaned up big. Hines probably was the big attraction, although his first picture is a breeze affair, with plenty of laughs." "Wonderful box office attraction. Really a great picture."

CAMILLE (NAZIMOVA-METRO) NAZIMOVA.....SEPT. 2
"Nazimova's best bet since 'Out of the Fog.'"—M. P. News.

CAPPY RICKS (PARAMOUNT) THOMAS MEIGHAN.....SEPT.
"Good audience picture with some excellent comedy sequences."—M. P. News.
Exhibitor Comment—"A nice, light picture which is capably acted. Good box offiffice attraction." "A very fine picture on which we had good business."

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape." "This one pleased my audiences, but did not draw." "Fair. Not as good business as I expected. Just cleared expenses."

CERTAIN RICH MAN, A (HAMPTON-HODKINSON) SPECIAL CAST.....OCT. 1
"Effective drama and moral in this Hampton production."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG.....JUNE 1
"Interesting picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Star put it over. Did pretty good business." "Really Clara Kimball Young's most brilliant play. Did good business." "Great story—big business."

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST.....JULY 1
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.
Exhibitor Comment—"Pleased our audiences and drew good patronage."

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY 2
"Fails to come up to expectations."—M. P. News.
Exhibitor Comment—"Very good picture and did a good business." "Very good feature, with excellent receipts." "Drew an average attendance for a week's run." "Commonplace offering, but did pretty good business because Thomas Meighan has friends." "A good picture, well liked by patrons and attracting excellent business." "Fair production with average business." "Pretty good picture. Good business considering weather and street car strike." "A very mediocre production. Failed to please even the Meighan fans." "Well written story and a very interesting insight into small town life. Good cast, excellent support. Meighan is very popular and has such a shy, unaffected manner that makes one unconscious of his acting. Picture has been well received. Business good."

Box Office Reports continued on page 2203

Exhibitors' Own Box Office Reports

CRAZY TO MARRY (PARAMOUNT) ROSCOE ARBUCKLE.....AUG. 13
"Arbuckle returns to slapstick and provides much humor."—M. P. News.
Exhibitor Comment—"One of the best Fatty has put over in five reels, but they prefer him in two reels." "Roscoe Arbuckle scored once more in this feature, which appealed to our patrons and did excellent business." "A great big hit. Very successful and did a very fine business on it."

CUP OF LIFE, THE (INCE-ASSOCIATED PRODUCERS).....SEPT. 10
"Colorful and interesting in every department."—M. P. News.

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG. 6
"Average program picture on a heart interest theme."—M. P. News.

DANGEROUS CURVE AHEAD (GOLDWYN) SPECIAL CAST.....OCT. 15
"Rupert Hughes scores again with an exceedingly clever domestic comedy drama."—M. P. News.

DAUGHTER OF THE LAW, THE (UNIVERSAL) CARMEL MYERS.AUG. 13
"A particularly good melo well worth seeing."—M. P. News.
Exhibitor Comment—"A very good picture with fair box office value." "Fine picture which brought good business."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

DISRAELI (DISTINCTIVE PRODUCTIONS-UNITED ARTISTS) GEORGE ARLISS .....SEPT. 3
"Conclusive proof that the screen is progressive."—M. P. News.
Exhibitor Comment—"Booked for three days—played to a week of excellent business. More than pleased—it delighted."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER .....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST.....AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.
Exhibitor Comment—"A catchy title, which is always a big help in attracting attention. Picture better than the average and business as good as could be reasonably expected for the season." "This picture in a tie-up with Harold Lloyd's comedy, "I Do," made last week a very good business week for our house." "Good picture, but only played to average business." "Details of production beautifully brought out in old time atmosphere. Picture has been well received." "Nothing extra—scenes of women fighting are disgraceful. Didn't draw either."

EVER SINCE EVE (FOX) SHIRLEY MASON.....AUG. 27
"Fluffy story carries little interest."—M. P. News.

EVERYTHING FOR SALE (REALART) MAY McAVOY.....OCT. 8
"Charming star in entertaining society picture."—M. P. News.

EXPERIENCE (PARAMOUNT) SPECIAL CAST.....AUG. 20
"Rich settings and fine cast will probably put this morality play over."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture. Business good." "Dull play in spite of the good cast. Did only fair business. Audience disappointed." "Took very well. Business fine."

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST .....JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTER, THE (SELZNICK) CONWAY TEARLE.....SEPT. 3
"Conway Tearle drama; conventional, but failed with suspense."—M. P. News.
Exhibitor Comment—"Average picture to average business." "Very good production which brought more than usual business."

FIGHTING BREED, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER .....AUG. 27
"Something doing every minute in this two-fisted picture."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.
Exhibitor Comment—"Only a fair picture. Business the same." "Went over fairly well with business so so."

FINE FEATHERS (METRO) SPECIAL CAST.....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business." "A good picture, but vaudeville competition kept the attendance down. Only an average week's business." "Fair, with fair receipts."

FOOTFALLS (FOX) SPECIAL CAST.....SEPT. 24
"Morbid murder mystery is harshly emphasized."—M. P. News.

FOOTLIGHTS (PARAMOUNT) ELSIE FERGUSON.....OCT. 15
"Entertaining and skillfully constructed vehicle for star."—M. P. News.
Exhibitor Comment—"We had good business on this picture. I consider it a very fine production and it pleased my patrons."

FOUR SEASONS, THE (URBAN-KINETO).....OCT. 8
"A wonder picture of Nature's great dramatic scheme."—M. P. News.

GARMENTS OF TRUTH (S-L-METRO) GARETH HUGHES.....SEPT. 10
"Entertaining farce comedy with Gareth Hughes as star."—M. P. News

GIRL'S DECISION, A (RAINBOW FILM CO.-STATE RIGHTS) SPECIAL CAST .....SEPT. 3
"A Western drama that looks a good State right bet."—M. P. News.

GIRL FROM GOD'S COUNTRY, THE (NELL SHIPMAN-F. B. WARREN CORP.) NELL SHIPMAN.....SEPT. 24
"Moviesque in plot; excellent in all other ways."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please my patrons."

GO STRAIGHT (UNIVERSAL) FRANK MAYO.....OCT. 15
"Frank Mayo appears in a fighting parson role."—M. P. News.

GOD'S CRUCIBLE (ERNEST SHIPMAN-WINNIPEG-HODKINSON) SPECIAL CAST .....SEPT. 17
"Picture would hit high spots with more even continuity."—M. P. News.

GOLDEN SNARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE .....JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.
Exhibitor Comment—"Business not as good as it should have been for people like Curwood productions here." "Book for week, played three days. Business terrible. Picture not so bad." "Fair outdoor story. Warm weather a logical time to show it. Business good."

GOLEM, THE (PARAMOUNT) SPECIAL CAST.....JULY 2
"A distinct credit to the screen."—M. P. News.
Exhibitor Comment—"Excellent business, and a genuine novelty. Good drawing card."

GOOD AND EVIL (HERZ FILM CORP.-F. B. WARREN CORP.) LUCY DORAINE .....SEPT. 24
"Attractive European star in pictorially gorgeous subject."—M. P. News.

GREAT IMPERSONATION, THE (PARAMOUNT) SPECIAL CAST..OCT. 8
Exhibitor Comment—"Went across handily."
"Highly involved story based upon German spy formula."—M. P. News.

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON.....AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.
Exhibitor Comment—"Very good picture. Pleased the patrons and comment quite favorable. Business better than the average, a portion of the credit for which should go to the merits of the picture itself and to the popularity of the star with local fans, who played well in 'The Great Moment,' as she usually does in other productions." "An ordinary picture which attracted fair business. Women liked it." "Went over fine. Receipts pleasing." "Broke house record for week. Holding over." "Above the average picture, and a good box office attraction." "High class picture which appealed to admirers of Gloria Swanson and Milton D. Sills. Did big business for week." "Fine picture which had very good business during run." "Knockout of a picture. Gloria Swanson drew well with aid of novel exploitation."

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM .....JULY 30
"Human document on mother-faith theme."—M. P. News.

HANDCUFFS OR KISSES (SELZNICK) ELAINE HAMMERSTEIN..OCT. 15
"Sob story not overdone. Is satisfactory entertainment."—M. P. News.

HEART OF THE NORTH (GEORGE DAVIS-JOE BRANDT-STATE RIGHTS) SPECIAL CAST.....SEPT. 10
"An old plot made thoroughly likable by action and acting."—M. P. News.

HEART TO LET, A (REALART) JUSTINE JOHNSTONE.....AUG. 6
"Light and sugary entertainment here."—M. P. News.

HELL DIGGERS, THE (PARAMOUNT) WALLACE REID.....SEPT. 3
"Not Reid's best, but a satisfactory offering, nevertheless."—M. P. News.
Exhibitor Comment—"Very good, played to nice house throughout week's engagement, receipts pleasing." "A picture much below the average of Reid's work. Lacks love interest essential in this star's pictures. Subject did not please." "Fair business. Picture an interesting one. Heat terrific, which hurt business of course." "Far below average of Wallace Reid productions, but attracted good business on account of star's popularity." "Good bill. Drew good business first of week, fair business last of week." "Fairly entertaining, drew usual Reid fans. Fair business." "Mediocre attraction which brought poor business."

HER STURDY OAK (REALART) WANDA HAWLEY.....AUG. 20
"Wanda Hawley picture only mildly entertaining."—M. P. News.
Exhibitor Comment—"Good little picture that got by all right." "Disappointing. Not up to standard. Business poor." "Pleasing, but Walter Hiers carries the honors."

HER WINNING WAY (REALART) MARY MILES MINTER.....OCT. 1
"Miss Minter truly entertains as a mild type of vampire."—M. P. News.

HICKVILLE TO BROADWAY (FOX) EILEEN PERCY.....SEPT. 10
"Eileen Percy's most enjoyable light comedy."—M. P. News.

HOMEKEEPING HEARTS (PLAYGOERS-PATHE) SPECIAL CAST..OCT. 8
"Fairly interesting homespun melodrama."—M. P. News.

HOME STUFF (METRO) VIOLA DANA .....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons." "Only fair picture—with business the same." "The only drawing card in this picture is the personality of the star. It is a very poor plot at best. Even the interesting details of country life did not help to put any interest into the story." "Viola Dana as a box-office attraction will soon lose out if she is starred in any more like this."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST .....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

INDISCRETION (PIONEER) FLORENCE REED.....OCT. 8
"Florence Reed has fine acting opportunities in this woman's picture."—M. P. News.

INFAMOUS MISS REVELL, THE (METRO) ALICE LAKE.....SEPT. 10
"Entertainment values are not prominent here."—M. P. News.

INVISIBLE POWER, THE (GOLDWYN) SPECIAL CAST.....OCT. 8
"Well constructed crook drama should please."—M. P. News.
Exhibitor Comment—"Excellent picture which did good business for week.' "Very good production. Had fine business on it during run."

JACK RIDER, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS .....AUG. 27
"Good incident in this lively western."—M. P. News.

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JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN..JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.
Exhibitor Comment—"Very well balanced picture. Absence of subcaptions well received, consensus being audiences appreciated trend not being broken. Receipts dandy." "No sub-titles are used, and they are not missed. Plot rather trite, but artistically developed. Drew well." "Too sombre and religious. Average business." "Originally booked for week, but was pulled off because management did not believe it would hold up for seven days. The picture is an entertaining one, however."

JUDGMENT (WORLD) STATE RIGHTS-SPECIAL CAST.....OCT. 15
"Historical drama adapted from Victor Hugo play."—M. P. News.

JUNGLE ADVENTURES (MARTIN JOHNSON-EXCEPTIONAL PICTURES CORP.) .....OCT. 1
"Certainly a novel and picturesque film entertainment."—M. P. News.

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN .....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment—"Full week, but not to a full house. Material for a great comedy, but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad." "Nothing to get excited about—but cleared expenses."

KISS, THE (UNIVERSAL) CARMEL MYERS.....JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY.....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business.' "A fair attraction with ordinary business." "Of medium grade only. Receipts fair."

LAND OF HOPE, THE (REALART) ALICE BRADY.....JULY 9
"Entertaining comedy drama built around new and appealing theme." M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "Not as good as 'Mamma's Affair.'" "Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering."

LIFE'S DARN FUNNY (METRO) VIOLA DANA.....AUG. 6
"Fairly good entertainment here."—M. P. News.
Exhibitor Comment—"Her name drew and business was good—but many expressed disappointment." "Dance draws big here, but this picture is weak in spots. Fine business." "Viola Dana maintained her popularity in the picture. Well liked." "Splendid 'light' picture. Receipts dandy."

LITTLE LORD FAUNTLEROY (MARY PICKFORD-UNITED ARTISTS) MARY PICKFORD.....OCT. 1
"Mary Pickford's ideal picture—certainly a rare treat for her legion of admirers."—M. P. News.

LITTLE MISS HAWKSHAW (FOX) EILEEN PERCY.....OCT. 15
"Cinderella pattern provides program offering for Eileen Percy."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE ITALY (REALART) ALICE BRADY.....JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.
Exhibitor Comment—"Alice Brady won many new friends in this picture, which did a good week's business." "Played on a bill with 'Message from Mars,' making combination that did very good business.'

LOVETIME (FOX) SHIRLEY MASON.....JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.
Exhibitor Comment—"Good picture but title hardly fits it."

LURING LIPS (UNIVERSAL) EDITH ROBERTS.....JULY 30
"Interesting little picture offers human touches."—M. P. News.
Exhibitor Comment—"Fairly good story, but why the title? There is no connection between the two." "The usual business on this picture which was fairly good." "An average production. Fair business."

MAID OF THE WEST (FOX) EILEEN PERCY.....JULY 30
"A weak Eileen Percy comedy."—M. P. News.
Exhibitor Comment—"A poor comedy; average business."

MAN AND WOMAN (JANS PRODUCTION, INC.) SPECIAL CAST..SEPT. 3
"Orthodox program release on 'Clothes-make-man theme.'"—M. P. News.

MAN'S HOME, A (SELZNICK) SPECIAL CAST.....OCT. 8
"Will enter the class of exceptional pictures."—M. P. News.

MAN TRACKERS (UNIVERSAL) LARKIN-HILL.....JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.
Exhibitor Comment—"Fine—fine business. Everybody liked it."

MAN WHO, THE (METRO) BERT LYTELL.....JULY 23
'Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce." "Only fair picture which did an average week's business"

MARCH HARE, THE (REALART) BEBE DANIELS.....JULY 30
"Not up to Bebe's usual high standard."—M. P. News.
Exhibitor Comment—"Nice little picture. Daniels draws well here." "Star well liked here and drew well considering hot weather and showers." "Miss Daniels is charming. Subtitles are cleverly worded."

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

PICTURE BRAND STAR RELEASED PLAN BOO

MATCH BREAKER, THE (METRO) VIOLA DANA.....SEPT.
"The right kind of light comedy entertainment."—M. P. News.

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 1
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Appeals only to the high brow. Fair business." "In conjunction with 'Little Italy,' very satisfactory."

MIDNIGHT BELL, THE (FIRST NATIONAL) CHARLES RAY....AUG. 2
"Whirlwind finish puts over Ray's latest."—M. P. News.
Exhibitor Comment—"Undoubtedly Ray's best picture, excelling even 'Scrap Iron.'" "Considered good entertainment." "Good picture, and played to good business." "Just about a fair Ray production. Receipts fair." "A mediocre picture which brought average business." "A good picture, but fell down on week run." "Charles Ray's popularity here always assures a good house. Good crowds for a week's run."

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST .....JULY 3
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER .....AUG.
"Frail and conventional and carries no sparkle."—M. P. News.
Exhibitor Comment—"Drew fairly well. Receipts average."

MOONLIGHT FOLLIES (UNIVERSAL) MARIE PREVOST.....SEPT. 2
"Fluffy little romance presents Marie Prevost as star."—M. P. News.
Exhibitor Comment—"Marie Prevost's first picture was well liked by our audience, but not much as a drawing card."

MORAL FIBRE (VITAGRAPH) CORINNE GRIFFITH.....AUG. 2
"An entertaining picture with plenty of heart interest."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 1
"Little originality in mechanical Shirley Mason picture."—M. P. News.
Exhibitor Comment—"An exceptionally good picture. One of the sweetest, finest films we ever saw."

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 1
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell." "Theme not new but well handled. Record breaking business." "Great picture to big business."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL.....AUG.
"Dull and uninteresting society drama."—M. P. News.
Exhibitor Comment—"Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much."

NIGHT HORSEMEN, THE (FOX) TOM MIX.....SEPT. 1
"Mix not at his best in this sequel to 'The Untamed.'"—M. P. News.

NO WOMAN KNOWS (JEWEL-UNIVERSAL) SPECIAL CAST....SEPT. 1
"Sure-fire entertainment in this human heart drama."—M. P. News.

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN..AUG.
"Good murder mystery picture evidently based on Elwell case."—M. P. News.
Exhibitor Comment—"Business fair. Picture just an average one." "Went over pleasingly. Receipts good in spite of criticism that Jewel Carmen showed up better as 'looney' actress than 'sane.'"

OH, MARY BE CAREFUL (PIONEER) MADGE KENNEDY.....OCT.
"Snappy titles and Madge Kennedy's demure personality are sufficient."—M. P. News.

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....JULY 1
"Undeniably Goldwyn's greatest picture."—M. P. News.
Exhibitor Comment—"Very fine production. Did only fair business, however." "Sure did go over big and gave us great business. Splendid production." "Excellent production to big business." "Positively a wonderful picture, and we stood them out for a block." "Fine feature with tremendous heart appeal. Went over big at this house." "The picture ran for three weeks, doing a record business for this time of the year." "Well worth seeing. Receipts fair."

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 1
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this one and we played to capacity business." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "Interesting theme. Star popular here and attendance was good considering hot weather." "A pleasing picture which brought satisfactory box office returns."

ONE WILD WEEK (REALART) BEBE DANIELS.....SEPT. 1
"Ingeniously constructed and genuinely entertaining farce comedy."—M. P. News.
Exhibitor Comment—"Good star in mediocre offering. Business fair." "Fairly good attraction and fairly good box office value."

OPEN SHUTTERS (UNIVERSAL) EDITH ROBERTS.....AUG. 2
"An orthodox picture of the 'preachy' type."—M. P. News.
Exhibitor Comment—"An average picture with the usual business."

OVER THE WIRE (METRO) ALICE LAKE.....JULY
"Picture starts well and loses its punch."—M. P. News.
Exhibitor Comment—"Fairly good business on this picture which is only average."

PASSING THROUGH (PARAMOUNT) DOUGLAS MACLEAN.....SEPT. 1
"Homespun story with MacLean carries enough pep and ginger."—M. P. News.
Exhibitor Comment—"The average Douglas MacLean picture—light, and with plenty of laughs. Good box office value."

PEGGY PUTS IT OVER (VITAGRAPH) ALICE CALHOUN.....OCT.
"Rural comedy-drama affords satisfactory vehicle for Alice Calhoun."—M. P. News.
Exhibitor Comment—"Star pleasing—nothing to story. A good style show to fair business."

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PICTURE BRAND STAR RELEASED PLAN BOOK

PERJURY (FOX) WILLIAM FARNUM.....AUG. 27
Excellent story material marred by over acting."—M. P. News.

PILGRIMS OF THE NIGHT (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....AUG. 20
"Highly involved mystery story is rather puzzling to the spectator."—M. P. News.

PLAY SQUARE (FOX) JOHNNIE WALKER.....SEPT. 3
"Nothing to make this more than an average program feature."—M. P. News.
Exhibitor Comment—"Stars don't pull—story weak—impossible; poor business."

PRIMAL LAW, THE (FOX) DUSTIN FARNUM.....OCT. 1
"Dustin Farnum returns to the screen with an interesting Western."—M. P. News.

PRINCESS OF NEW YORK; THE (PARAMOUNT) DAVID POWELL.....SEPT. 17
"Uninspired story offers little interest."—M. P. News.
Exhibitor Comment—"Not a drawing picture—there is not enough action to the scenes and it lacks interest."

PRIVATE SCANDAL, A (REALART) MAY McAVOY.....JUNE 25
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Excellent business throughout run. May McAvoy is quickly establishing a splendid following for herself."

QUEENIE (FOX) SHIRLEY MASON.....OCT. 8
"Shirley Mason provides atmosphere in this character study of a redeemed skinflint."—M. P. News.

RAGE OF PARIS, THE (UNIVERSAL) MISS DUPONT.....OCT. 1
"Costs much, but achieves little as entertainment."—M. P. News.

RED COURAGE (UNIVERSAL) HOOT GIBSON.....OCT. 8
"Good type of Western featuring the picturesque Hoot Gibson."—M. P. News.

"REMORSELESS LOVE" (SELZNICK) ELAINE HAMMERSTEIN...Aug. 20
"One of Elaine Hammerstein's best."—M. P. News.
Exhibitor Comment—"A good picture which did good business."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN.....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.
Exhibitor Comment—"Bryant Washburn's recent personal appearance here made him popular and, as a result, this picture did a good week's business." "Very poor. An ordinary program picture. Fine locations help some." "Washburn at his best; great feature." "Big business on this excellent production." "Poor picture—poor business. A bunch of junk and business showed it."

ROOM AND BOARD (REALART) CONSTANCE BINNEY.....SEPT. 10
"Pleasing little picture with star in suitable role."—M. P. News.

ROWDY, THE (UNIVERSAL) GLADYS WALTON.....SEPT. 17
"Gladys Walton has interesting little number here."—M. P. News.
Exhibitor Comment—"An exciting drama, well acted. Business better than it has been at any time during the heat."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.
Exhibitor Comment—"Excellent photo, but appeals mainly to religious gatherings. Receipts fairly good."

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "The picture drags too much. The prize-fight scene is realistic." "This is one of Charles Ray's best pictures and we did very good business with it for a week." "Dandy film with a cash-in on the Carpentier-Dempsey rage. Receipts fine."

SERENADE (R. A. WALSH-FIRST NATIONAL) SPECIAL CAST..SEPT. 17
"Lots of atmosphere and acting, but not so much action."—M. P. News.

SHADOW OF LIGHTNING RIDGE, THE (SELIG-RORK-AYWON-STATE RIGHTS) SNOWY BAKER.....SEPT. 24
"Rapid-fire action here and plenty of thrills."—M. P. News.

SHAME (FOX) SPECIAL CAST.....AUG. 13
"Oriental story filmed in fine atmosphere."—M. P. News.

SHAMS OF SOCIETY (ROBERTSON-COLE) SPECIAL CAST.....AUG. 13
"Neglected wife formula burdened with irrelevant detail."—M. P. News.

SHARK MASTER, THE (UNIVERSAL) FRANK MAYO.....SEPT. 10
"A rather weak story of the South Sea Islands."—M. P. News.

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE.....JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 1
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON.....JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.
Exhibitor Comment—"Average picture to fair returns."

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE..JULY 30
"Famous stage melodrama retains dramatic strength on screen."—M. P.
Exhibitor Comment—"Exceptionally well received by everybody. Absolutely A 1, splendid." "Fine picture and one which had good business during run." "Fine picture. Played to big houses." "Nothing above the average. Business showed some increase, though. But this doubtless due to recent change in weather." "Norma Talmadge given a big reception on her reappearance locally after absence of more than a year. Has lost nothing in popularity during this time. Picture was moderately well liked."

SINGING RIVER (FOX) WILLIAM RUSSELL.....AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL)..JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather." "Picture had to be cut a great deal. Interesting story and acting good."

STEELHEART (VITAGRAPH) WILLIAM DUNCAN.....SEPT. 24
"Combination of good melodramatic action and handsome hero stuff."—M. P. News.

STING OF THE LASHS, THE (ROBERTSON-COLE) PAULINE FREDERICK.....AUG. 27
"One big punch; balance average Western movie stuff."—M. P. News.

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG.....JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.
Exhibitor Comment—"Excellent Clara Kimball Young picture which pleased our audiences and proved a good box office attraction."

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES.....JULY 2
"Average Western with Jones in a character study."—M. P. News.
Exhibitor Comment—"Average picture to poor business." "An ordinary Western drama full of punch." "Average production; normal receipts." "Poor returns on this average picture."

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY....JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week." "Terrible. Sugary, impossible stuff, done to death. Business was very bad." "The start the best part of the production."

THERE ARE NO VILLAINS (METRO) VIOLA DANA.....SEPT. 3
"Perfectly satisfactory romantic-crook play with Viola Dana."—M. P. News.

THREE MUSKETEERS, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....SEPT. 10
"Doug's masterpiece one of the screen's most likeable productions."—M. P. News.
Exhibitor Comment—"Fairbanks does his greatest work in this splendid picture. One of the big offerings of the year and a sure-fire box-office attraction. Played to tremendous business the first week of its run." "Sure-fire attraction. Great money-getter. Greatly pleased audiences."

THREE WORD BRAND (PARAMOUNT) WILLIAM S. HART.....OCT. 8
"Bill Hart in triple role Western melodrama."—M. P. News.

THUNDERCLAP (FOX) SPECIAL CAST.....AUG. 13
"Great for the gallery gods."—M. P. News.
Exhibitor Comment—"Unusually good melodrama. One of the best weeks since the opening of theatre in August."

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS.....JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TO A FINISH (FOX) BUCK JONES.....AUG. 27
"Buck Jones Western entirely satisfactory in every respect."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. It is only average, however, and is, basically, a repetition of one of his previous racing pictures." "A very good picture; pleased immensely, and played to very good business despite the extreme heat." "Very good; receipts fair." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Fine production. Pleased my patrons and brought good business." "Had great business on this one in spite of the hot weather. Sure is a knockout."

TRIP TO PARADISE, A (METRO) BERT LYTELL.....AUG. 27
"Lytell splendid in a fascinating, human picture."—M. P. News.

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.
Exhibitor Comment—"Good picture with plenty of laughs. Fine summer attraction." "Will Rogers ordinarily draws a crowded house here, but this picture fell below his usual attendance mark. Only fair business."

VENGEANCE TRAIL, THE (AYWON-STATE RIGHTS) BIG BOY WILLIAMS.....SEPT. 24
"Average Western carries good incident."—M. P. News.

VIRGIN PARADISE, A (FOX) PEARL WHITE.....AUG. 20
"Pearl White plays a female Tarzan in adventurous melodrama."—M. P. News.

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VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.
Exhibitor Comment—"Found this to be a mediocre production, which did not attract strongly." "Audiences liked this picture. Did fair business."

WEDDING BELLS (FIRST NATIONAL) CONSTANCE TALMADGE .....AUG. 27
"Constance Talmadge well cast in good audience picture."—M. P. News.
Exhibitor Comment—"Clever and amusing. Business excellent." "Constance Talmadge's name was sufficient to draw a good house all week, without any special effort on the par of the management in the way of exploitation." "Not as good as some of Constance Talmadge's former attractions." "Average feature to usual business."

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WET GOLD (WILLIAMSON-GOLDWYN) SPECIAL CAST.....AUG. 13
"Grim melodrama carries adventure and atmosphere."—M. P. News.
Exhibitor Comment—"Good melodrama. Exploitation comes easy for this picture and in our case the exploitation paid, did fine business." "Nothing extra. Had average business throughout run."

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHERE MEN ARE MEN (VITAGRAPH) WILLIAM DUNCAN.....SEPT. 24
"Fairly entertaining because of the punch."—M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of. This picture did a satisfactory business for a week's run and pleased patrons." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Fairly entertaining feature with average business." "Fine picture. Business was very good considering the extreme heat." "The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat." "Not as good as other Meighan pictures. Business was fair."

WHY GIRLS LEAVE HOME (HARRY RAPF-WARNER BROS.-STATE RIGHTS) SPECIAL CAST.....SEPT. 10
"Modernized version of stage play makes interesting picture."—M. P. News.

WIFE'S AWAKENING, A (ROBERTSON-COLE) FRITZI BRUNETTE .....SEPT. 10
"An average society drama; entertainment of the heaviest sort."—M. P. News.

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of 'flappers,' and young matrons." "Good business followed extensive exploitation." "A good picture, but only a fair business."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.
Exhibitor Comment—"Wonderful picture which everybody liked, but due to hot weather attendance was cut down somewhat." "Fine feature which took well. Good box office value."

"Flashbacks" on Earlier Releases

"See My Lawyer" (Robertson-Cole)—"Too lengthy and complicated to be amusing."

"Seven Years' Bad Luck" (Robertson-Cole)—"Good picture from entertainment standpoint and brought good returns."

"The Wallop" (Universal)—"An ordinary Western picture. Box-office receipts fairly satisfying."

"Wolves of the North" (Universal)—"Mediocre picture, but it drew the crowds. We advertised this one heavily, but couldn't put it over."

"The Wild Goose" (Paramount)—"Fairly entertaining, but it brought more than usual business."

"The Traveling Salesman" (Paramount)—"Comment none too good and business only up to the average."

"The Scoffer" (First National)—"A little bold for my audience. Receipts only fair."

"Reputation" (Universal)—"An alluring title which attracted business." "The plot is not much, but Miss Dean's acting puts it over."

"Puppets of Fate" (Metro)—"A bad picture that brought very little business." "Viola Dana lives up to reputation here."

"Penny of Top Hill Trail" (Federated)—"Sweet little picture with very little drawing power."

"The Oath" (First National)—"A good picture, but only drew our regular patrons."

"The Magnificent Brute" (Universal)—"Fairly entertaining subject. Box-office figures fair."

"The Magic Cup" (Realart)—"Fairly pleasing, but receipts are light."

"The Lure of Egypt" (Pathe)—"A mediocre production with fair attendance."

"Lavender and Old Lace" (Hodkinson)—"This one surprised me. Afraid it lacked punch; booked it for three days and it went over big. Holding over for another week."

"The Lamplighter" (Fox)—"Average picture to average business."

"Keeping Up With Lizzie" (Hodkinson)—"Entertaining picture with better business than usual."

"It Can Be Done" (Vitagraph)—"Rather unusual and offers fair entertainment."

"I Am Guilty" (Associated Producers)—"This is an excellent Louise Glaum picture and our patrons liked it."

"The House That Jazz Built" (Realart)—"A bright, clever picture which appealed to our patrons."

"The Home Stretch" (Paramount)—"Good picture to our usual capacity business."

"His Greatest Sacrifice" (Fox)—"Heavy drama may satisfy star's admirers."

"The Highest Bidder" (Goldwyn)—"Star well liked and picture was good, but business was only fair."

"Hearts and Masks" (Federated)—"Should fill demand for clean, entertaining light stuff."

"Gypsy Blood" (First National)—"Good picture which went over well and brought good business." "Disappointing. Lacking in originality."

"Good Women" (Robertson-Cole)—"Time-worn theme, poorly developed. Business bad."

"Diana of Star Hollow" (Producers Security)—"A complex story, well acted and entertaining because of action."

"Coincidence" (Metro)—"Light, but breezy enough to get over."

"Bob Hampton of Placer" (First National)—"One of the best pictures of the year in our estimation. One of the best of the season, but it went over just moderately well."

"The Blazing Trail" (Universal)—"A fair feature, but box-office returns were unsatisfactory."

"Beyond Price" (Fox)—"An inconsequential story not suited to Pearl White."

"You and I" (Radiosoul)—"Wonderfully impressive picture; well produced and acted."

"What's Your Reputation Worth?" (Vitagraph)—"Interesting feature gives star emotional oppportunities."

"What's a Wife Worth?" (Robertson-Cole)—"Average picture to poor returns."

"What Happened to Rosa?" (Goldwyn)—"Plot too flimsy even for farce. Picture very mediocre."

"The Wakefield Case" (Weber-World-State Rights)—"Fairly entertaining to average business."

"Uncharted Seas" (Metro)—"Good picture and drew well."

"The Tomboy" (Fox)—"Better small town pictures have been seen."

"The Sky Pilot" (First National)—"Fine production and one which pleased my patrons very much."

"Proxies" (Paramount)—"Audiences commented favorably on this picture. Business fair."

"Partners of the Tide" (Hodkinson)—"Old stuff. Went over fairly well with my patrons."

"The Other Woman" (Hodkinson)—"Story of dual personality offers interesting moments."

"Mother Eternal" (Abramson)—"Effective drama offered in appealing story of mother love."

¶ Advance Information on All Film Releases Will Appear in Next Week's Motion Picture News.

THE WILLIAMS PRINTING COMPANY, NEW YORK

SHUBERT CIRCUIT SIMPLEXIZED!

The World.

"Circulation Books Open to All."

"Circulation Books Open to All."

1921, by The Press Publishing Co. The New York World.

NEW YORK, FRIDAY, AUGUST 12, 1921.

Entered as Second-Class Matter Post Office, New York, N. Y.

OVER TWENTY HOUSES IN SHUBERTS' STRING

Big Circuit of Magnificent Vaudeville Theatres Will Be Opened Sept. 15.

The [illegible] announcement of the date for opening [illegible] of new vaudeville theatres was made yesterday by the Shuberts. The newly organized circuit will begin operation Sept. 15 in more than twenty theatres in the principal cities between Kansas City and New York, reaching north to Boston and south to Washington.

The Shuberts have quietly taken over by lease or purchase some of the costliest and most thoroughly equipped theatre properties in the chief cities of the country.

It is the aim of the Shuberts to make their new style of variety superior to any form of similar entertainment. For more than six months a creating staff has been steadily at work preparing material and acts, and this staff remains a feature of the organization. Producers, writers, composers and directors—many of them internationally famous—are included in the personnel of the general staff. As features of each bill there will be condensed versions of famous musical productions, established dramatic successes, operettas and modern revues.

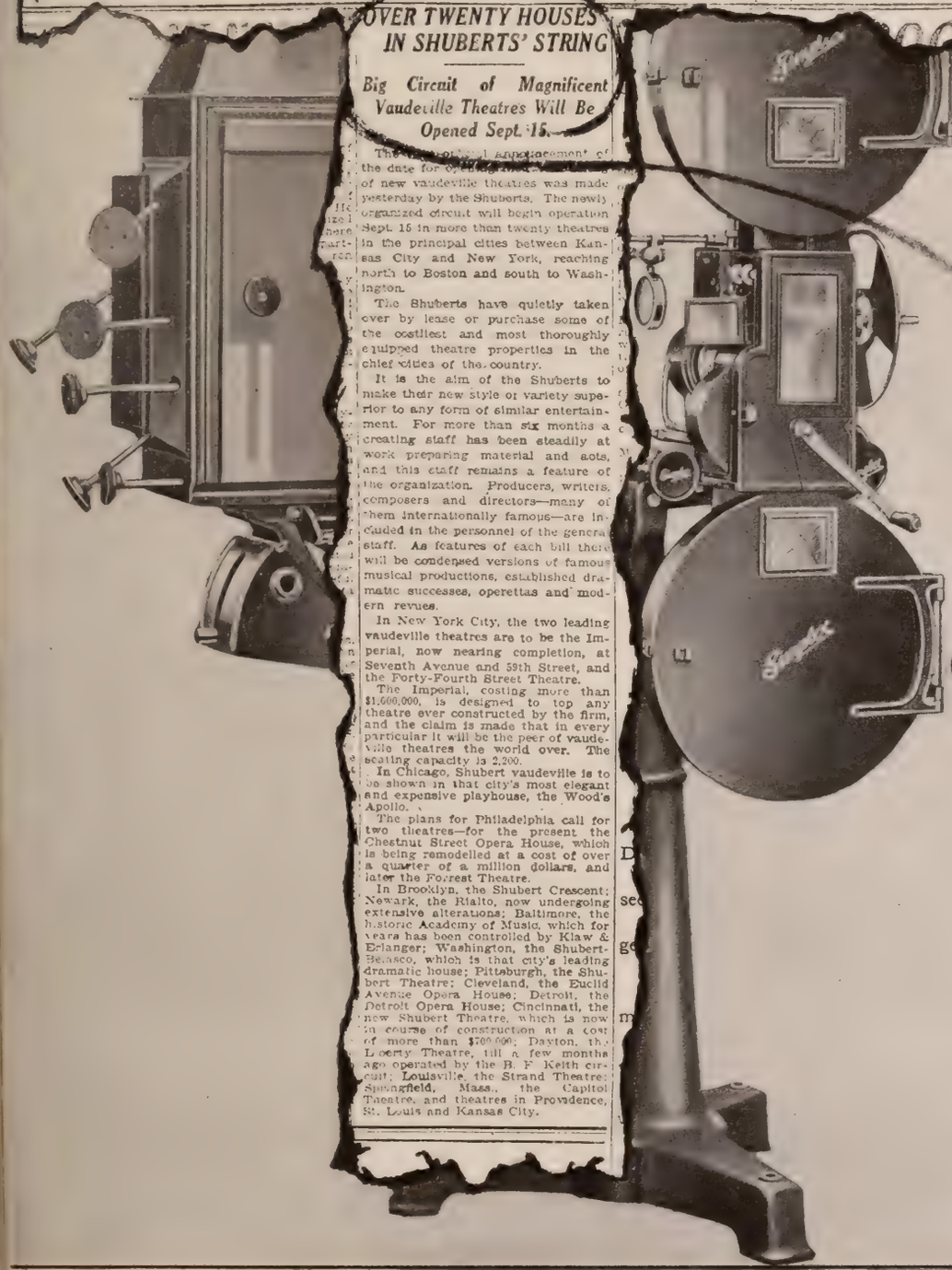
In New York City, the two leading vaudeville theatres are to be the Imperial, now nearing completion, at Seventh Avenue and 59th Street, and the Forty-Fourth Street Theatre.

The Imperial, costing more than $1,000,000, is designed to top any theatre ever constructed by the firm, and the claim is made that in every particular it will be the peer of vaudeville theatres the world over. The seating capacity is 2,200.

In Chicago, Shubert vaudeville is to be shown in that city's most elegant and expensive playhouse, the Wood's Apollo.

The plans for Philadelphia call for two theatres—for the present the Chestnut Street Opera House, which is being remodelled at a cost of over a quarter of a million dollars, and later the Forrest Theatre.

In Brooklyn, the Shubert Crescent; Newark, the Rialto, now undergoing extensive alterations; Baltimore, the historic Academy of Music, which for years has been controlled by Klaw & Erlanger; Washington, the Shubert-Belasco, which is that city's leading dramatic house; Pittsburgh, the Shubert Theatre; Cleveland, the Euclid Avenue Opera House; Detroit, the Detroit Opera House; Cincinnati, the new Shubert Theatre, which is now in course of construction at a cost of more than $700,000; Dayton, the Loerty Theatre, till a few months ago operated by the B. F. Keith circuit; Louisville, the Strand Theatre; Springfield, Mass., the Capitol Theatre, and theatres in Providence, St. Louis and Kansas City.



and of course *Simplex* was chosen

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317 East 34th St.-- New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Anita Stewart
in
"The Invisible Fear"

Louis B. Mayer presents the
Inimitable Anita Stewart in
"The Invisible Fear", an unusual
Story by Hampton Del Ruth—
Directed by Edwin Carewe.
A First National Attraction.

Madge Tyrone, Clarence Bricke,
Wallace Fox and John D. Schulze
Rendered technical assistance.
The star is well supported—
Photography by Robert Kurrle,
Prints by ***Rothacker.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

OCTOBER 29, 1921

Motion Picture News

Reg. U. S. Patent Office

¶ Useful day in and day out!

¶ For the smallest or biggest exhibitor!

¶ Serving to the Nth degree!

¶ Watch for

MOTION PICTURE NEWS

Booking Guide

VOL. XXIV No. 19 Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

SO much favorable comment has been made about the posters for WEISS BROTHERS' new Tarzan serial that it is only fair to credit Mr. Bert Ennis, publicity director for the TARZAN SALES SYNDICATE, for the selection of the subject matter that went into their making.

For each of the fifteen episodes in this remarkable series, a complete set of posters was made. In addition there is a twenty-four sheet stand, a window card, and a stock one three and six sheet. It is impossible to conceive of a combination more sure to meet with the public approval than the new TARZAN SERIAL together with the RITCHEY posters designed to advertise it.

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Ritchey

Packing Them In At Two Dollars A Seat

READ WHAT THE CRITICS SAY

The Criterion, New York, opened as a reserved seat house, two dollar top, with "Forever." That's big money in these times, but the crowds that pack the Criterion twice daily prove that the picture's worth it.

"As a development of the film art the play is little short of marvelous."
NEW YORK TELEGRAM

"One of the finest pictures of the year. A screen classic. Flawlessly acted, beautiful sets. Sets a high standard for photo-drama."
NEW YORK TELEGRAPH

"A screen triumph. The director has succeeded in catching the spirit of this great love story."
NEW YORK SUN

"Sets a new standard for American films."
NEW YORK CALL

"Remarkable for the exquisite portrayal by Miss Ferguson."
NEW YORK GLOBE

"The best work Wallace Reid has ever done. A notable achievement."
NEW YORK AMERICAN

"George Fitzmaurice has never done anything better. The whole picture deserves all praise."
NEW YORK MAIL

If it's worth two dollars in New York—what's it worth in your town?

Adolph Zukor
presents

Elsie Ferguson
and
Wallace Reid
in
"Forever"
based on
"Peter Ibbetson"
A George Fitzmaurice
production

From the novel by George Du Maurier and the play by John Nathan Raphael
Scenario by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

C. E. WHITEHURST, PRESIDENT — F. WM. BOLGIANO, VICE-PRESIDENT — G. E. SMITH, TREASURER — EDWIN L. HALL, SECRETARY

The Century Theatre Company

of the Whitehurst Interests

operating the

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Baltimore, Md.

October 6th,
1 9 2 1.

Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York, N.Y.

Gentlemen:

While discussing pictures last week I was asked what picture I was playing against "ANATOL." I replied "THE GREAT IMPERSONATION." My inquirer replied: "That's a good picture." I said "Yes, but we are not doing any business. 'ANATOL' is doing it all."

But "THE GREAT IMPERSONATION" picked up every day until the end of the week, and we have done a wonderful business on it. I don't know when we have had so many of our patrons stop to tell us what a wonderful picture "THE GREAT IMPERSONATION" was.

Very truly yours,

THE CENTURY THEATRE COMPANY.

C. E. Whitehurst
Pres.

CEW.ac.

It must be some picture to play against "Anatol"!

Jesse L. Lasky presents a

George Melford Production

"The Great Impersonation"

with James Kirkwood

from the novel by E. Phillips Oppenheim
Photoplay by Monte M. Katterjohn

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

The Best Selling Book in America!

GO down to your local book store today—and ask how many copies of "The Sheik" have been sold in your town.

The answer will amaze you—for twenty-six editions of this book have already been sold, and the publishers are still far behind the demand.

In your town, in every town in America, "The Sheik" is being bought, borrowed, read—and talked about.

Now—at the high point of this popularity—you can show the picture! And it's some picture!

The release of "The Sheik," while the book is still a best seller, gives exhibitors the greatest money-making opportunity they have ever had.

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents a

George Melford
production

"The Sheik"

with

Agnes Ayres and Rudolph Valentino

By E. M. Hull. Scenario by Monte M. Katterjohn

A Paramount Picture

The Biggest Box-Office Hit in the World!

SCREEN STORIES

—all ready for you to read

Your next picture may be among our selected originals—magazine stories—stage plays—novels. You are invited to look them over.

BETTER photoplays—stories that will do your companies and equipment justice—that's the idea back of Palmer service to producers.

In three years the Palmer Photoplay Corporation has become the world's largest clearing house for photoplay material. Its staff numbers one hundred people, including men and women trained intensively in a single but vital phase of the service—judgment of screen values. No story passes the hands of these people for submission to you without it measures up to our exacting standards, both as to dramatic value and technique.

From All Over The World

Palmer stories flow in from all parts of the world. Students of the Palmer Course in photoplaywriting are scattered everywhere. They are earnest, cultivated men and women who had to pass our rigid admission test before they were accepted for training.

From this group will come the big photoplaywrights of the future.

Our part is to discover the talent, train it, and offer the product to the industry. Every story, whether an original, or an adapted fiction story or play, is judged solely upon its merits for the screen.

Meanwhile, recognized authors by the hundreds find our service exactly what they want. Straight 10 per cent commission—no more, no less; they like fair business methods.

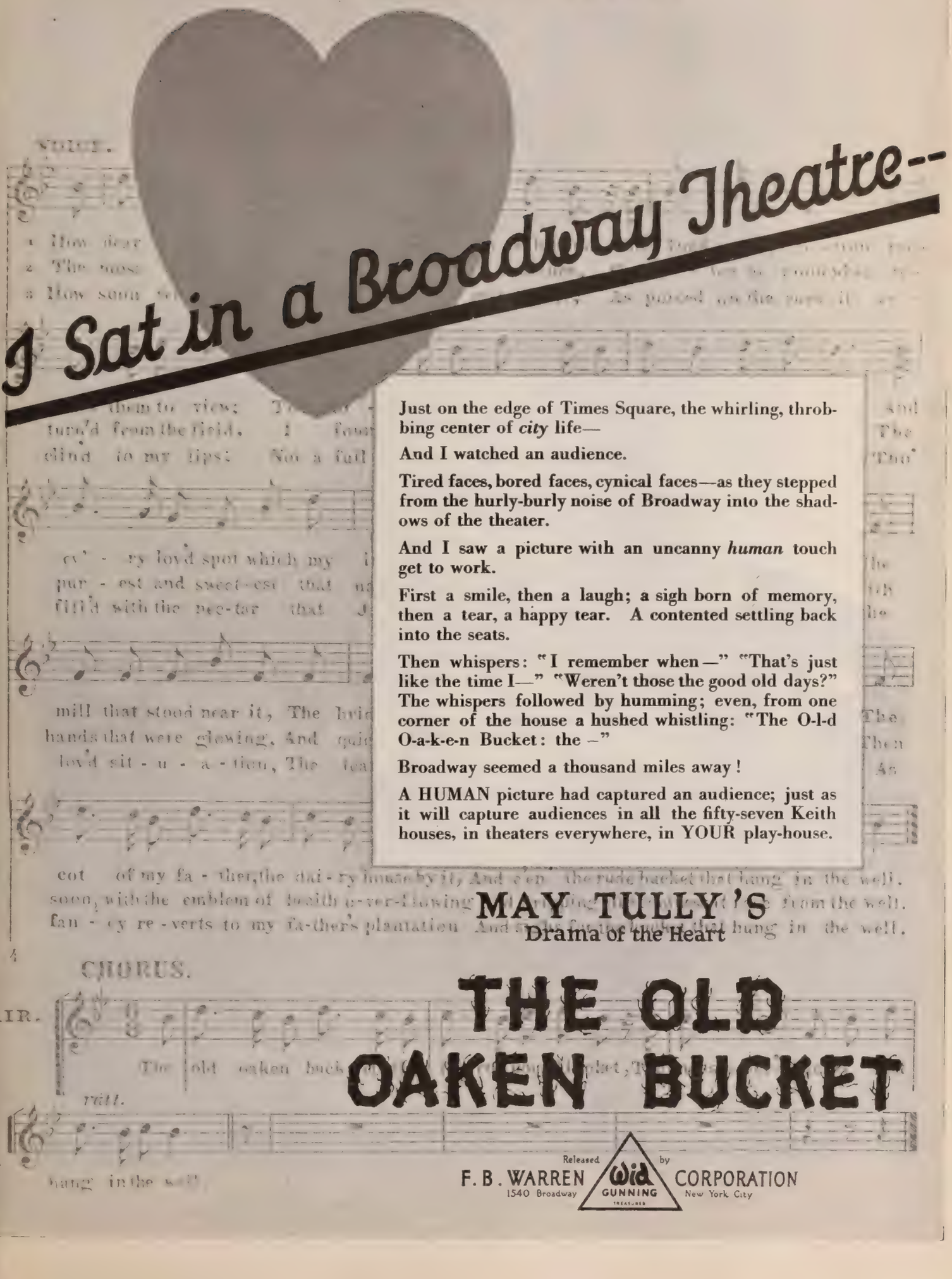
You pay only for the story. Our service is paid for by the author who pays the commission.

Will you let us help you out with your next picture?

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Bldg. Los Angeles, Calif.

THE OLD OAKEN BUCKET.



I Sat in a Broadway Theatre--

Just on the edge of Times Square, the whirling, throbbing center of *city* life—

And I watched an audience.

Tired faces, bored faces, cynical faces—as they stepped from the hurly-burly noise of Broadway into the shadows of the theater.

And I saw a picture with an uncanny *human* touch get to work.

First a smile, then a laugh; a sigh born of memory, then a tear, a happy tear. A contented settling back into the seats.

Then whispers: "I remember when—" "That's just like the time I—" "Weren't those the good old days?" The whispers followed by humming; even, from one corner of the house a hushed whistling: "The O-l-d O-a-k-e-n Bucket: the—"

Broadway seemed a thousand miles away!

A HUMAN picture had captured an audience; just as it will capture audiences in all the fifty-seven Keith houses, in theaters everywhere, in YOUR play-house.

MAY TULLY'S
Drama of the Heart

THE OLD OAKEN BUCKET

Released by
F. B. WARREN
1540 Broadway
Wid GUNNING
TREASURER
CORPORATION
New York City

"I ACCUSE"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Mary Pickford in "Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD McCONVILLE PHOTOGRAPHY BY CHARLES ROSHER

DIRECTION BY ALFRED E. GREEN AND JACK PICKFORD

This wonderful production is now booking at all UNITED ARTISTS CORPORATION offices

EXCEPTIONAL PICTURES

SCORES

For The Second Time

CHARLES (CHIC) SALE

They Say—

"There is a place for you on the screen and a big place."

"Your artistry is little less than marvelous."

"You're as well known in most rural districts as President Harding."

"Your old man character is a classic."

*Complete facsimiles of all reviews mailed on request to any exhibitor.

AGAIN!

Critics Unanimously Agree*

"His Nibs", proprietor manager and operator of "The Slippery Elm Picture Palace" by Marcus of the New York Times.

"His Nibs" believes in advertising

Arthur James

"Charles Sale has succeeded in contriving a charming novelty that is as clean as a hound's tooth, and as downright funny as anything that has featured its way into our view for a long time."

Marion Russell

"This is the acme of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Suitability—every theatre; entertainment value—above par."

George D. Gould

"The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with 'Down on the Farm' and 'The County Fair.' To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned."

George T. Pardy

"This offering is a distinct novelty. . . . Here is a chance for the exhibitor to try a real novelty on his patrons, and that is something which does not happen once in a blue moon."

Wm. A. Johnston

"The picture is fine. It is a distinct novelty very well handled and has many points of popular appeal."

Helen Carlisle

"It is amusing, and decidedly different. . . . There is a place for you on the screen, and a big place."

J. S. Dickerson

"'His Nibs' is entertainment, pure and simple. . . . 'His Nibs' is a play within a play. The idea on which the picture is built is novel and unique."

Frank Bacon

"I was very glad of the opportunity of seeing your first motion picture, 'His Nibs,' and can assure you it gave me an hour of real entertainment.

"Your old man character is a classic."

C. S. Sewell

"Here is a production that is entirely different from anything yet presented on the screen. . . . His portrayal of 'His Nibs' is one of the best characterizations ever seen on the screen."

Epes Winthrop Sargent

"There is no difficulty in devising exploitation ideas for 'Chic' Sale in 'His Nibs.' . . . Although he has played mostly the 'big time' he is as well known in most rural districts as President Harding."

John Spargo

"We have had close to an overplus of dual roles in pictures recently, but it remained for 'Chic' Sale, long favorite of the vaudeville stage, to give us a picture in which the star plays seven parts and makes each character a distinct personage with an artistry that is little less than marvelous 'His Nibs' is in a class by itself."

Harry Jordan

"In my judgment the picture held the interest all the way through. In fact, I am quite sure it can be rated as a success."

Exceptional Pictures Corporation

Alexander Beyfuss
Vice President & General Manager

Executive Offices
1540 Broadway
New York City

Variety is the

From TRAGEDY to COMEDY

— From RUSSIA

famine stricken to TAD and Powers with their flashing wit and merry chuckles.

VARIETY

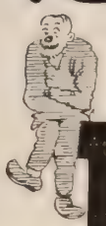
THE GREAT ESSENTIAL

Always First — No Extra Cost — For Big Events — Real Life Drama at a Fraction of the Cost of Your Feature

RELEASED THRU UNIVERSAL

INTERNATIONAL

Spice of Life *in your* News Reel



TAD'S CARTOONS

APPEAR IN MORE THAN 100 DAILY NEWSPAPERS THROUGHOUT THE U.S.

NOW SHOWING WEEKLY IN INTERNATIONAL NEWS

THE JOYS AND GLOOMS BY

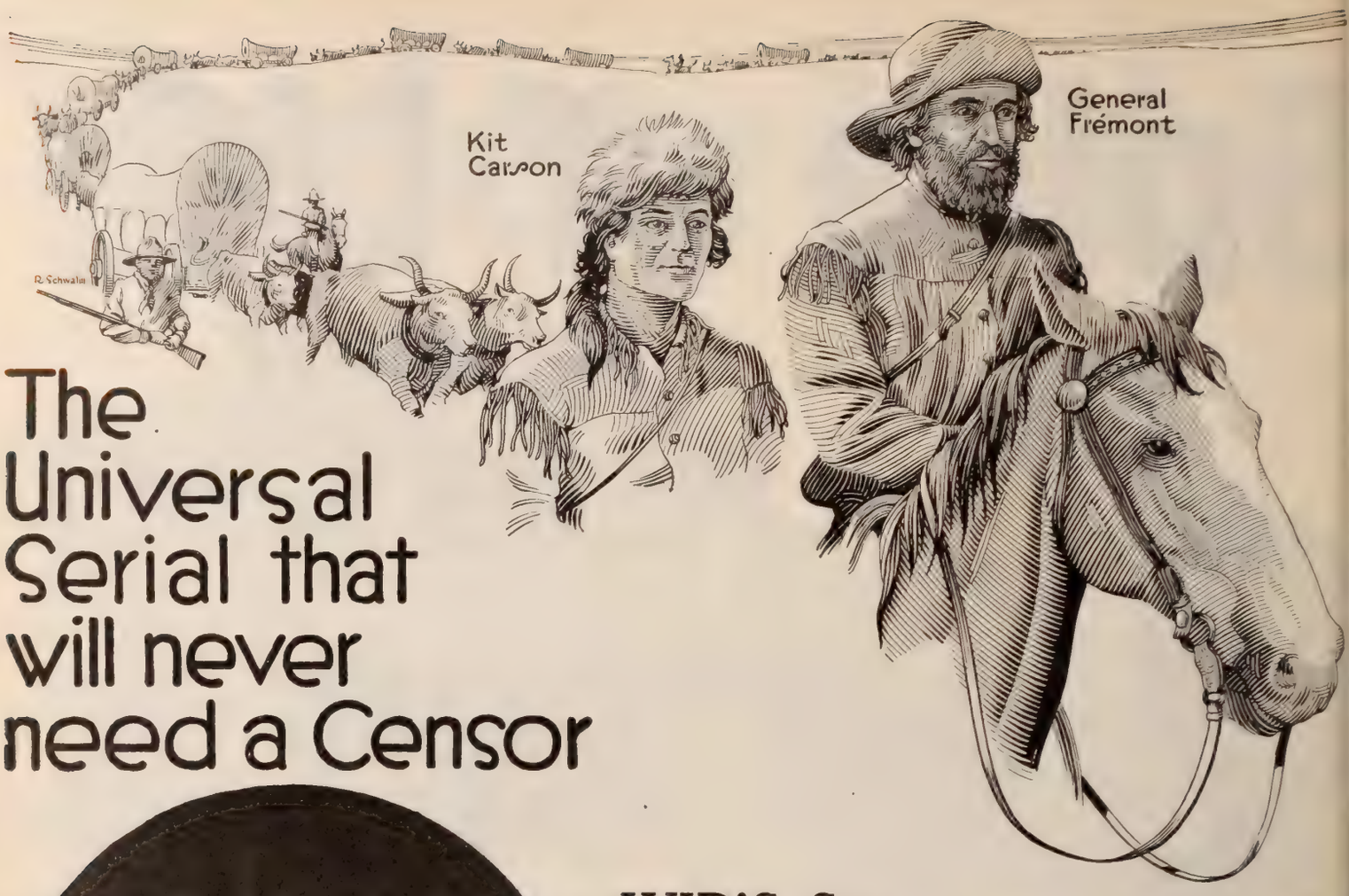
POWERS

IE OF THE BIGGEST FEATURES
ER SHOWN IN ANY NEWS REEL-
PEARING EVERY WEEK

NEWS

RELEASED THRU UNIVERSAL

DO IT NOW!
Arrange with your exchange to exhibit this News Reel EVERY WEEK.



The Universal Serial that will never need a Censor

Testimonial No 7

WID'S Says:

American history now takes its place in a chapter picture. "Winners of the West" is based on a great American theme worthy of an epic. Contrary to the usual serial, it stays right at home and does not wander off to China or Europe, neither does it use auto races, aeroplanes, drawbridges and other devices so familiar to the serial fan, to produce its effect. In "Winners of the West" American history has been caught at a climax and dramatized into a stirring and appealing picture. A romantic tide of history is pictured at its flow and illustrates the adventurous days in the "Roaring Forties." Days filled with Indians, Pioneers, Tomahawks and Prairie battles. This was the time of Kit Carson and Captain John C. Fremont, and the days that led to that mad rush for gold in '49, and the opening of the West.

Edward Laemmle deserves a good deal of credit for his direction of this production. The action is smooth and the human touches are well planned. Art Acord is certainly one of the very best and most daring horsemen in pictures and his work in this production is excellent. From the start he develops a very lovable character. Miss Myrtle Lynd is a very suitable type for the part and does pleasing work. The rest of the cast present good and contrasting types and also are very adequate.

As a whole "Winners of the West" is one of the very best chapter productions of the year. It not only contains the necessary number of thrills, but it is also an innovation in the line of serials. It touches on a subject that is romantic and big, and presents it in a direct and truthful manner. It is filled with historic interest and is clean and censor proof.

Carl Laemmle presents
ART ACORD
in
Universal's Red-blooded
American History Serial
Directed by
EDWARD LAEMMLE

"WINNERS of the WEST"

THE OLD OAKEN BUCKET.
VOICE.
Gee! But I'd Love to Own a Theatre!--
And have the joy of *building* the show the week I played "The Old Oaken Bucket."
A two thousand seat palace or a three hundred seat house where all the patrons were "my folks"; a sixty piece orchestra, or a lone piano player; a concert singer specialty or the village quartette—
It wouldn't make any difference.
Oh, boy, what a show this touching, *human* picture inspires!
I'd make it an "Old Time Song Week." That's the way it "gets" me. I sit through the scenes humming. First, "The Old Oaken Bucket," then "The Sidewalks of New York," "In the Good Old Summer Time," "Sweet Rosie O'Grady" "Home Sweet Home," and ever and often back to "The Old Oaken Bucket."
I picture audiences all over the country warming up to this show, nestling it to their hearts and *talking about it* afterwards.
MAY TULLY'S
Drama of the Heart
THE OLD OAKEN BUCKET
CHORUS.
AIR.
Released by
F. B. WARREN
1540 Broadway
Wid GUNNING
CORPORATION
New York City

Plays in the Best Theatres

Kansas Miner Leaders Start Terms in Jail
Minnesota Daily Cup Is Awarded Her Team
THE MINNEAPOLIS MORNING TRIBUNE SATURDAY OCTOBER 1 1921
EXHIBITORS REPORTS ON NEW RELEASES
What the Big Houses Say
EARLY RETURNS FROM WEEK RUN THEATERS
New Garrick
STARTS TODAY
The Incomparable NAZIMOVA
The Bernhardt of the Screen
In A Modernized Version of CAMILLE
Rudolph VALENTINO
The Greatest Lover Of the Shadow Stage
State Theatre
STARTS TODAY
presents
Your old favorite of the Torchy Comedies as the Star of a Rollicking, Racing Romance full of speed, laughs and thrills!
The Inimitable JOHNNY HINES
as the irrepressible youth, chases sobs with laughs, suspense with thrills in his FIRST BIG SIX-REEL whirlwind
BURN 'EM UP BARNES
with EDMUND BREESE BETTY CARPENTER GEORGE FAWCETT
SPEED! ZIP! LAUGHS! THRILLS! GO!
Pallma and his BAND SUPREME

C. C. BURR
presents
JOHNNY HINES
in
BURN 'EM UP BARNES
with
Edmund Breese, Geo. Fawcett,
J. Barney Sherry, Betty Carpenter,
Julia Swayne Gordon

"Burn 'Em Up Barnes" started at Loew's Colonial, Poughkeepsie; packed 'em in at Ike Libson's Palace; followed at Loew's State, Cleveland; held over Keith's Strand, St. Louis; played Rowland and Clark's Liberty, Savoy and at McKeesport day and date; played State in Minneapolis last week, is playing this week at the Circle in Indianapolis and is packing them in at the Lyceum, Winnipeg.

This *splendid attraction* is filling the necessity and demand of the largest theatres in America for good pictures.

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Featured Against Opposition

C. C. Burr presents
Johnny Hines in
"Burn 'Em Up Barnes"

Big Cast includes:—
Edmund Breese, George Fawcett, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon and Mathew Betts, etc.

Rubin and Finklestein's best theatre in Minneapolis is the "STATE." It is one of the finest picture theatres in America.

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inois	First National Pictures, 831 So. Wabash Avenue, Chicago, Ill., George Seery.	Eastern Pennsylvania Southern New Jersey	Royal Pictures, Inc., 1337 Vine Street, Philadelphia, Pa. David L. Segal, Pres.	Entire Foreign Market.	John Carlson Co., Times Building, New York City

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R-C PICTURES CORPORATION

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PHOTOPLAYS SUPREME

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~LATEST RELEASES~

PAULINE FREDERICK in "THE STING OF THE LASH"

SESSUE HAYAKAWA in "WHERE LIGHTS ARE LOW"

DORIS MAY in "THE FOOLISH AGE"
A HUNT STROMBERG PRODUCTION

"A WIFE'S AWAKENING"
directed by GASNIER

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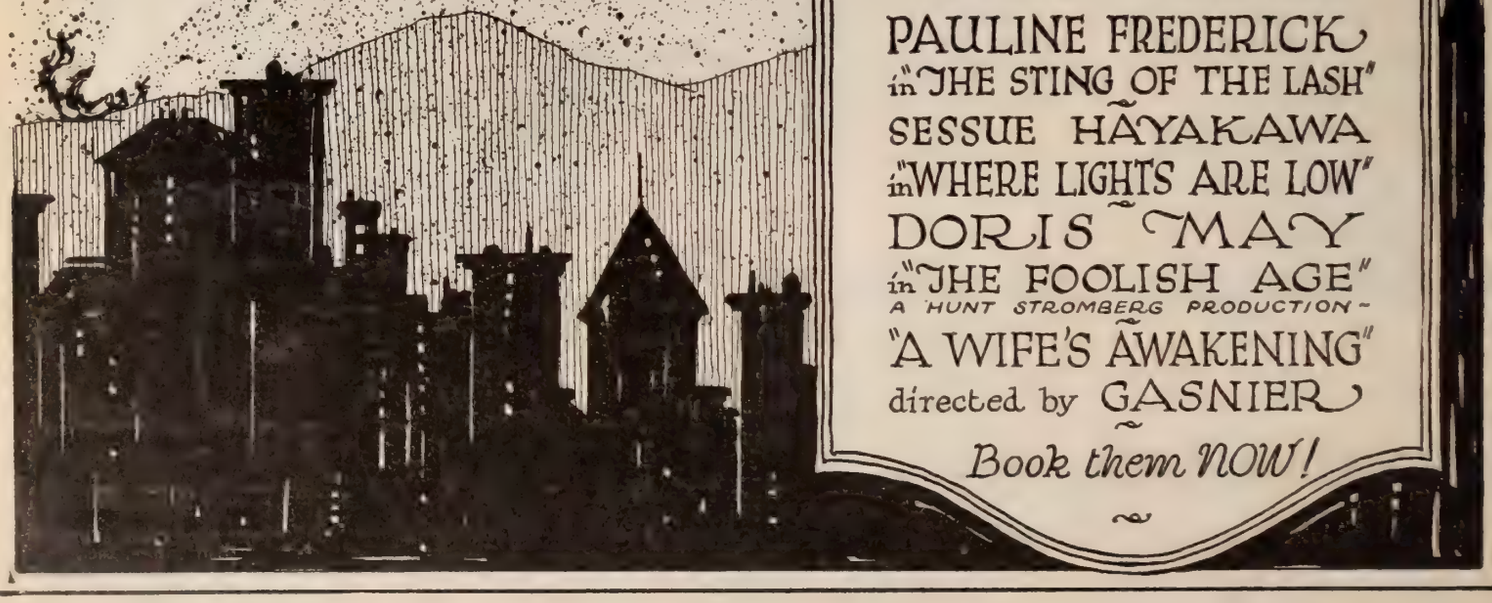


GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE

GOLDWYN PRESENTS

THE MAN FROM

DIRECTED

BY KATHARINE NEWLIN BURT

ANOTHER BIG GOLDWYN FEATURE
Goldwyn is pushing "The Man From Lost River" as one of the prize features of a prize program. "The Man From Lost River" is a big picture — one of those strong, two-fisted, red-blooded, out-door yarns that every picture-goer enjoys.
This sort of story has made Katharine Newlin Burt and her "The Branding Iron" famous. But "The Branding Iron" was not quite so active, not quite so tender, not quite so swift as this new, vivid box-office production.
It is the kind of picture that made motion pictures popular. House Peters is at his best as The Man.

FRANK LLOYD'S PRODUCTION

LOST RIVER

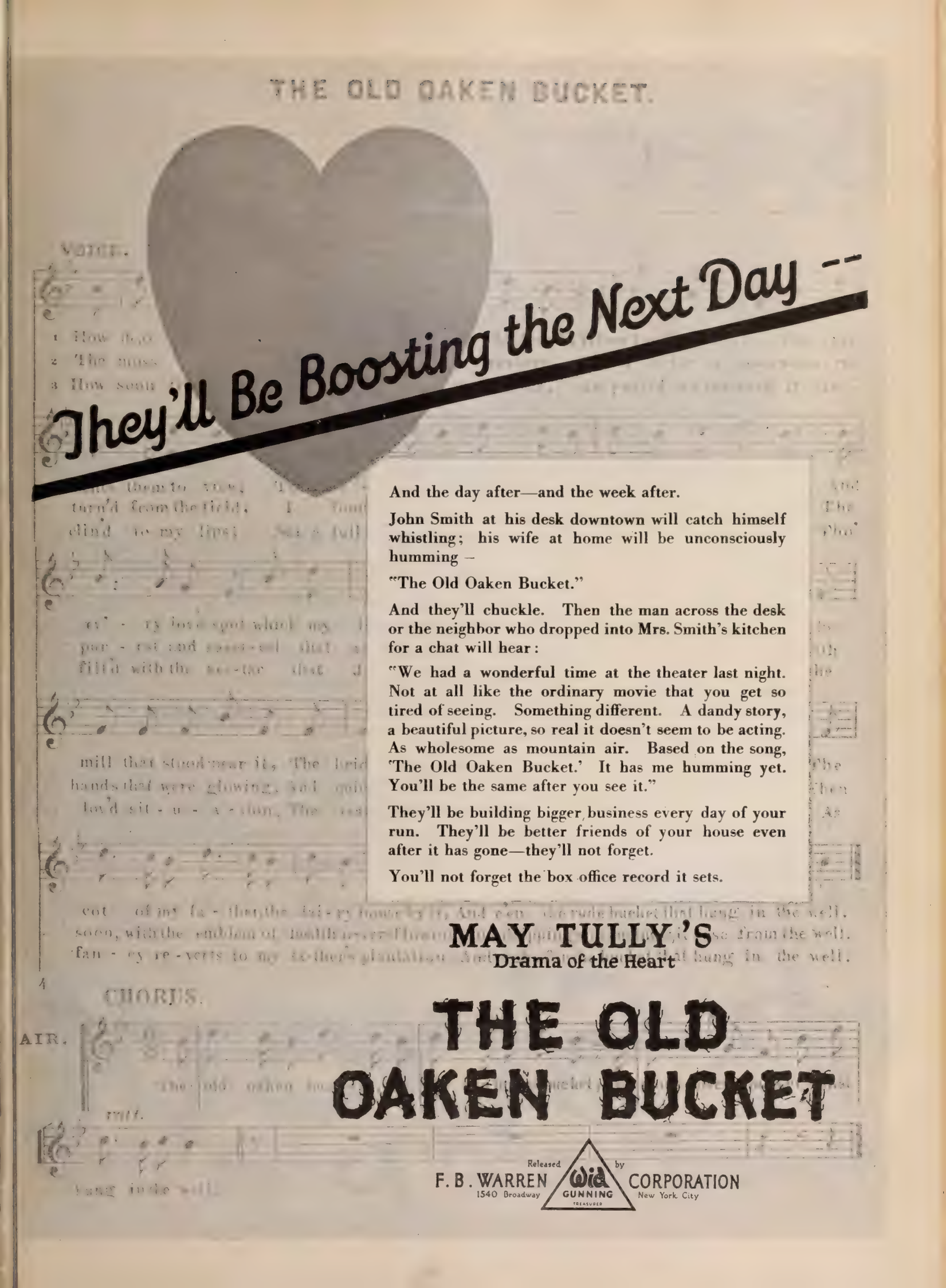
ANK LLOYD
A GOLDWYN PICTURE

GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE

They'll Be Boosting the Next Day --

And the day after—and the week after.

John Smith at his desk downtown will catch himself whistling; his wife at home will be unconsciously humming –

"The Old Oaken Bucket."

And they'll chuckle. Then the man across the desk or the neighbor who dropped into Mrs. Smith's kitchen for a chat will hear:

"We had a wonderful time at the theater last night. Not at all like the ordinary movie that you get so tired of seeing. Something different. A dandy story, a beautiful picture, so real it doesn't seem to be acting. As wholesome as mountain air. Based on the song, 'The Old Oaken Bucket.' It has me humming yet. You'll be the same after you see it."

They'll be building bigger business every day of your run. They'll be better friends of your house even after it has gone—they'll not forget.

You'll not forget the box office record it sets.

MAY TULLY'S
Drama of the Heart

THE OLD OAKEN BUCKET

Released by
F. B. WARREN
1540 Broadway
Wid GUNNING TREASURED
CORPORATION
New York City

Speed!

The Greatest Thrill in Life! Speed!

To press close to the foam-flecked neck of a thoroughbred horse drumming up the home-stretch past the judges stand! To cling to a motorcycle that skims the track at more than a mile a minute! To zip through the clouds in a racing plane like a bullet from a rifle! To freeze to the steering-wheel of a car making 120 miles an hour.

Speed! This wonder-picture has caught the fastest things on legs, wheels or wings. One reel of motion that will set your patrons' pulses a-hammering with excitement!

Work fast and get "Speed" for your very first open program. The Capitol, New York, is playing it their Second Anniversary Week.

Goldwyn

presents

The Sport

"Speed" and "Form" are

Distributed by arrangement with

Form!

How's Your Form? Are You Champion or Duffer?

America—the greatest nation of athletes since the days of ancient Greece.

The most popular men and women in this country today are not statesmen, artists or scientists—they are super-beings like Babe Ruth, "Big Bill" Tilden, Ethelda Bleibtrey, Alexa Sterling, Charley Paddock, Tom Kerrigan, Jack Dempsey and the other champions.

In "Form," over a dozen of these champs demonstrate in action how they won their crowns. Slow motion photography brings out the fine points, so that fans may follow their favorites more closely than if they were performing in person.

Every inch of "Form" is fascinating. We consider it one of the most interesting short-subjects ever made. And so will you.

Edited by
Grantland Rice
Produced by
Jack Eaton

Review

the first two issues

Artclass Pictures Corporation

JIMMY

IN "THE TOURIST"

It's a great life while Jimmy is being entertained by those beauteous woodland nymphs. But—

Wait till he turns around and sees that bear!

This comedy is packed with laugh-provoking incidents.

IN "THE RIOT"

It's well named. The fun-riot starts with the first twitch of Jimmy's ferocious moustache. It ends when the final reel ends.

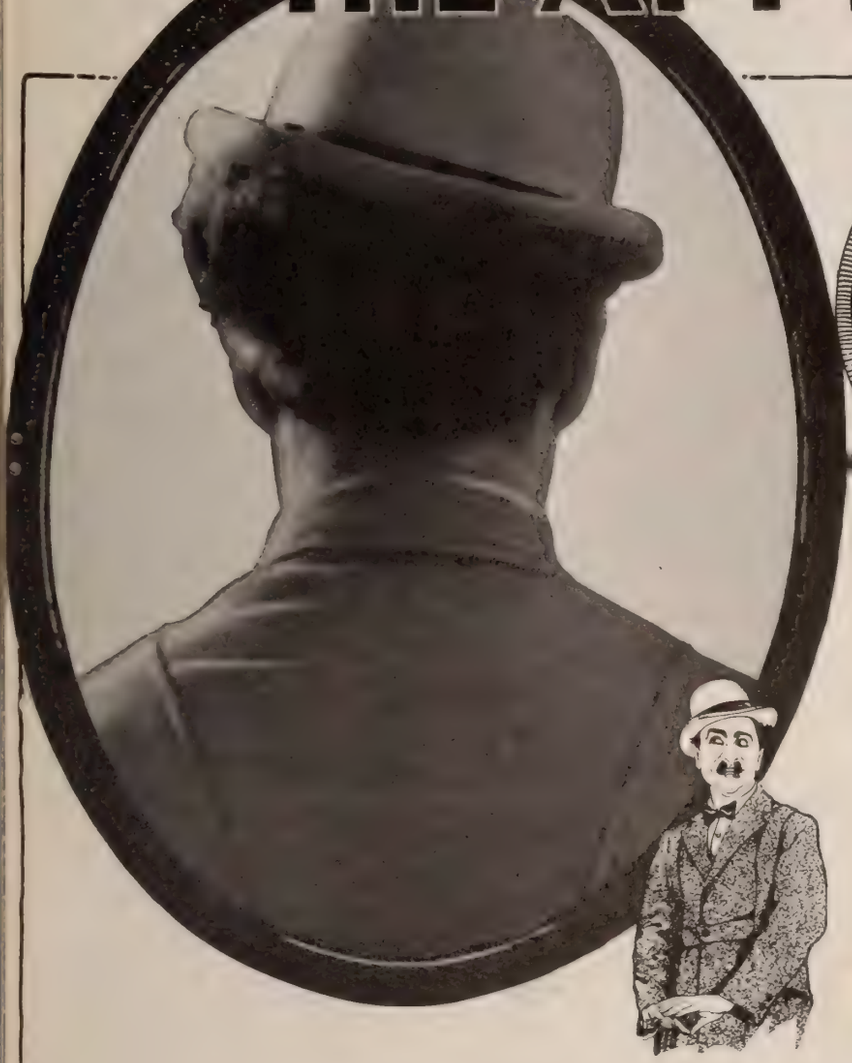
"The Riot"

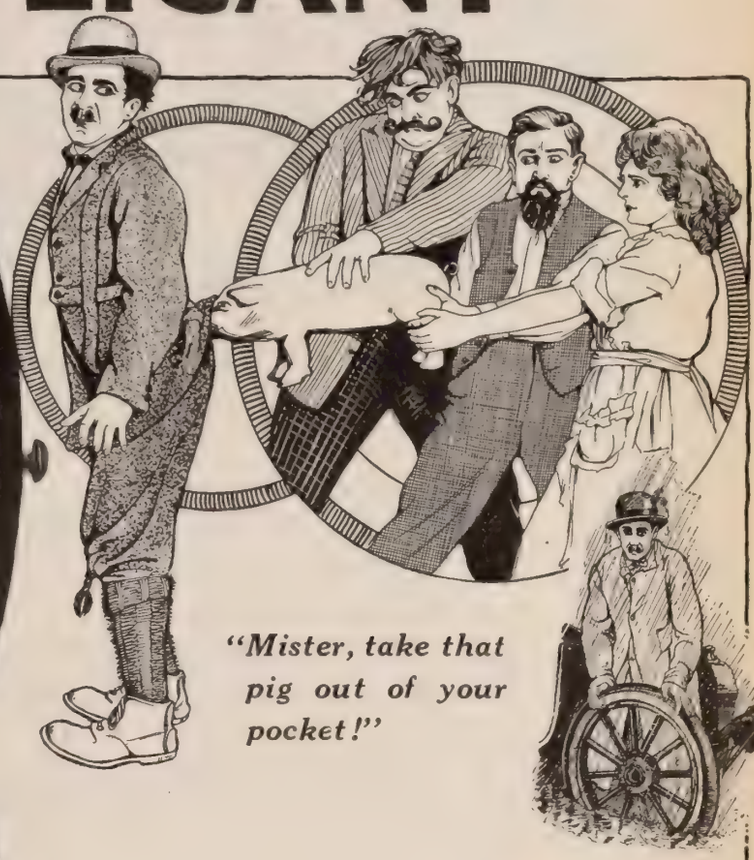
is brimming with the jazz spirit. You'll meet bootleggers in this comedy—and the hootch that the bootleggers sell—and that dynamite feeling that the hootch creates.

AUBREY

IN

"THE APPLICANT"





"Mister, take that pig out of your pocket!"

Jimmy wins the squealing pork-chops in this one. And he uses a baby auto, a jinx rug and many other devices to get the laughs. And he gets them.

If you are near New York see this Comedy when it plays Broadway

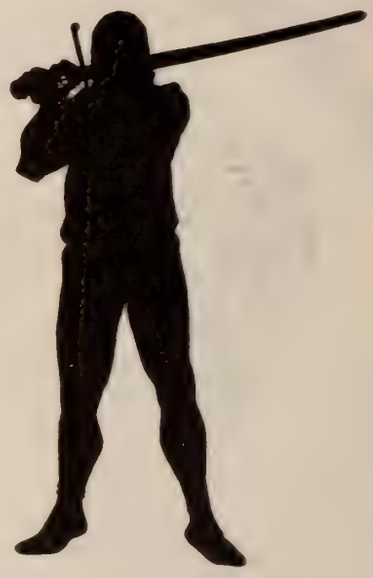
VITAGRAPH

ALBERT E. SMITH PRESIDENT

The "JUDGMENT!"

Of the Press——

EVERY reviewer who has seen "JUDGMENT!" acclaims it as *the big picture* of the year. Read what they say:



WID'S:

. . . Intensely absorbing and holds attention from beginning to end . . . the director has created a suspense that builds to a climax that never gives a hint as to what the outcome will be.

DRAMATIC MIRROR:

"Judgment!" . . . distinguished from the average big feature by splendid technical directing, remarkable photography, a unity of plot and action that is keyed with suspense. It is a photoplay that undoubtedly will rank with the foremost pictures of the year.—*Henry Irving Margolies.*

EXHIBITOR'S TRADE REVIEW:

. . . The sets are magnificent . . . the cast superb . . . the continuity smooth throughout . . . the titles compare favorably with the finest ever written . . . the suspense reaches such a climax in the last reel as to bring audiences to the edges of their seats.—*Monte W. Sohn.*

MOVING PICTURE WORLD:

In "Judgment!" the World Film Corporation has a production that in many respects ranks with the finest screen portrayals . . . the acting of Ellen Richter could hardly be surpassed . . . makes the part stand out as one of the greatest screen impersonations.—*T. S. daPonte.*

MORNING TELEGRAPH:

The picture has a somber old world quality that makes it all seem very real. . . . Ellen Richter as "Mary" gives a ruthless and brilliant performance . . . the supporting cast is fine and the picture on the whole absorbingly interesting.

EXHIBITOR'S HERALD:

While hundreds of foreign films are being shipped back without seeing the light of American projection machines, lovers of really good pictures are to be congratulated that "Judgment!" was not caught in the exodus . . . one of the best and most interest-holding yet shown.

MOTION PICTURE NEWS:

The picture has been produced in a fine atmosphere and is especially commendable in its detail . . . the costuming is good and sets provided excellent . . . the story builds steadily to its climax and the continuity is flawless. —*J. S. Dickerson.*

ROGER FERRI in the *Exhibitor's Trade Review:*

World Film Corporation bids fair to make history. . . . We don't hesitate a moment in predicting a record-breaking run for this picture wherever shown . . . as a spectacle it has the edge on *"Deception"* . . . for acting it outdoes and outshines *"Passion"* . . . the story is far more interesting than either *"Deception"* or *"Passion,"* for unlike either there is a happy ending . . . there is suspense, the kind that makes for box-office business . . . the star is one who we believe will electrify the country as did Pola Negri . . . properly exploited *"Judgment"* should shatter box-office records . . . it's the sort of production we'll rave about for weeks and urge every friend to see.

INDEPENDENT BUYERS——

Show Your JUDGMENT!

Wire or Phone for Projection Appointment

World Film Corporation

MILTON C. WORK, President

130 West 46th Street - - - New York City

How Many Million Times ----

have how many million people—including yourself—sung "The Old Oaken Bucket?"

Through the city streets it has gone; up from wind swept valleys it has come—unforgettable, undying. 'Round the world it has travelled.

The great songs and poems live forever. And a clean, sweet, pure picture based on a song known to all the world makes a combination without a rival.

They'll love the picture—as they love the song.

This one will hold them tight, put the tears into their eyes, bring back a thousand happy memories—and send them away whistling.

It's a tender, heart-tugging, sentimental story—a real story—one that awakens all the fine memories in all the men and women and boys and girls who see it.

And they'll *all* see it.

MAY TULLY'S
Drama of the Heart

THE OLD OAKEN BUCKET

Released by
F. B. WARREN CORPORATION
1540 Broadway GUNNING New York City

WALLACE BEERY
in
"The Ne'er to Return Road"
with
an exceptional All-Star Cast

FIRST RUN Know Pictures

Two SELIG-RORK Short Reel Features have been released.

Both pictures were ***immediately*** given Broadway runs. Mr. Rothafel featured "The Northern Trail" on the first short-reel program ever run at the Capitol Theatre, New York, the largest in the world.

Mr. Plunkett of the Strand Theatre, New York, played "The Ne'er to Return Road" on the same program with Charlie Chaplin in "The Idle Class," and said---

"Congratulations upon your ability to supply a two-reel picture that can contain all the commendable attributes of a five-reel production! 'The Ne'er to Return Road' is an invaluable asset to a short-feature program such as we presented here last week with Charlie Chaplin's latest picture."

Joseph Plunkett

Educational's Nationally Advertised Short Subjects

SHOWMEN With a Punch

LEWIS S. STONE
in "The Northern Trail"
a
JAMES OLIVER CURWOOD
Story

Other First Run Showmen Say:

THE MADISON THEATRE---DETROIT

"I do not know of any other short subject which has given greater satisfaction—let me know release date of next picture."
T. D. MOULE for JOHN H. KUNSKY

RIALTO---OMAHA

"For dramatic quality and heart interest 'The Northern Trail' surpasses many of the five- and six-reel features—our patrons were more than pleased." JULIUS K. JOHNSON

THE CIRCLE---INDIANAPOLIS

"I have just seen 'THE POLICEMAN AND THE BABY,' a two-reel drama, and must say that I am looking forward with pleasure to booking this in some week, giving our patrons a regular treat." RALPH W. LIEBER

A. H. BLANK ENTERPRISES---DES MOINES

"A newspaper critic gave more space to your two-reel subject than to the feature." A. G. STOLTE

LOEW'S STATE THEATRE---INDIANAPOLIS

"The Northern Trail' met with unusual success. It is just the thing to fit in with lighter numbers." WALTER DAVID

and they are among Educational's Nationally Advertised Short Subjects

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Educational's Nationally Advertised Short Subjects

A Big Picture; Big Stars; A Big Author; Big Theatres; A Big Money-Maker for Exhibitors and Exchange Men.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Think of It! A Peter B. Kyne Story with Two Famous Stars.

An ARROW Triumph Now Ready for the Independent Field.

ARROW Offers

MARJORIE DAW *and* ROY STEWART *in*

A MOTION to ADJOURN

by Peter B. Kyne

Produced by Ben Wilson
From the famous story in The Saturday Evening Post

Selling Now! First Come, First Served

First of a Series of Four

ARROW FILM CORPORATION, 220 W. 42nd St., New York City

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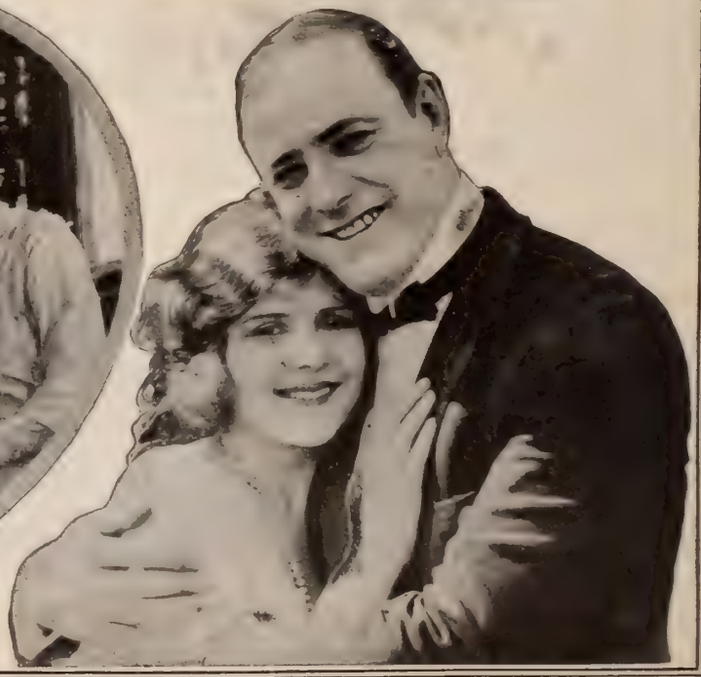
162 Wardour Street, London



Ask Chadwick, New York, What He Thinks of This Arrow Masterpiece. And it's the First of a Series of *Four!*

W. E. Shallenberger

The ARROW Name Means the Best in Motion Pictures.

Independent and Always Successful.

ARROW Offers

GRACE DAVISON, *with Ralph Kellard and Julia Swayne Gordon, in*

LOVE, HATE and a WOMAN

Directed by Charles T. Horan
Produced by J. G. Pictures Corporation

A Society Drama Portraying the Lights and Shadows of Life. Teems With Vivid Action. First of a Series of Four.

ARROW FILM CORPORATION, 220 W. 42nd St., New York City

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., London

William Fox
Presentations

Now Playing

The wonder play
of all centuries

OVER THE HILL

From the poems of Will Carleton

Scenario by
Paul H. Sloane

Directed by Harry Millarde

Now

A drama of volcanic
in theme and picture

SHA

Story by Emmett J. Flynn
Directed by EM

Now Playing

A VIRGIN PARADISE

By Hiram Percy Maxim
Directed by
J. Searle Dawley

Now Playing

A brilliant satire - - -
An amazing spectacle-
An absorbing story-

The last word
in
entertainment

MARK TWAIN'S

A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

staged by
EMMETT J. FLYNN

Now Playing

The greatest race track drama
ever screened

THUNDERCLAP

A terrific punch in
every scene-Thrills
follow thrills!

Scenario by
Paul H. Sloane

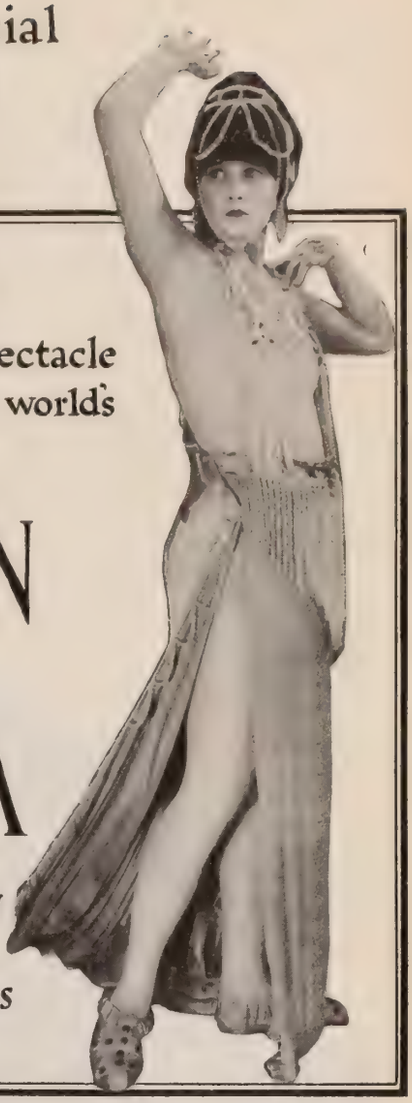
Directed by
Richard Stanton

Ready
force, astounding
que in atmosphere.

ME

and Bernard Mc Conville
METT J. FLYNN

Super-Special
Features



Coming

The gigantic spectacle and story of the world's greatest love.

QUEEN of SHEBA

Story by Virginia Tracy

Directed by
J. GORDON EDWARDS

Coming

WILLIAM FARNUM IN

PERJURY

By Ruth Comfort Mitchell - Scenario by Mary Murillo
Directed by Harry Millarde

Coming

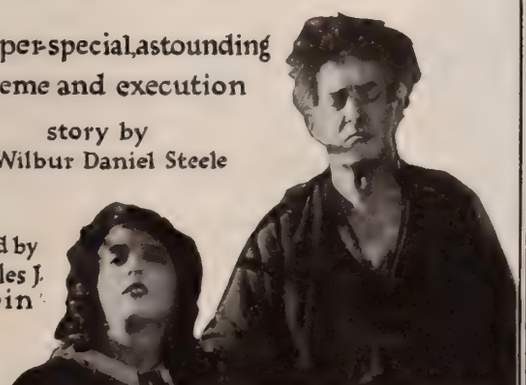
A new type of cinedrama

FOOTFALLS

A super-special, astounding in theme and execution

story by
Wilbur Daniel Steele

Staged by
Charles J. Brabin



Coming

Greatest of Western pictures

ZANE GREY'S

The LAST TRAIL

Staged by
EMMETT J. FLYNN

Romance-thrills— in this Mix

William Fox

TOM

in The Diam

Directed by Edward Sedgwick

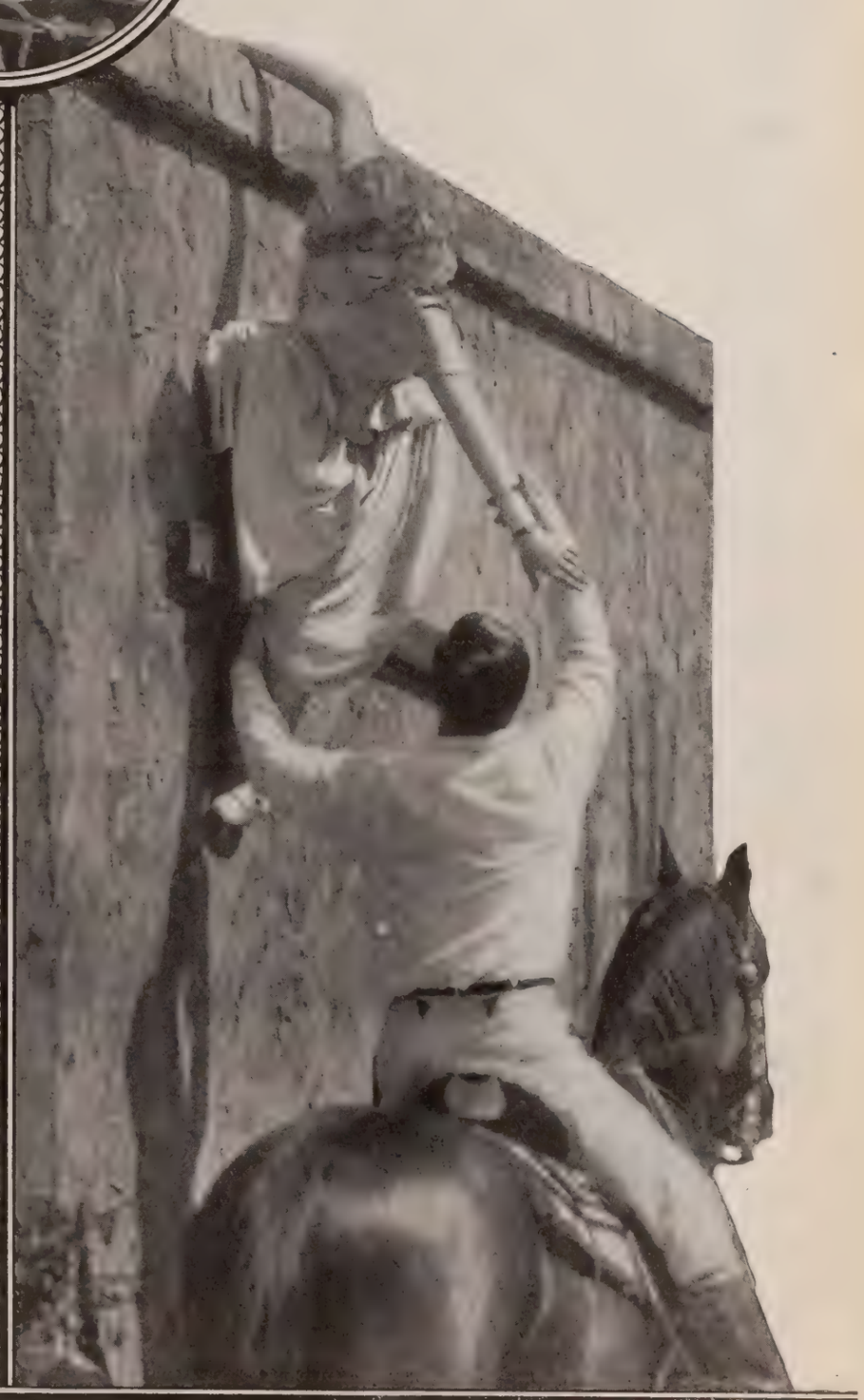
comedy-novelty new picture

presents

MIX

Rough ond

A new Tom Mix plus the Tom Mix you know and love, in a Mix picture that is different!



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RIALTO PRODUCTIONS, INC.

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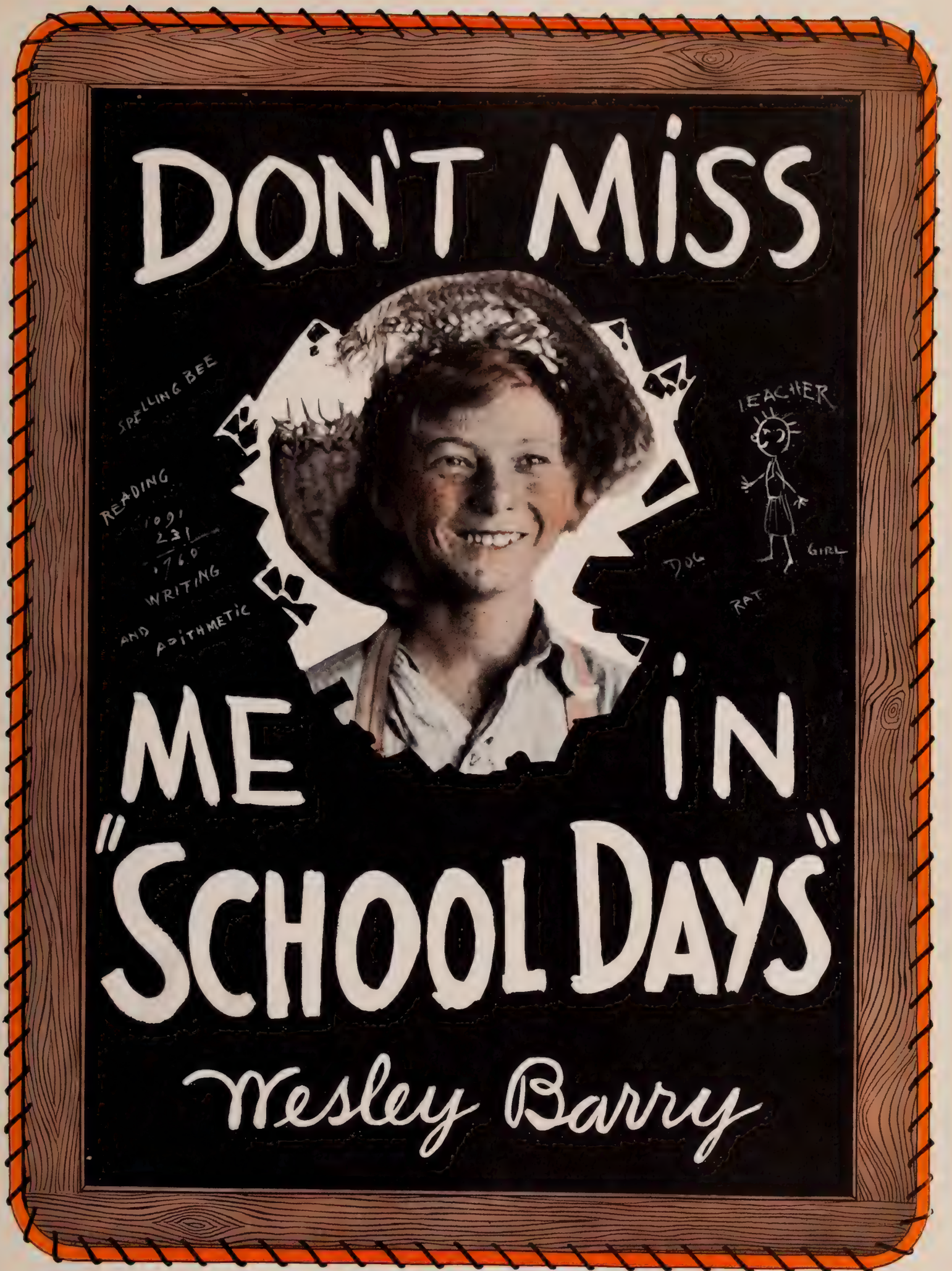
S. J. STEBBINS, VICE PRES.

Mather Building, Washington, D.C.


DON'T MISS
SPELLING BEE
READING
1091
231
1760
WRITING
AND ARITHMETIC
TEACHER
DOG
GIRL
RAT
ME IN
"SCHOOL DAYS"
Wesley Barry

WARNER BROS.
ANNOUNCE

THE THREE BIG HITS OF THE SEASON

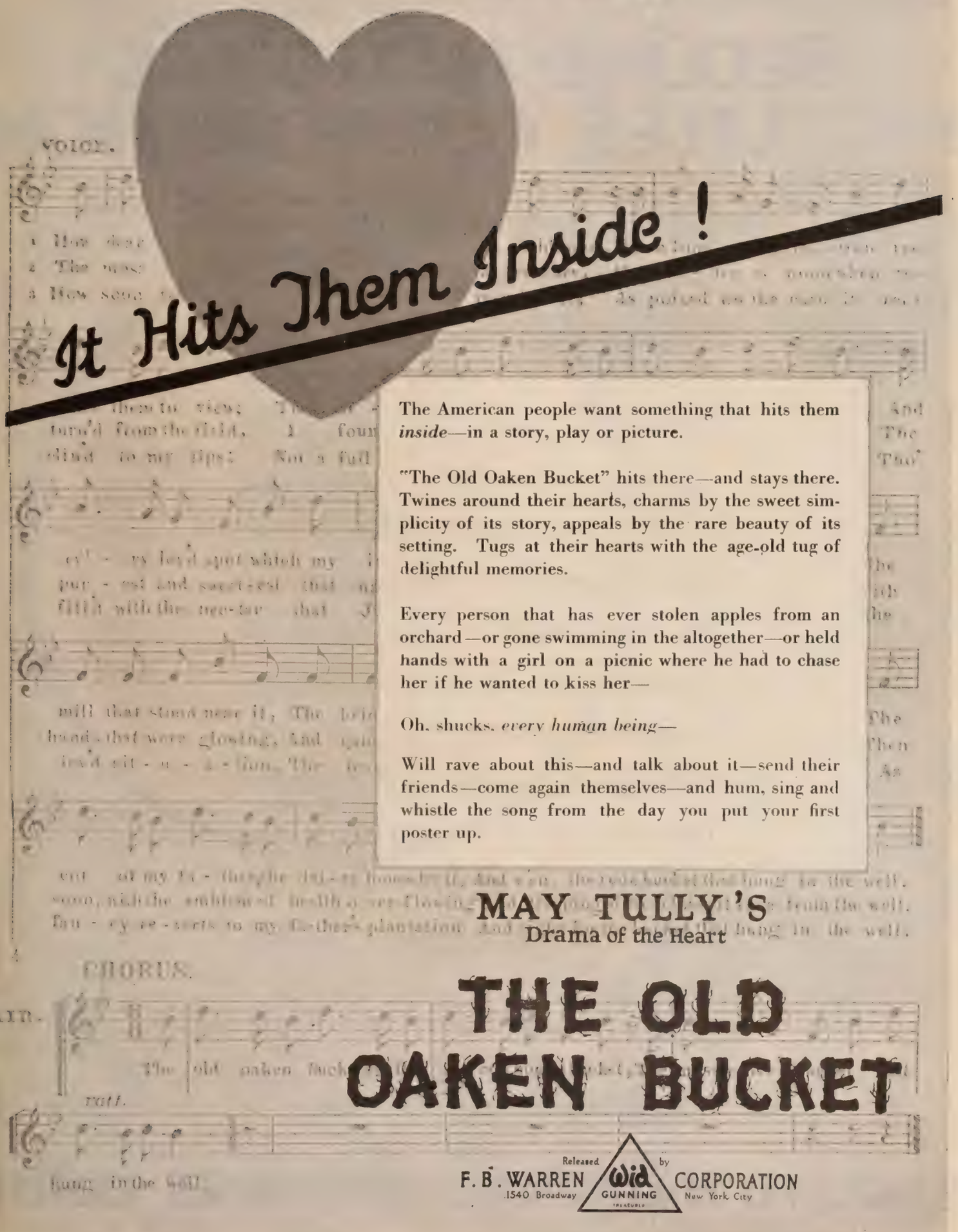
"WHY GIRLS LEAVE HOME"
With ANNA Q. NILSSON

WESLEY BARRY
(By Arrangement with Marshall Neilan)
in
GUS EDWARDS'
"SCHOOL DAYS"

VERA GORDON
IN
"HER DAUGHTER IN-LAW"

PRODUCED BY
HARRY RAPF

ADAPTED AND DIRECTED BY
WILLIAM NIGH

WARNER BROS.
1600 BROADWAY,
NEW YORK.

It Hits Them Inside!

The American people want something that hits them *inside*—in a story, play or picture.

"The Old Oaken Bucket" hits there—and stays there. Twines around their hearts, charms by the sweet simplicity of its story, appeals by the rare beauty of its setting. Tugs at their hearts with the age-old tug of delightful memories.

Every person that has ever stolen apples from an orchard—or gone swimming in the altogether—or held hands with a girl on a picnic where he had to chase her if he wanted to kiss her—

Oh, shucks, *every human being*—

Will rave about this—and talk about it—send their friends—come again themselves—and hum, sing and whistle the song from the day you put your first poster up.

MAY TULLY'S
Drama of the Heart

THE OLD OAKEN BUCKET

Released by
F. B. WARREN
1540 Broadway
Wid GUNNING
CORPORATION
New York City

Announcing

SECOND NATIONAL PICTURES CORPORATION

SIGNALIZING a new epoch in motion picture production and distribution, Second National Pictures Corporation has been formed to market a series of special motion pictures which will be released to exhibitors on an equitable basis. The company invites correspondence from independent producers and distributors interested in obtaining the maximum results on the basis of minimum effort and cost.

Watch for further announcements from

SECOND NATIONAL PICTURES CORP.

140 WEST 42ND STREET, NEW YORK CITY

HAL ROACH PRESENTS
THROUGH ASSOCIATED EXHIBITORS

HAROLD LLOYD
-IN-
"NEVER WEAKEN"

PATHÉ DISTRIBUTORS

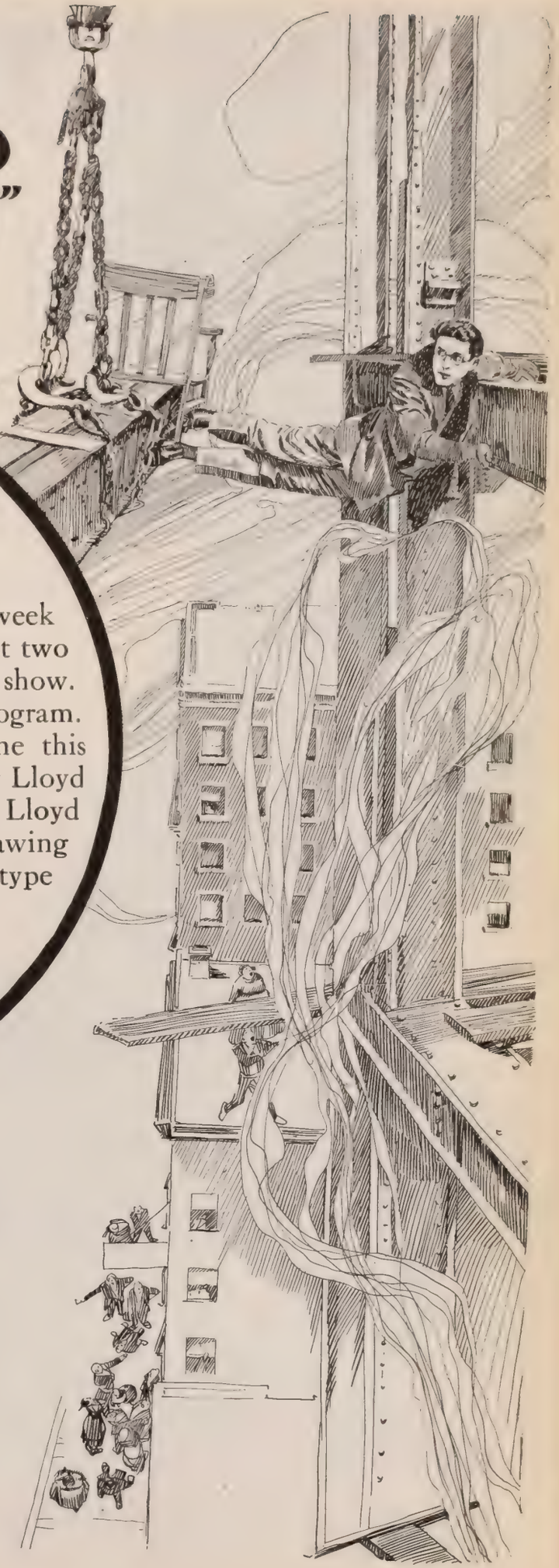
FOREIGN REPRESENTATIVE FOR
ASSOCIATED EXHIBITORS
SIDNEY GARRETT

Accept thanks
for World's Premier showing
of **Harold Lloyd** in

"Never Weaken"

All attendance records for any previous week broken. Am holding him over for at least two weeks longer. Public enthusiastic about show. Nothing longer than two reels on the program. Featured Lloyd only. First time ever done this territory. Previously could not tell whether Lloyd or multireel feature was pulling crowd. Lloyd featured alone has proven fact of his drawing power. Congratulate you on this clean type of thrilling comedy.

Dr. H. B. Brockwedel
The Symphony Theatre
Los Angeles, Cal.



Harold Lloyd has had some wonderful box office comedies but "Never Weaken" tops them all. Here is a comedy to be featured above any other offering of your program. Here is an attraction for long runs and big money. Here is an opportunity to insure absolute capacity business. There is no question about its value; it is simply a case of quick action on your part. "Never Weaken" is the most praised comedy production of the year.

Book It Quick!

The call of the Tropics held them both

The Maid, whose smiling eyes matched the glory of the tropical dawn, and the Drifter, whose devil-may-care nature had thrown off the bonds of society to drift with the tide of adventure.

Fate threw them together, human greed made theirs a common cause and love challenged all the perils of the land.

Your patrons will be spell-bound by the glory of the settings; thrilled by the deeds of the Drifter and inspired by the confiding faith of the Maid.

"Tropical Love" is a Real Feature.

PLAYGOERS PICTURES

presents

RUTH CLIFFORD

in

"TROPICAL LOVE"

by **REGINALD DENNY**

Directed by **RALPH INCE**

The supporting cast includes Reginald Denny, Fred. Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzell and Margaret Seddon.

"Tropical Love" is assured of success by reason of its wonderful locations, being actually made in Porto Rico, its distinctive theme, its adventuresome story, its passionate romance and its unusual appeal.

It will make a big hit with your patrons.

Distributed by **PLAYGOERS PICTURES**
through PATHE EXCHANGE, Inc.
Foreign Represetative *for* Playgoers Pictures
SIDNEY GARRETT

PLAYGOERS PICTURES PRESENTS

ACROSS THE DIVIDE

with

ROSEMARY THEBY AND REX BALLARD

PRODUCED BY

G.& J. PHOTOPLAY COMPANY

DISTRIBUTED BY PLAYGOERS PICTURES

through Pathe Exchange

Foreign Representative for Playgoers Pictures

Sidney Garrett

"Across the Divide" is there a thousand ways. It has the action; it has the heart interest; it has the sympathy which inspires you to applause when the big moment arrives. There is no story so gripping as the dramatic stand of "under dog" who conquers in physical combat.

Search over the array of today's features. Size them up for adaptability to your use, audience appeal and genuine satisfaction. You will find that this absorbing story of courage, self-sacrifice and romance has all the requirements demanded by your box office.

Book "Across the Divide" Today.

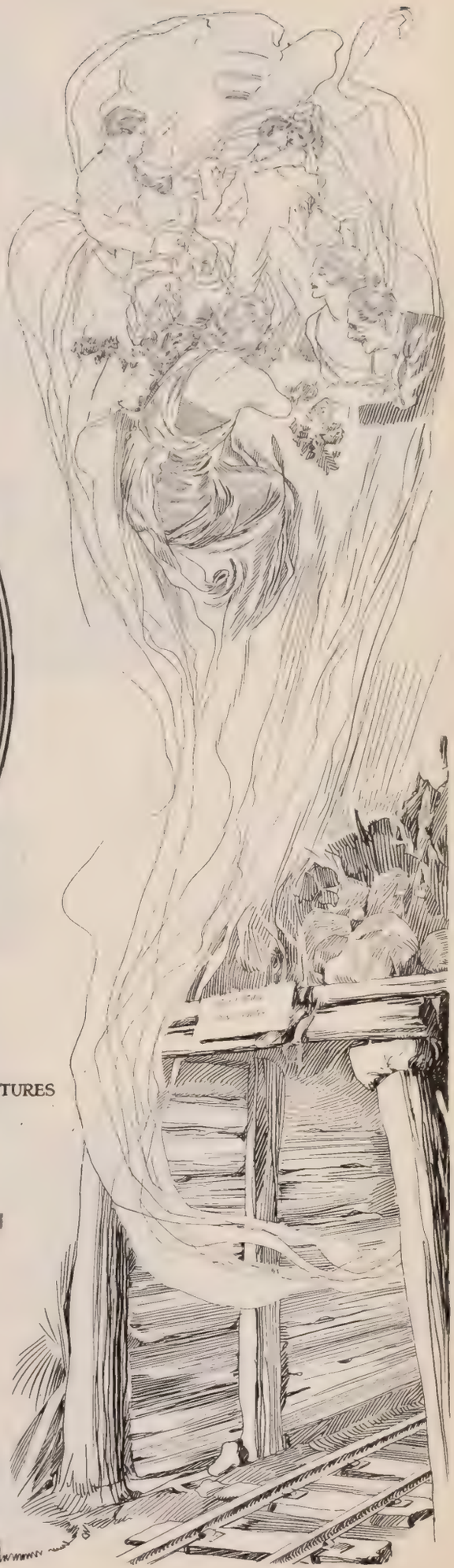
PLAYGOERS PICTURES *Presents*

J. P. McGOWAN

in

DISCONTENTED WIVES

A Herald Production



Distributed by PLAYGOERS PICTURES
THROUGH PATHÉ EXCHANGE INC.

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PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 43rd STREET NEW YORK CITY

They'll love "Discontented Wives"—clean, original, interesting fiction woven around a theme which is dramatically inspiring with the reflection of its reality. For as long as man is man and woman is woman there will be that conflict of aspirations; that difference of temperament which makes and unmakes the world.

There are husbands and wives right in your audience who will find the formula of their own contentment in the stimulating, vigorous story of "Discontented Wives"

The title insures their attendance.

Now booking

A Thrilling Western!

Presented by
American Film Company, Inc.
S. S. Hutchinson, President.

Not a dull instant in

Silent Shelby

A Borzage Masterpiece

Startling incidents—dynamic stuff—a breathless, urging, surging story, so brimful of stirring action it lifts them out of their seats.

with

Frank Borzage — Jack Richardson
Anna Little — Harvey Clark

A powerful plot enacted by a cast of stars.

Hair-raising horsemanship—tense situations—the deft, delicate touches that have made Borzage's pictures famous.

One of the greatest Westerns of the decade. Don't miss it. It's a sure fire winner!

Entirely rebuilt and re-edited from "Land O' Lizards," with new titles and new advertising accessories.

Available now at the following exchanges:

Savini Films, Inc., Atlanta.
Screen Attractions Distributing Co., Buffalo
Screen Attractions Distributing Co., Albany
Klein Distributing Co., Boston
Security Pictures, Chicago
Standard Film Service Co., Cleveland
Standard Film Service Co., Cincinnati
Standard Film Service Co., Detroit
Emergency Film Service Co., Dallas
Emergency Film Service Co., Oklahoma City
Merit Film Company, Denver
Crescent Film Co., Indianapolis
Standard Film Co., Kansas City
Mid West Distributing Co., Milwaukee
Fontenelle Feature Film Co., Omaha
Consolidated Film Co., Philadelphia
Sands Film and Supply Co., Pittsburgh
Federated Film Exchange, Baltimore
Federated Film Exchange, Washington, D. C.
Aywon Film Corporation, New York City

THE OLD OAKEN BUCKET.

The Box Office--Versus--Words

Ten thousand words can't tell the story of a stage play or picture that is big because it is HUMAN.

Words can only build the skeleton of description; the heart isn't there.

But the box-office tells the story!

Stage plays with the elements of "The Old Oaken Bucket" have run for twenty years—each year to larger profits. Pictures with these elements have been the outstanding successes of their day.

"The Old Oaken Bucket" is the sort of picture that can only be fully described by the box-office.

Box-offices everywhere will be singing—just as patrons will be humming and whistling—

"The Old Oaken Bucket." To the tune of—dollars, dollars, dollars!

MAY TULLY'S
Drama of the Heart

THE OLD OAKEN BUCKET

Released by
F. B. WARREN CORPORATION
1540 Broadway
Wid GUNNING
New York City

Editorial by Arthur James on "THE FOUR SEASONS"

in Moving Picture World, Oct. 8, 1921

Living a Year in An Hour

LIVING a year in an hour and feeling years younger by reason of the refreshment of the experience—this describes our idea of Charles Urban's new feature novelty, which he has named " The Four Seasons." Plant life and animal life in its eternal progress from inception to fruition and then its passing after its mission is fulfilled, is possibly the most interesting thing in the world because it never grows stale. Mr. Urban's charming offering is in four parts that consume about an hour in the running. It delights, instructs and thoroughly entertains. It is in competition neither with drama nor comedy, but it has definite elements of both, because nature in motion stirs the deepest pools in the human soul, and in its lighter moods induces pleasant laughter. The whimsical and the grotesque are supplied by the interesting antics of baby bears, juvenile woodchucks, and the equally fascinating performances of other children of the wilds. Flowers, trees, waterfalls and the beauties of the sea are in contrast with the cold grandeur of the snows and each is wonderful.

" The Four Seasons " is one of the screen's most worth-while accomplishments.

Address Your Inquiries to

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St.

New York City

2 Wid's DAILY Sunday, October 2, 1921

Mighty Fine Atmosphere and Characterization Feature This

L. J. Selznick presents
"A MAN'S HOME"
Ralph Ince Prod.—Selznick

DIRECTOR ..... Ralph Ince
AUTHORS.....Anna S. Richardson and Edmund Breese
SCENARIO BY.....Edward J. Montagne
CAMERAMAN ..... William Black
AS A WHOLE..... Very interesting drama. No "movie stuff." Should get by very well
STORY.....What happens in your neighbor's house day after day. Quite natural and true to life. Should be liked
DIRECTION.....Very good. Held tempo splendidly. Melodrama at end not essential
PHOTOGRAPHY ..... Very fine
LIGHTINGS ..... Excellent
CAST.....Uniformly fine. Much better than is usually put together. Harry T. Morey, formerly Vitagraph star, excellent as the man. Kathlyn Williams fine as wife. Little Faire Binney excellent as daughter, and Grace Valentine and Roland Bottomly make fine pair of crooks. Matt Moore the lover
EXTERIORS ..... Very good
INTERIORS.....Fine. Look like the real thing
DETAIL ..... Splendid
CHARACTER OF STORY.....Especially fine for houses of the best type
LENGTH OF PRODUCTION.....5,800 feet

Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country, the problem of the wife having too much money and being away from her husband too much, the influence of bad company and the necessity of protecting the daughter. Now all of these are very definite problems. There are few families indeed that haven't a skeleton of some kind and many of the troubles of the day are the result of internal difficulties in the home superinduced by one of these very questions.

Too much cannot be said of the manner in which Ralph Ince has held the tempo of this production. For practically throughout the entire length there were many opportunities afforded of going wrong, but he has skilfully avoided the temptations to bring in typical and usual "movie stuff," although he has drifted a bit to melodrama at the finish when he stages a fight. Not one of the usual Harry Morey slam bang affairs, but just the same a fight—where the man finally wakes up and the cheap villain gets it good and plenty.

He deserves also special consideration for the cast assembled. Harry T. Morey makes his first appearance since leaving Vitagraph, where he was a star for many years, and Kathlyn Williams, another excellent player, is fine as the wife. The crooks, presented by Grace Valentine and Horace Bottomley, are natural, and little Faire Binney is excellent as the child.

Briefly the story tells of what happens to a rich man so immersed in his business that he lets his wife go her way, how she falls into the hands of a pair of slick adventurers and pays dearly for it, almost to the point of forcing a break of the marriage planned for her daughter to the son of an aristocratic family. How the husband steps in and brings things around, how he finds happiness with his wife, make a fine story, well rounded and ably produced. It is one of the pictures worth looking into. Better see this and don't give the other fellow a chance first.

Should Be Sure Fire. You Can Safely Make Promises

Box Office Analysis for the Exhibitor

Pictures that deal with home life, home events and natural affairs of every day are popular this season. "The Old Nest" and "Over the Hill" are but samples. Selznick has given you something unusually worth while in "A Man's Home" and you can tell your people it is something in which they are deeply interested. Because they are. Tell them it is a story of the home, of everyday people, told in a natural, easy manner, and that they will surely like it. You can make promises for this safely. It might be well to have the local editors and ministers of importance see this before you put it on, because it may get you some unusual publicity. For catchlines something like this: "'A Man's Home' is like your home, like your family affairs. See how they look when presented on the screen at the blank theater."

Don't Give the Other Fellow a Chance First!

JANE NOVAK
Starring in a series of
CHESTER BENNETT PRODUCTIONS
Distributed by
ASSOCIATED
PHOTO-PLAYS
INC.
25 WEST 45th St NEW YORK CITY

SELZNICK WEEK

NOV. 13—19

Leading theatres everywhere are providing extra play dates for the new Selznick product, including Star Series attractions with ELAINE HAMMERSTEIN, EUGENE O'BRIEN, CONWAY TEARLE and OWEN MOORE, and the smashing big specials that carry the Selznick Trade Mark.

Communicate at once with your nearest Select Exchange and —

Get Your Share of the Banner Business

THANKSGIVING TIME

in the Picture Trade

JANE EYRE

A HUGO BALLIN PRODUCTION

from the great novel by
CHARLOTTE BRONTÉ
with
MABEL BALLIN and NORMAN TREVOR
PRODUCED BY HUGO BALLIN PRODUCTIONS Inc.

HODKINSON
ANNIVERSARY

Famous love story becomes a great screen triumph

In the hands of a master director,—"Jane Eyre,"—that famous love story written by Charlotte Bronté over seventy-five years ago, comes to the screen with all the charm and warmth and thrills that carried the book to the highest peak of popularity.

It is a marvel of photography and beauteous settings; a gripping, mystifying box office drama with Mabel Ballin and Norman Trevor portraying Jane Eyre and Mr. Rochester as only such artists can do it.

"Jane Eyre" is a wonderful picture—by far Hugo Ballin's best contribution to the screen today.

Your theatre needs such a production. It is a picture that builds patronage.

HODKINSON SELECTED PICTURES

Distributed thru PATHE Exchanges, Inc.

"Rip Van

a

WARD LASCELLE

Production

with *THOMAS JEFFERSON*

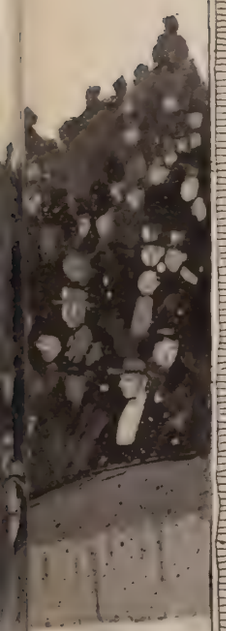
Winkle"

Millions are waiting to see "Rip," Washington Irving's Beloved Character

Mothers and Fathers, and uncounted hosts of their children in every nook and corner of this country, are waiting for an opportunity to see on the screen this greatest and best known of all fiction and stage characters—and especially old "Rip" himself played by a Jefferson.

Exhibitors have a particularly big money-making opportunity in "Rip Van Winkle" during "Children's Book Week," November 13th to 19th—when millions of school children will be urged to see "Rip Van Winkle" and other pictures made from books that have been officially endorsed as good reading for young folks.

"Rip" is more than an audience-builder—it's a surefire box office record-breaker—with exploitation and advertising possibilities enjoyed by few pictures of to-day.



HODKINSON
SELECTED HOD KIN SON PICTURES

Distributed thru PATHE Exchanges, Inc.

"Marshall Neilan Has Done

If you are looking for something entirely out of the ordinary, something unique and novel in photoplays, something exceptional in entertainment value, you'll find it in this picture. It'll interest you to see how the critics treat it.

NOVELTY THAT'S ZIPPY

"It offers novelty and film fans like novelty—and it presents four distinct, interesting stories. It moves along, it's zippy. Mr. Neilan is a fine showman, mixing his tears and his grins with husky, right arm punches, compelling and splendidly acted."—*New York American.*

A DELIGHTFUL FEAST

"Strikes a novel note. Like spending an exciting hour with a spicy magazine—a delightfully varied feast with satire, comedy, melodrama and farce. Star players."—*New York Evening Telegram.*

SOMETHING DIFFERENT

"A good idea. Marshall Neilan has done something different. Stories short and snappy. Well made and the acting is above the average."—*New York Times.*

ENTERTAINING NOVELTY

"The picture is an entertaining novelty—extremely well done."—*New York Tribune.*

AUDIENCE IS HELD

"A unique feature, but it is far more than a novelty. It will take its place as a permanent and highly interesting department of motion picture making. Not in months has a feature held its audience so steadfastly in their seats. One patron covered the situation when he said, 'Man alive! I could sit here all day looking at that kind of a picture.' It's a step upward in photodramas."—*New York World.*

MARSHALL NEILAN PRODUCTIONS

Adapted from the stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan. Scenario by Lucita Squier.

A FIRST NATIONAL ATTRACTION

"Bits of Life" Is Packing

There'll be a Franchise everywhere

Something Different!"

New York Times

"Bits of Life" is making a tremendous hit with the Broadway audiences at the Capitol Theatre, New York, according to Managing Director S. L. Rothapfel. And it is packing the world's biggest theatre daily. It will do the same for you!

SUCCESSFUL EXPERIMENT

"A most successful experiment—one of the best programs—the utmost in short stories. We hope there will be more of the same kind of thing done."—*New York Telegraph.*

DIVERSITY OF ENTERTAINMENT

"Interesting and novel, a diversity of entertainment. Players especially good."—*New York Journal.*

INTERESTING NOVELTY

"An interesting novelty. The stories have an O. Henry twist."—*New York Herald.*

IT'S ENJOYABLE

"Novel and entertaining."—*New York Sun.*

DONE IN O. HENRY STYLE

"A promising experiment, dōne in O. Henry style. Excellent acting."—*New York Globe.*

IMMENSELY INTERESTING

"An immensely interesting experiment in films. Well acted and well strung together."—*New York News.*

Photography by David Kesson

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

World's Biggest Theatre

There'll be a Franchise everywhere

Don't forget for a minute it's coming!

Mack Sennett's

presentation of his first dramatic production—

"Molly O"

with

Mabel Normand

Directed by Richard Jones

DISTRIBUTED BY ASSOCIATED FIRST NATIONAL PICTURES Inc.

FIRST NATIONAL PICTURES

Released on the Open Market

Available to all exhibitors

Take 'Two Minutes To Go' To Your Exchange And Book The Best Football Picture Filmed

And do it while the football season is on!

You can cash in on the timeliness of this picture!

Football spirit is in the air. They're all talking and thinking football.

And it's the finest gridiron and all round college romance screened.

You'll pack your house if you book it NOW.

Arthur S. Kane

presents

CHARLES RAY

in

"TWO MINUTES TO GO"

By Richard Andres; Directed by Charles Ray; Produced by Charles Ray Productions, Inc. Photographed by George Rizard.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Change in Title!

The title of the picture listed in our big Fall dramatic productions as "Woman and Superman" has been changed to

"All For a Woman"

A stupendous drama of the Loves of the mighty

Presented by

Andrew J. Callaghan

A First National Attraction

FIRST NATIONAL PICTURES

A Remarkable Production! Watch for It!

Motion Picture News

Thoughts of the Week

To Robert E. Welsh—A Tribute

IN this involved trade of the motion picture there are two distinct classes of men. One, a very small group, has a keen, practical and sympathetic understanding of picture conditions, operations and values.

We have no hesitation about placing in this rare minority Robert E. Welsh, who has been Managing Editor of this publication for the past five years. He came to us from the Kalem Company and he is leaving us to put his hand again to the commercial wheel in an important capacity with the F. B. Warren Corporation. His ability is decidedly exceptional and we predict for him in his new field a full measure of the skill and loyalty he has given to Motion Picture News. More than that, our heartfelt good wishes go with him.

Unappreciated Industry

AN experienced publicist, with whom we were recently discussing the public attitude toward the motion picture—in particular the lamentable fact that the industry does nothing constructive for itself in a publicity way—said: " One thing you need is a society of fine or technical arts, or both, such as other big industries have today."

We told him that the industry had such a society, a society of technical art, called the Society of Motion Picture Engineers.

" I did not know of it," said he, and we have an idea that this same lack of knowledge or at least of appreciation applies to a number of the leading executives in the industry itself.

For over five years this compact, efficient and excellent organization has devoted itself seriously and successfully to the betterment of the picture on the screen, a matter, it would seem, of prime and practical importance to the producer, distributor and exhibitor of motion pictures.

If anyone is interested in the amount of work and the value of the work done by the Society we suggest the last and sizeable publication, volume twelve, of its transactions. Copies may be had from the Secretary, A. F. Victor, 50 West 67th Street, New York.

The Society has gone its way, asking odds of no one. It does seem, now, as if a little blowing of the horn should be done in its behalf, and that the industry show some real appreciation of so important a work for the common good.

Associate memberships in the Society are open to all; and one of the semi-annual meetings takes place in Buffalo, New York, beginning October 30th.

Cancerous Silence

THE Fort Dearborn Independent refers editorially to this industry as " a body wholly rotten."

The " World's Work " prints an article which refers to a list of seventeen of our recent and most notable pictures as " contemptible devices to attain success."

A majority of the small town newspapers of the country are pro-censorship minded (without having the least conception of what censorship is).

Newspaper clippings pour into the office every week of a nature to make anyone who truly knows the picture and the picture industry grit his teeth in helpless rage.

Never before, in the writer's knowledge has an American institution, a great institution, been made the target of so widespread an attack actuated by downright malice, or ignorance, or hypocrisy.

And yet—

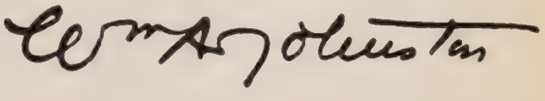
We do nothing to explain, nothing to defend our vital interests, nothing even as Americans for our own self respect.

We do nothing effective because we have no industrial organization.

Read what an exhibitor says in this issue about the necessity of a 100% organization. He means UNITY of organization.

We have a mighty clear idea that every exhibitor in the country will soon be demanding such an organization—and every producer and distributor.

The situation is very grave, gentleman!



R. E. Welsh Joins F. B. Warren Corp.

FOLLOWING the statement made last week that Wid Gunning controls the F. B. Warren Corporation, announcement is made this week of the association of Robert E. Welsh, for the past several years managing editor of "Motion Picture News," with the distributing organization. Mr. Welsh will head the exploitation activities of the corporation.

With a picture career that dates back to the early days with Kalem, Mr. Welsh is one of the best known film men in New York. He has long been recognized as the wielder of a facile pen, and his executive work as an editor marked him for choice by Mr. Gunning when the best in the industry was being sought.

In his five years at the executive post on "Motion Picture News" Mr. Welsh has built acquaintance and friendship among exhibitors and other film men that is country-wide, while he has possessed an opportunity for an insight to the needs of theatre owners and the inner workings of production and distribution equalled by few film men. As "silent partner" in the capacity of confidential adviser to numerous independent producers and big theatre men, he has cemented many friendships and strengthened his reputation for keen film knowledge.

High lights in the career of the new F. B. Warren Corporation executive previous to his association with "Motion Picture News" include, in addition to his service with Kalem, two years as editor of "The Dramatic Mirror" when that publication was a strong factor in the picture field, and newspaper activity that includes work with "The New York American," "The Evening Telegram," and in several Eastern cities.

While quiet and unassuming in manner and always of the type who keeps his name in the background, Mr. Welsh long ago established his worth as an idea man, an organizer, a forceful writer and an editor capable of instilling enthusiasm that achieves.

In the department headed by Mr. Welsh is a nationally known advertising man, Mr. A. L. Hamilton, who comes to the industry from the mercantile advertising field. Mr. Hamilton, who has been at the head of his own advertising agency handling many well-known national accounts, has been attracted to the film industry by the exceptional opportunities offered for real "copy" of definite sales value. Particularly is it expected that Mr. Hamilton's broad experience will find expression in giving real consumer appeal to the exhibitor aids prepared for the coming big specials handled by the corporation.

With Mr. Welch heading a department wherein such recognized advertising top-notchers as Mr. Hamilton are willing to work to learn "film methods," and Mr. Gunning and Mr. Warren, both advertising and exploitation specialists, an array of ability has been gathered which indicates the importance given to exploitation in the scheme of things with the F. B. Warren Corporation.

Business Revival Spreads Through Country

Rapid Resumption of Business in Some Places Described as "Astounding" by First National

THEATRES all over the country are experiencing an astounding revival of business, according to reports being compiled by the home-office staff of Associated First National Pictures. While the resumption of healthy business conditions is found in practically all sections of the country, as indicated by the reports in the First National headquarters, yet the revival is particularly noticeable in the Middle West, though such Eastern centers as Buffalo are also reporting highly satisfactory business.

Describing the situation in Illinois, the First National report declares:

"For instance, in Bloomington, Ill., a town of 28,000 there is the Majestic theatre, operated by A. G. Schade, seating 1,200. The boom started August 22, when 'Lessons in Love,' an Associated First National attraction starring Constance Talmadge, began a three day run. The attendance records were shot all to pieces by this comedy.

"If there had been any more records to break, 'Peck's Bad Boy,' which was shown from Sept. 5 to 7, would have shattered them. As it was, it had to be content with capacity houses. It was going so strong on the third day, due to lavish newspaper reviews, that it would have been held over but for previous bookings. 'The Girl in the Taxi' went big from Sept. 15 to 17, and two days later they had to haul out the S. R. O. sign again, due to 'Bob Hampton of Placer,' every seat being sold for all performances during the three day engagement.

Are You Filing 'Em?

We advised you last week to file every copy of "Motion Picture News"—hunt up the stray ones—arrange them—count—them—see if any are missing.

Did you do it?

You'll need every copy from now on—need it to do business with—need it so badly you'll be coming to us to replace lost ones.

File 'em!

NOW!

"'Passion' was the feature Sept. 26 to 28, and again they were turned away. While 'The Golden Snare,' which came on Oct. 3 for a three day run, didn't do quite as well, there was no fault found with the box office receipts.

"Practically the same success marked the showing of First National pictures at the Crescent Theatre of Pontiac, Ill., a town of 7,000. The house seats 450 and is managed by Hal Opperman. 'Bob Hampton of Placer' started the fireworks by breaking the attendance records during the showing from Aug. 9 to 11. Capacity houses were the rule during Sept. 5 to 7 when 'Passion' was the attraction, and 'The Gold Snare' repeated the following week. 'Peck's Bad Boy' likewise filled every seat Sept. 27 and 28.

"The Bond Theatre, in the same city, which seats 605, reported a full house during the showing of 'Mother O' Mine' on Sept. 23.

"Capacity houses also greeted the showing at the Blackstone theatre, Dwight, Ill., during September when 'Bob Hampton of Placer,' 'Scrap Iron' and 'Passion' were shown. This theatre seats 463 and is in a town of 2,200. 'Scrap Iron,' incidentally, broke the season attendance record at the Kinema Theatre in Los Angeles.

"'The Sign on the Door,' Norma Talmadge's latest, in particular has been giving the summer slump the grand slam. Herbert H. Johnson, manager of the Luna theatre of Lafayette, Ind., reports that it broke attendance and box office records during its three day run in September. Saxe's Strand in Milwaukee likewise hung up some new records during a six day showing late in August, according to Manager E. J. Weisfeldt, due to the popularity of the star and the strength of the story."

In Buffalo, N. Y., the First National survey shows that neighborhood houses which have been closed all summer have resumed business and that theatre patrons are growing in numbers with the passing of the milder weather. The Shea Amusement Company's new North Park Theatre, it is announced, will run pictures day and date with Shea's Hippodrome downtown. The latter house has been re-decorated at an expense of over $10,000, and an elaborate new stage setting has been installed. Loew's State theatre has just been opened, and the Lafayette Square, which is replacing the old Lyric, will be ready for opening by the first of the year. There are also a number of neighborhood houses under construction in the city and the surrounding towns.

Plans Laid for Transportation of Films in Event of Rail Strike

Traffic-Managers in Key Cities to Supervise Relaying of Shipments

ON the West Coast and in the East plans are being rapidly formulated to install emergency transportation service in case the railroads of the country are tied up by the impending walk-out. Motor-trucks, interurban trolleys, motorcycles, and even aeroplanes are included within the scope of the plans being laid down.

A dispatch from Los Angeles states that the officials at Universal City are negotiating for a fleet of aeroplanes to carry negatives to the Eastern laboratories and to distribute prints to the key-cities.

The shipment of prints, paper, accessories, etc., by relay service between key-cities throughout the country, with traffic managers appointed in each of the key-cities to arrange and execute the details of this inter-city transportation, is in brief the general plan of action recommended for immediate operation by the transportation committee of the National Association in the face of the threatening nation-wide railroad strike. This general plan of action was laid down at a meeting of the transportation committee, held on Tuesday of this week at the National Association's headquarters. The general provisions of this plan are embodied in a bulletin of recommendation issued to the distributing organizations by the committee with the urgent suggestion that the recommendations made be adopted at once and put into immediate operation.

The details of distribution will be worked out at once in each exchange center and arrangements made whereby a traffic manager, chosen by each exchange managers association or F. I. L. M. club, will be responsible not only for shipments in his own territory, but for the relay shipments of film and accessories which pass through his city from New York on their way to more distant points. The national distribution campaign will be directed from the headquarters of the National Association, from which shipments are planned to be routed all the way to the Pacific coast.

Yesterday's meeting was under the auspices of the National Association's Transportation Committee, P. H. Stilson, Chairman, and was called at the suggestion of William A. Brady, president of the association, to lay out necessary plans for the emergency handling of all film transportation wherever railroad service is suspended. Those at the meeting were members of the transportation committee, which embraces representatives of most of the film distributing companies, as well as manufacturers, of lithographs, press books, slides, and other film accessories.

Chairman Stilson, who presided, outlined the situation which confronts the industry in the event of a freight and express tieup and urged the immediate necessity of forming a traffic organization with representatives in every key center to be selected by the exchange managers so that responsibility should be centered in one man in every exchange city. He said that in the New York territory there was no serious menace, owing to existing motor truck services which cover not only nearby points but New Jersey, as well and that an expansion of this service could easily be effected to include Albany, Buffalo, Philadelphia, Boston and other points from which shipments could be relayed to cities further away.

Harry T. Nolan, First National franchise-holder of Denver, told of the manner in which film shipments were effected after the Pueblo disaster when train service was suspended. He said emergency relay stations were established and with the active cooperation of exhibitors in forwarding film by automobile from one town to another, practically all bookings were met.

His advice to the company representatives was to maintain release dates as nearly as possible by getting out shipments with all possible speed—giving preference to far away points. It was disclosed at the meeting that most of the companies are now working far ahead of schedule and are rushing to their exchanges prints and advertising matter of subjects that are not scheduled for release for from one to two months hence. As a result of the meeting the following telegram was sent by the National Association to each exchange managers association and F. I. L. M. club in the United States:

"Our Transportation Committee recommends that you arrange for a meeting of your local managers' organization to appoint a traffic manager to supervise the handling of local and through shipments and relaying through shipments in the event of a strike. Wire the undersigned the name, business and telephone address of traffic manager appointed. We will supply traffic manager with names, addresses and telephones of traffic managers of all other exchange centers. Imperative that traffic manager prepare to utilize all facilities for shipping, including interurban trolley, motor car, motor boat and motorcycle. Mail special delivery shipping facilities and plans adopted. Must have this immediately to enable us to route shipments."

In each exchange center the traffic manager will be asked to hold a meeting with the delivery companies and determine the extent of emergency service that can be secured and to list with the National Association the names, addresses and telephone numbers of all such delivery companies so that a co-ordination may be effected in routing the relay shipments from one city to another.

The following telegrams have been received in response to an inquiry from the National Association:

"Responding to your wire seventeenth we are now shipping film via bus line extending south in Missouri for one hundred miles and are arranging for three other lines to operate in three different directions to principal cities and will require exhibitors to pick up shipment at nearest key town on route and return there to be picked up for us. This will be the rule in the event adequate parcel post arrangements cannot be made and as a last resort. We have good established truck routes out of St. Louis.

"Floyd Lewis, President,
"F. I. L. M. Club of St. Louis."

"In event of strike this territory protected by interurban system carrying express all traction cars hourly. Presume that parcel post service will not be interrupted which will take care of any point interurban does not reach. If embargo placed will use truck service to leading cities and insist that exhibitors relay shipments to points from there.

"C. E. Penrod, President,
"Indianapolis Bd. of Exchange Mgrs."

The headquarters of the National Association will be open day and night during the tieup, if it occurs, and a traffic expert will be constantly on call, it is announced.

Wire Briefs from Coast

IN the hope of adding to the efficiency to the staff at Universal City, Irving Thalberg is planning to open a night school for the teaching of motion picture technique.

Charles Ray and his wife will leave on their first trip to New York on November 15th.

Cyrus J. Williams, who just recently returned to the Coast from New York, will resume production activities in the near future.

The new Wilshire theatre, located at Third and Western Avenue, Los Angeles, opens on October 20th. This house is operated by the West Coast Theatres Company. The initial feature presented is Jackie Coogan in "My Boy."

W. E. Schallenberger is still in Los Angeles. He has made no announcement of his plans during the week.

Chamber of Commerce Preparing for Annual Ball

ANNOUNCEMENT was made this week that the Theatre Owners' Chamber of Commerce would give its second annual ball on Saturday night, December 3rd, 1921, in the Gold Room at the Hotel Astor. The affair last year given in the same hotel was so successful and gave so much pleasure to those who attended that already many requests for reservations have been made, and from present indications the demand for tickets will far exceed the supply.

President William Brandt announced the committees who will have complete charge of the event.

Rental-Tax Repeal Awaits Action by Senate

Finance Committee Votes That 5% Excise Be Revoked; Senate Expected to Concur

THE repeal of the 5% film rental tax is not yet definitely assured. Although the abolition of this war-time excise was advocated by the Senate Finance Committee by a vote of 5 to 4, its repeal must yet be ratified by the Senate as a whole. Officials of the National Association of the Motion Picture Industry are redoubling their efforts to insure favorable action when the measure reaches the floor of the Senate for final vote.

Following the repeal vote by the Senate Finance Committee, Jack Connolly, Washington representative of the National Association, came to New York for a conference with President Brady and Chairman Rogers of the taxation committee, both of whom will visit Washington again this week to secure further support for the repeal measure, which will mean a saving of between five and six millions of dollars a year for the motion picture industry.

A large number of Senators have pledged their support to Messrs. Rogers and Brady and will stand staunchly for the proposed repeal if it comes to a fight on the floor of the Senate. Senator Smoot of Utah, who was largely responsible for the result in the Finance Committee, will doubtless champion the cause of the picture industry should serious opposition to the tax repeal develop when the Revenue Bill comes up for passage—which it will during the next few days. Similar support is expected also from Senators Calder of New York, Dillingham of Vermont, LaFollette of Wisconsin, and Sutherland of West Virginia, all of whom voted in the Senate Finance Committee for the abolition of the 5% film rental tax—and from a great number of other senators who have not as yet had the opportunity to record their vote on this question of such vital importance to the picture industry.

The announcement by Senator Penrose, chairman of the Senate Finance Committee, that he anticipates the adoption by the Republican majority of all amendments suggested by the Finance Committee, is generally regarded as an extremely hopeful indication for the rental tax repeal in spite of the fact that during the past few days there has developed an apparent hostility on the part of some Republican senators to certain recommendations of the Finance Committee. This was evidenced in the action on Senator Reed's amendment to repeal the tax on telegrams, radio and long distance phone calls which was defeated by a vote of 32 to 26.

All the members of the Senate are being canvassed and acquainted with the full facts justifying the industry's appeal for relief from the burden of excessive taxation. Company executives are urging their Senators by letter and telegram to support the amendment to the Revenue Bill which revokes the 5% sales tax. One of the large distributing companies, at the request of President Brady and Chairman Rogers, has communicated with several hundred big exhibitors in various states requesting that they urge their senators to stand by the industry in its hour of need. Exchange managers and special representatives in many territories have invoked the aid of leading business men in other industries also to join with the picture interests in an appeal for fair play to the motion picture business by removing a discriminatory excise that has been felt not only by producers, distributors and exhibitors, but by the public that patronizes the movies.

Exceptional to Announce Release Plans Soon

ALEXANDER BUYFUSS, president and general manager of Exceptional Pictures Corporation, which is releasing Martin Johnson's "Jungle Adventures," and Charles (Chic) Sale in "His Nibs," announces that contracts for the distribution of these two productions are now being consummated. They will be announced in the next issue of the "Motion Picture News."

Clean Pictures Foremost Demand, Says Woody

Realart Executive Completes Ten Weeks' Tour of Nation; Admissions Not Being Cut, He Says

"THE one thing that struck me most forcibly," said J. S. Woody, general-manager of Realart, who just returned from a ten weeks' tour of the country, "was the definiteness with which the exhibitors spoke regarding their intentions to run nothing but absolutely clean pictures. This sentiment is not sectional; it is universal. I cannot fail to see in this desire to show only clean productions a well-defined campaign on the part of the exhibitors to eliminate censorship by stagnation. In other words, they figure, and rightly, that if pictures contain no censorable qualities there will be no necessity to maintain expensive censor boards.

"That is the practical side of it. But there is another, too, which reflects to the exhibitors' credit. As more than one of them expressed themselves to me, they have no wish to run any pictures in their theatres which will antagonize the local reform influences or possibly offend their patrons. The day of the salacious, suggestive pictures is past; clean, artistic productions are the only ones that can possibly survive. And those that seek to masquerade under the cloak of 'pointing a moral' will have short shrift. Producers will do well to read the handwriting on the wall.

"There is little for me to say regarding the dissolution of the recent depression, as other film executives who have been abroad in the field have accurately reported conditions. No one will even pretend that such a depression did not exist. It did, but happily there has been a steady resumption of normal business with the return of the cooler fall weather. I found the exhibitors as a general rule fairly optimistic and in more than one instance, they have shown me that their theatres are doing a greater volume of business than they did a year ago.

"In some sections, it is true, unemployment has had much to do with sluggish attendance, especially in the manufacturing districts, but everywhere I went factories and mills were reopening, which augers well for the coming season.

"Exhibitors throughout the country show decided evidence of being conversant with the major affairs of the day, especially as they affect the motion picture industry. They keep abreast with legislative matters and through local bodies no doubt exercise considerable influence upon their political representatives. Everywhere I went I heard deprecatory comments regarding the shortsightedness of Congress in its advocacy of a high tariff, but few exhibitors think that it will go through. Exhibitors are getting more and more awake to the fact that they have in their control a powerful medium for the molding of public opinion, the screen, and they will not be loath to use it should the necessity arise in the battle to keep the motion picture industry free and untrammeled by political and notoriety-seeking malcontents.

"Before leaving on my trip I heard some talk of exhibitors reducing their admission prices, but from personal observation I can truthfully say that there is absolutely no foundation for such a rumor, barring an obscure case here and there. The moving picture patrons want a big show for their money but they are willing to pay for it. The day of the nickelodeon is a thing of the past."

Fight Going Forward for Repeal of Censorship in New York State

How Legislators Voted on Act Is Shown; Organized Labor for Repeal

WITH an entire new Assembly to be elected to the New York State Legislature on November 8th, the question of continued censorship for New York becomes an important issue in the Empire State. Realizing that it will be of interest to the trade, and especially to those associated with the industry who are residents of the state, the NEWS publishes below a list of the legislators who voted for or against the Lusk-Clayton censorship measure last April.

That the efforts of the film interests in New York State to secure a repeal of the existing censorship statute are being enthusiastically supported by various branches of the American Federation of Labor, is clearly evidenced in the letters being received by J. W. O'Mahoney, chairman of the Freedom for the Screen Committee of the A. M. P. A. These letters assure the motion-picture industry of the state the full co-operation of such organizations as the American Federation of Musicians, the Actors' Equity Association, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, and the New York State Federation of Labor.

In addition to the election of the new Assemblymen, two senatorial candidates are to be elected this fall in New York State to take the places of Senators McCue and Mullin, who have resigned. The total vote cast last April on the Lusk-Clayton act consisted of 103 votes in favor and 38 votes against. The following Assemblymen voted in favor of the measure:

Simon L. Adlre, Richester; Paul Bailey, Amityville; Ezra A. Barnes, Oswego; H. A. Bartholomew, Whitehall; Henry Baum, Union Course, L. I.; Andrew T. Beasley, Buffalo; Charles H. Betts, Lyons; George Blakely, Yonkers; James F. Bly, Brooklyn; H. W. Booth, Utica; George Brady, Buffalo; J. Arthur Brooks, Cazenovia; Arthur E. Brundage, Newburgh; E. C. Campbell, Albany; W. W. Campbell, Schenectady; James T. Carroll, Brooklyn; James H. Caulfield, Jr., Brooklyn; G. J. Chamberlin, Syracuse; Nelson W. Cheney, Eden; Walter F. Clayton, Brooklyn; Ernest E. Cole, Bath; Arthur Cowee, Berlin; John R. Crews, Brooklyn; George Dobson, Seneca, Falls; Leo V. Doherty, Brooklyn; John G. Downs, Cutchogue; Louis J. Druss, Brooklyn; William Duke, Jr., Wellsville; Anson H. Ellsworth, Fort Covington; James A. Evans, Little Falls; Edward A. Everett, Potsdam; Casper Fenner, Ludlowville; George H. Finch, Claverack; Edward J. Flynn, New York; Noel B. Fox, New York; Nichalos V. V. Franchot, 2d, Niagara Falls; Ernest V. Frerichs, Tottenville, S. I.; James M. Gaffers, Cohoes; Bert P. Gage, Warsaw; Frank L. Gardner, Poughkeepsie; John O. Gempler, Brooklyn; John G. Gray, Liberty; Harry M. Greenwald, Cobleskill; L. Ford Hager, Victory; Charles M. Harrington, Peru; James A. Harris, East Rochester; Clarence W. Hausner, Montour Falls; John C. Hawkins, New York; Delevan C. Hunter, Canisteo; Eberly Hutchinson, Johnstown; Frank G. Jacobs, South Cairo; David E. Jeffrey, Lockport; Edmund B. Jenks, Whitney Point; Franklin W. Judson, Rochester; Leigh G. Kirkland, Randolph; Frank H. Lattin, Albion; Gilbert L. Lewis, Barnard; Lincoln R. Long, New Kingston; Bert Lord, Afton; James M. Lown, Jr., Penn Yan; Louis M. Martin, Clinton; Seabury C. Mastick, Pleasantville; Peter A. McArdle, Brooklyn; Samuel W. McCleary, Amsterdam; Joseph A. McGinnies, Ripley; Joseph V. McKee, New York; John J. McLaughlin, Brooklyn; Thomas A. McWhitney, Lawrence; Charles P. Miller, South Byron; James G. Moore, Brooklyn; Thomas C. Moore, Bronxville; Miller B. Moran, Lowville; Leon G. Moses, Brooklyn; James J. Mullen, Brooklyn; Frederick Nichols, New York; Nicholas M. Pette, Jamaica; Fred L. Porter, Crown Point; Michael J. Reilly, Brooklyn; Irving F. Rice, Cortland; John J. Richford, Elmira; George H. Rowe, Buffalo; Charles C. Sackett, Canandaigua; Frank L. Seaker, Gouverneur; C. C. Smith, Saratoga Springs; Julian C. Smith, Oneonta; Miss Marguerite L. Smith, New York; Thomas K. Smith, Syracuse; Theodore Stitt, Brooklyn; Frank Taylor, Brooklyn; Mitchell A. Trahan, Jr., Yonkers; S. B. Van Wagenen, Kingston; Robert B. Wallace, New York; John A. Warren, Brooklyn; John G. Webb, Clinton Corners; Frederick A. Wells, Brooklyn; Walter W. Westall, White Plains; George F. Wheelock, Leicester; Forman E. Whitcomb, Union; Chauncey J. Williams, Remsen; Daniel P. Witter, Berkshire; Judson S. Wright, Falconer; John R. Yale, Brewster; Herbert A. Zimmerman, Buffalo. ....

Of those voting in the affirmative, all are Republicans with the exception of Mr. Beasley, Mr. Flynn, Mr. McArdle, Mr. McKee, Mr. McLaughlin, Mr. Reilly, Mr. Taylor, who are Democrats.

Since the vote was taken, Mr. Pette has resigned from the Assembly, likewise Mr. Lord.

Mr. Jager was not recorded, having been previously unseated. Mr. Roosevelt was also unrecorded, having previously resigned, while Mr. Peck was unrecorded having died earlier in the session.

The following New York State Assemblymen voted against the motion picture censorship bill:

Benjamin Antin, New York; Bernard Aronson, New York; Maurice Bloch, New York; Harold Blodgett, Schenectady; A. B. Borkowski, Buffalo; Thomas F. Burchill, New York; Thomas F. Cosgrove, West New Brighton; Henry B. Crowley, Rochester; Samuel Dickstein, New York; Mario G. DiPirro, New York; Charles D. Donohue, New York; Francis X. Giaccone, Brooklyn; Frederick L. Hackenburg, New York; Ralph Halpern, Richmond Hill; Peter J. Hamill, New York; Albert H. Henderson, New York; George N. Jesse, New York; John J. Kelly, Brooklyn; Owen M. Kiernan, New York; Peter A. Leininger, Long Island City; Nathan Lieberman, New York; William Lyman, New York; Thomas J. McDonald, New York; John T. Merrigan, Albany; Hugh C. Morrissey, North Troy; Edward J. Neary, East Elmhurst; John J. O'Connor, New York; Samuel Orr, New York; Edward R. Rayher, New York; Michael E. Reiburn, New York; Morris D. Reiss, New York; Bernhard Schwab, Ridgewood; August Seelbach, Buffalo; Charles Solomon, Brooklyn; Joseph Steinberg, New York; Sol Ullman, New York; John J. Wackerman, Brooklyn; and Edward J. Walsh, New York.

Of the above, the Republicans are Messrs. Aronson, Blodgett, Borkowski, Crowley, DiPirro, Giaccone, Halpern, Jesse, Lieberman, Morrissey, Neary, Rayher, Reiss, Seelbach, Steinberg and Ullman; Messrs. Orr and Solomon being Socialists, the others Democrats.

The following New York State Senators voted in favor of motion picture censorship:

D. H. Ames, Franklinville; Caleb H. Baumes, Newburgh; Allen J. Bloomfield, Richfield Springs; George T. Burling, White Plains; Alvah W. Burlingame, Jr., Brooklyn; William W. Campbell, Lockport; William A. Carson, Rushville; Frederick M. Davenport, Clinton; F. E. Draper, Troy; Holland S. Duell, Yonkers; Mortimer Y. Ferris, Ticonderoga; Leonard W. H. Gibbs, Buffalo; Maxwell S. Harris, Brooklyn; Charles J. Hewitt, Locke; Frederick W. Kavanaugh, Waterford; John Knight, Arcade; Charles C. Lockwood, Brooklyn; Seymour Lowman, Elmira; Clayton R. Lusk, Cortland; William E. Martin, Buffalo; John B. Mullan, Rochester; Fred B. Pitcher, Watertown; George M. Reischmann, Brooklyn; William T. Simpson, Brooklyn; Parton Swift, Buffalo; W. T. Thayer, Chateaugay; George L. Thompson, Kings Park; Ward V. Tolbert, New York; James E. Towner, Towners; and Charles W. Walton, Kingston.

All of the above are Republicans. Since the vote was taken, Senator Mullan, of Rochester, has resigned and his successor will be elected this fall.

The following voted against the censorship bill:

John J. Boylan, New York; Salvatore A. Cotillo, New York; Bernard Downing, New York; William Duggan, New York; John J. Dunnigan, New York; Daniel F. Farrell, Brooklyn; George R. Fearson, Syracuse; John L. Karle, Glendale; Abraham L. Katlin, Brooklyn; Martin G. McCue, New York; Peter J. McGarry, Long Island City; Schuyler M. Myer, New York; Theodore Douglas Robinson, Mohawk; Edmund Seidel, New York; Nathan Straus, Jr., New York; Jeremiah F. Toomey, Brooklyn; James J. Walker, New York; James L. Whitley, Rochester, and Frank L. Wiswall, Watervliet.

Of the above, Messrs. Boylan, Cotillo, Downing, Dunnigan, McCue, McGarry, Straus, Twomey and Walker are Democrats, the others being Republicans with the exception of Mr. Seidel, who is a Socialist. Mr. McCue has resigned and his successor will be elected on Nov. 8.

As evidence of the support that organized labor is giving the movement to secure the repeal of censorship in New York State, Chairman J. W. O'Mahoney of the Freedom for the Screen Committee submitted copies of the letters that he has received from the various labor organizations affiliated with the A. F. L. In a letter to the New York State branch of the American Federation of Musicians, the parent organization advises:

"Your local is hereby urgently requested to get in touch with the candidates for Assembly of the Democratic and Republican parties in your District and ascertain their opinions on the repeal of the Motion Picture censorship law. I suggest that you address these candidates by written communication and, in addition thereto, have a committee from your union wait upon them for the purpose of advising them that the Motion Picture Censorship law is most unfair to the industry and in its last analysis is an attack on the rights of the people—therefore, should be repealed at the next session of the Legislature. The police powers of the state and municipalities are entirely sufficient to control or forestall the exhibiting of morally objectionable pictures and should not be superceded by moving picture censorship boards, which represent a guardianship over the opinion and rights of the people which should not be lodged in any committee or board, as the exercising of such guardianship as to what the people should be permitted to enjoy as a matter of recreation or education is contrary to the principles of our country."

Replying to Peter J. Brady of the New York State Federation of Labor, Frank Gillmore of the Actors' Equity says concerning the anti-censorship movement: "Let me know your further plans on this subject so that the Actors' Equity Association can render full assistance."

The organized stage employees and operators of New York State are advised officially by the national parent body:

"At the last session of the Legislature there was enacted into law the Motion Picture Censorship bill, which is estimated will cost the motion picture industry over two and one half million dollars, thereby compelling the producers and exhibitors to resort to every possible economy by reducing the number of employees in the studios, the laboratories, and in the picture houses; that is, musicians, operators or assistants, etc."

The members are then directed to communicate with their legislative representatives at Albany at once, pointing out the unfairness of legalized censorship and urging its repeal at the next legislative session.

Hepworth, Noted British Producer, Here

Cecil Hepworth, noted veteran British producer, and Alma Taylor, popular Hepworth star, who are visitors to this country to study local film conditions

CECIL HEPWORTH, the well known British producer, and Alma Taylor, the popular Hepworth star, are in this country on a two months' tour of study and investigation of American studio and film conditions. From New York they will go to Canada, thence to Los Angeles and back to New York. Asked if he wished to make any statement at this time, Mr. Hepworth said that it was his intention to produce for a broader market and that this was largely the purpose of his trip. He will have something more definite to say upon his return to New York. There is considerable variance at present, said Mr. Hepworth, in many minor details of technique between the British and American studios. In a general way, he believes the time has come for a marked progress within studios and laboratories. He also believes that the hit or miss methods of production and distribution must be greatly improved; that things in general from an art and business standpoint must get down to a sounder, more scientific and economic basis.

In a casual conversation among many interesting things said by Mr. Hepworth were these: That Charles Chaplin is destined to become one of the greatest, if not the greatest, producer of pictures; that the day of the independent distributor is at hand—meaning that there must be a clear-cut division between a producer, distributor and exhibitor of pictures; that the heart appeal or emotional picture is wanted by the general public above all other considerations.

Mr. Hepworth's questions and answers shows already a keen insight into and knowledge of American pictures and the American market.

Paramount Club Entertained by Zukor

Three hundred members of the Paramount Club, comprising a large percentage of the Paramount home office employees, were the guests of Adolph Zukor at an all-day outing held Saturday at his country estate, Mountain View Farm, at New City, N. Y. Eleven sight-seeing buses were specially engaged to transport the party, leaving the office at 485 Fifth Avenue at nine o'clock. Each bus was decorated with banners and the crowd attracted much attention.

Army Issues Fan Magazine for Soldiers

The United States Army Motion Picture Service has issued the first number of *The Silversheet*, a new magazine devoted to the interest of the Army post theatres. This new "soldier fan magazine" goes to all Army stations in the United States and Panama using the Army Motion Picture Service.

In and Out of Town

Harry Spanuth, Commonwealth executive, with two features to which he has acquired American and Canadian rights, breezed in from Chicago.

Alex Weissman, Boston manager for the F. B. Warren Corp., visited the home office over the week end.

Although but recently, returned from a long foreign tour, Louis Brock, export manager in charge of foreign distribution of Selznick pictures, sailed again on Oct. 15, with England for his destination.

Si Griever will arrive from the Windy City on Oct. 24 and spend some time at the Hotel Astor for the purpose of purchasing State Right productions for his territory.

The opening of "Disraeli" at Loew's State theatre, Cleveland, sent Bert Adler, who is representing the George Arliss Productions, to the Mid-West for a week.

Exhibitor Committee Meetings with Zukor Delayed

In a statement from the headquarters the Motion Picture Theatre Owners America, President Sydney S. Cohen a vises that the meetings of the M. P. T. committee with Adolph Zukor, presid of Famous Players-Lasky Corporati have not been concluded but have be temporarily delayed by the illness of N tional Counsel, Senator Walker and Co mitteeman W. A. True. The filing charges against the Famous Players-Las Corporation by the Federal Trade Co mission and the subsequent advice of Se ator Walker to discontinue public hearin of the committee have also occasion some delay.

Mr. Cohen, however, states that in t absence of Senator Walker and Mr. Tru he and the M. P. T. O.'s general-manag have visited the Paramount executiv and secured several adjustments of grie ances submitted to them. Other complair are now being considered.

After expressing appreciation for th courtesy and attention given the commi tee by the Paramount executives, Mr. C hen requests exhibitors to forward or hav forwarded the full facts and informatio concerning any complaint that may be sub mitted to Mr. Zukor for adjustment.

Marcus Loew Opens State Theatre in Buffalo

The new Loew State theatre, Buffalo opened its doors Monday evening, Octobe 17. "Everybody and everything" wa there. Marcus Loew, Mayor George S Buck, a couple of dozen screen stars, of ficials of the Loew company and cit fathers, helped to launch the State. Fol lowing the vaudeville bill all the star were introduced to the audience, and Mr Loew and Mayor Buck spoke.

Al Beckerick is house manager of th State and Ralph Mau his assistant. Th house has a seating capacity of 3000. A innovation is the permission of smokin in the balcony, loges and upper boxes The State cost $1,000,000 and is one o the most elaborate theatres in the Loe chain.

Maurice Hellman Resigns from Universal Film

Maurice Hellman, sales manager o Universal's short-subject department a Chicago, has resigned his position and wil leave the service of Universal, October 22

Mr. Hellman states that his relation with the company, Carl Laemmle and th other Universal executives are as close a ever and that the only reason he has fo making a change is the desire to go int business for himself. He intends to go t California for a six weeks' vacation an upon his return to Chicago will announc his future plans.

Sunday-Opening Victory in Chillicothe, Mo.

Exhibitor Repeatedly Arrested at Last Wins Fight; Rome, N. Y., to Vote on Sunday-Opening

A CLEAN-CUT victory for Sunday openings was won last week in Chillicothe, Mo., when the city council passed an ordinance legalizing motion-picture showings on Sunday. The passage of the ordinance was the climax to a long fight which has been waged since the middle of July by W. P. Cuff, a local exhibitor. Word from Rome, N. Y., says that the voters of that city are to be given an opportunity at the elections on November 8th to decide whether or not motion-picture shows will be given in that city on Sundays.

The victory for Sunday opening in Chillicothe, Mo., is regarded as a certain assurance of similar steps being taken in all cities and towns throughout the state where the blue-law restriction is enforced. Both the national exhibitor organization, the Motion Picture Theatre Owners of America, and the state body, took active parts in the fight in Chillothe though the major role has been played throughout by Mr. Cuff, who is an executive officer of the M. P. T. O. of Missouri and owner of the Strand and the Empire theatres in Chillicothe.

Upon advice of the M. P. T. O. M. Mr. Cuff began showing pictures on Sunday, July 23. On each succeeding Monday he was been arrested and arraigned in police court and tried for violation of the city amusement ordinance, an antique relic.

Did You File 'Em!

If you haven't already built a place—or found a corner—or got some way to file in order, every copy of "Motion Picture News," you'll—well, you'll be lost.

Watch for the answer in next week's issue.

But—it's not too late—have you already filed your copies?

Mr. Cuff was fined $100 at the trial of the first case, and immediately appealed. On the trial of the second case, the jury found him not guilty, and the remaining trials since that time have resulted in "hung" juries.

Then came the victory. Public opinion became so strongly opposed to the radical element, which had drawn the city attorney within its web, that the city council was virtually forced to pass an ordinance last week legalizing motion picture shows on Sunday. The ordinance makes the additional provision that all prosecutions now pending in any court for the alleged violation of the repealed section of the amusement ordinance are forever barred and that the city attorney shall dismiss such prosecutions.

Following Mr. Cuff's second arrest, a series of ads entitled "Fair Play" were started. The newspapers followed the developments closely, and each time Cuff was arrested front-page articles appeared. In addition, other exhibitors in the state circulated thousands of pamphlets, "The Case Against the Blue Laws," which were secured from the national headquarters of the M. P. T. O. of A.

Exhibitors in scores of other Missouri towns see a "handwriting on the wall" in the victory of Mr. Cuff. Lawrence E. Goldman, counsel of the M. P. T. O. M., is preparing a Sunday opening campaign for Kirksville, Mo., where until recently theatres were permitted to operate on Sunday, but since have been notified that the blue ordinance of that city will be enforced if Sunday shows are continued.

Following is a copy of the Chillicothe ordinance, the technical portion of which scores of Missouri exhibitors expect to have put in force in their various localities in the near future:

"Section 1. That Section 388 of Chapter XIV of the Revised Ordinances of Chillicothe, Missouri, 1915, entitled 'Misdemeanors' be and the same is hereby repealed and the following new section in lieu thereof to be known as Section 388 regulating Sunday shows:

"Section 388—Sunday Shows. No person, firm or corporation shall within the corporate limits of Chillicothe, Missouri, give any public entertainment, theatrical or other exhibition whatever on the first day of the week, commonly called Sunday, and any person so offending shall be denounced guilty of a misdemeanor and upon conviction thereof shall be fined not less than one hundred dollars nor more than two hundred dollars for each and every offense: PROVIDED, that nothing contained shall be construed to apply to chautauquas, lectures, church or school entertainments, agricultural or industrial expositions or moving picture exhibitions; and, PROVIDED FURTHER, that all prosecutions now pending in any court for alleged violations of said repealed Section 388 are by this ordinance forever barred, and the city attorney is hereby instructed to dismiss said prosecutions.

"Section 2. This ordinance shall be in force from and after its passage, approval and publication."

M. P. T. O. of A. Accuses First National

Complaints Stated to Have Been Received from State Units to Form Basis of Investigation

DECLARING that numerous requests have been received from members of the organization, the Motion Picture Theatre Owners of America on Oct. 19 issued a statement to the effect that all allegations made against First National Pictures were to be thoroughly gone into.

The statement in part reads:

"In addition to the demands of several state units affiliated with our National Organization, numerous complaints of members of the Motion Picture Theatre Owners of America who are subfranchise holders in Associated First National Pictures, Inc., have been received, requesting a thorough investigation of the present management of that company's affairs.

"Despite the attempts that have been made to prevent such an investigation, the complaints are of such a serious and specific nature, and in most instances, affecting the investments of exhibitors, that no effort can be or will be spared by this organization in the protection of its individual members.

"Selected delegates of Associated First National Pictures will meet in the City of Chicago in the very near future for a 'Get-Together' meeting. It is sincerely hoped that an immediate reduction of the exorbitant exhibition values which have been arbitrarily placed by the management of that company on productions which they control, will be made."

The statement then goes into alleged promises of J. D. Williams, General Manager of First National,, that no more than a ten per cent dividend would be declared at any time, excess profits to be devoted toward buying pictures for the free use of subfranchise holders, and queries as to the whereabouts of the excess profits or free pictures.

High rentals impressed by First National, with "Passion" cited specifically as having cost $30,000, and marketed on a $600,000 basis, are discussed in the M. P. T. O. A. statement, as well as the allegation that territorial franchise holders had violated solemn pledges as to not building or buying additional theatres.

The fact that some pictures are not delivered to subfranchise holders in alleged violation of contractural obligations; that subfranchise men have been compelled to play a greater number of pictures than originally agreed on, are cited as other bases of complaint.

Vigorous exception is taken to H. O. Swalbe's letter defending General Manager Williams' stand in refusing to cooperate with the M. P. T. O. A. in investigation of his company.

THE NEW RELEASE CHART

Just another of the

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Departments of

MOTION PICTURE NEWS

Turn to Page 2341

Universal Sales Conference in Chicago

H. M. Berman, general manager of exchanges, and Art Schmidt, general sales manager of short products, of Universal, held an important sales conference in Chicago this week. The two sales heads left New York last Saturday for the Windy City, after having summoned the Universal exchange managers for the Mississippi valley and as far west as Denver.

It is expected the conference will be confined to Universal's two new big Universal-Jewel pictures, "The Fox" with Harry Carey, and "Conflict," Priscilla Dean's latest feature. "Winners of the West," Universal's thrills - from - history serials, also will be diagnosed and plans discussed for more like it.

Neilsen Sails for Europe for Paramount

Carl Neilsen, a member of the sales staff of the foreign department of the Famous Players-Lasky Corporation, sailed for Copenhagen, Denmark, on October 7th, on a special mission for the foreign department. He will spend several weeks in Denmark, Sweden and Norway assisting Ingvald C. Oes, manager of the Scandinavian Paramount organization, in his sales campaign for Paramount pictures, according to an announcement by E. E. Shauer, director of the foreign department.

Stork Pays Visit to Home of Henry E. Wilkinson

A new movie luminary arrived in our midst this week when Mrs. Henry E. Wilkinson presented her husband with a little baby girl. October 17th was the gala day at the Wilkinson home in Larchmont and according to an unbiased statement from the proud father, who is general sales manager of the Arthur S. Kane Pictures Corporation, the newest film luminary is a howling success. Mrs. Wilkinson, the baby, and "Hank" himself are all doing splendidly.

Charles F. Schwerin Resigns

Charles F. Schwerin has resigned from the Washington office of the Associated Producers. He has not given out his future plans.

File 'Em

File your copies of MOTION PICTURE NEWS! We take it for granted you already do file them. But from now on don't miss a copy. Not one! Better gather together the loose copies today. Hunt up the mislaid ones. Don't let a single one go astray. If you do you'll be kicking later because you can't find it.

—And, pretty soon we'll tell you just why, why every copy will soon have new and greater business value to you.

File them!
Now!

"Needed—100% Unity"

Referring specifically to articles in the Dearborn Independent of Chicago and generally to articles in other papers, which through their tenor on the Arbuckle case make serious reflections on the industry, B. P. McCormick, owner of the Liberty theatre, Florence, Colo., calls for a national organization which will take up the cudgels of the industry. His letter follows:

"I am inclosing herewith articles from the Dearborn Independent of Chicago, October 8th issue. Publicity of this character is of grave concern to the entire industry and I feel that you should call the attention of each trade paper to this article and any others of a like nature that you should come across.

"All of us know that Arbuckle is not guilty of any worse offense that hundreds of others have been in all other walks of life, not even the ministry is excepted, as I have a report in today's paper of the charge against one J. A. Spencer, clergyman of Lake Port, Cal., who deliberately murdered his wife (it is charged) that he might be free to live with another woman.

"Nevertheless this Arbuckle affair has cost me personally the loss of patronage and I am sure that all the industry has suffered in the same proportion.

"I think this is a good example of the real need for national organization, for if today we were 100 per cent organized, we could direct our officers to show the newspaper industry our hand and tell them to lay off or lose our advertising indefinitely. We might possibly have to use other language for legal reasons, but we could show them and they would think twice before they would lose this advertising revenue. In so doing we would not be trying to shield any one guilty of crimes; our only motive would be that of protecting our industry against slander and false charges.

"The need for co-operation and organization has never been greater than it is today. Our need for clean pictures has never been more urgent than now, because the reform squads are on the warpath and the producer that turns out a questionable film or the exhibitor that dares to show one should be branded a traitor and driven from the industry."

Mendelssohn Heads Philadelphia Exchange Men

At the annual election of officers of the Exchange Men's Association of Philadelphia, held recently in that city, Felix Mendelssohn, branch manager for Goldwyn Pictures, was elected president, succeeding Bob Lynch of Metro.

Ralph Winsor Now Manager of Superba in "Los"

Ralph Winsor, for several years managing-director of the Star theatre, Portland, Ore., has resigned his position to accept the management of the Superba theatre, Los Angeles. Mr. Winsor began his new duties last week, playing "Go Straight" as the multiple-reel picture and building up a well-balanced program in addition to the feature.

Just One of Many

Naturally when I look for original ideas I read the "News" (and this is no bunk) —Jos. J. Jacobson, Strand theatre, Marshalltown, Iowa.

Law Suit Rises Over "Old Time Music Show" Idea

The Edwards Amusement Company 5803 Utica Ave., Cleveland, has filed sui against Jules and J. J. Allen, for an in fringement on "The Old Time Movi Show," which Mr. Edwards claims he ha covered with copyrights in America, Eng land and Canada.

"The Old Time Movie Show" is a old Mary Pickford reel made when mo tion pictures were in their infancy. Mr Edwards claims that it was his idea t revive one of these old films, to make ol time slides and put it on as it was orig inally produced in the nickelodeons. H claims that not only has he the reel an the slides copyrighted, but also the man ner of presenting the novelty.

The first week in September, Allen' Capitol theatre, Cleveland, presented wha Manager Rosenthal called "A Movie o Long Ago."

Kansas Theatre to Have "Exhibitors' Day"

The Motion Picture Theatre Owners o Kansas has declared that November 2n and 3rd is to be "Exhibitors' Day." Fift per cent of the profits on those days are t the exhibitor organization. The week o October 24th has been designated as "Pe Week," and party offices and the executiv committee together with Attorney Genera Hopkins will tour the state during thi week in the interest of "Exhibitors' Day.

Dearth of New Incorporations in New York

THERE continues to be a slump in the number of firms incorporating in New York State, and entering the motion picture business.. During the past week there have been but five and all told these represented a capitalization which amounted to only $300,000, this sum, including one company which has a capitalization of $250,000. The companies, with their directors and the amount of capitalization in each instance, follow:

The Every-Day-Life Film Company, $25,000; Robert Parker, Thomas Nedd, William Johnson, New York. Iden, Payne & Lavarack, Inc., $20,000; E. Kraychie, A. J. Johnston, A. M. Knoedler, New York; Ogden Amusement Corporation, $250,000; Emanuel Glick, Max Berger, New York; Hyman Harper, Brooklyn. Webster Pictures, Inc., $5,000. Charles P. Gilmore, George Roberts, Oswego; Albert N. Webster, Syracuse. National Exhibitors' Service, $500; Oscar A. Price, Washington; Harry S. Laskin, Philadelphia; George B. Clifton, Scarsdale.

The Trade Paper vs. the Press Sheet

By Wm. M. Strong of Rialto and Emery Theatres, Providence, R. I.

TO what uses can a press agent put the MOTION PICTURE NEWS?

In this magazine, as in some one or two others, lie untold treasures for the press agent who wants to put over his show to the best advantage and doll his advertising up so that newspaper readers will ask "Who does the advertising for such-and-such a house?"

"Necessity is the mother of invention" was evolved by some guy who was perhaps once placed in the same predicament a press agent is, who is forced to confine his advertising campaigns to press sheets furnished by men who have graduated from the newspaper class to high salaried jobs, and many of whom "ought to know better." It was months after handling the press work for the Rialto and Emery in Providence, that I formed the definite opinion that every picture I handled for the houses was "The Greatest Picture of the Year, or the Greatest screen success Miss Stickfurd ever dared essay a role in," and other like superlative expressions. And it was such characterizations that drove me into the motion picture magazines for real dope on the pictures. I ransacked my files and discovered not only criticisms and advance reading dope, but designs in the advertising sections that I could use in my displays. I discovered that "all was not gold that glittered." I found that somebody had been telling some "awful lies." Then I started my clipping bureau. I must do something to offset the inconsistencies I found in the press sheets. One can't go on day in and day out and class a picture as the greatest thing ever concocted by mortal man, without getting himself in bad. But he can read up all sides of the picture, and then arrange his campaign so that he has perhaps conveyed the idea he has got the greatest thing that ever happened, but the press agent hasn't said so. That is to say—An advertisement may be arranged attractively, readers may be told in such an interesting vein that the proper atmosphere is created for the exploitation of a picture, without the press agent misrepresenting it.

One may find by reading the magazines that the trade writers are not fearful about calling a spade a spade. This I find to be true when looking over the criticisms. In one section we may find stories that say such-and-such a picture is rotten, in another section we find descriptions of what it is, while still in another section there are well conceived advertisements for the benefit of the exhibitor. There are also found designs in lettering and the like, which are most delightful to the eye.

Now then, establishing the fact that the magazines devoted to the trade carry these ideas, I get down to the brass tacks of how to use them. Taking as an illustration a prominent feature the press sheet from which I would have been unable to have conducted successfully a six weeks' campaign, I clipped everything from the trade papers I could find upon it—advertising, reviews, stories, and the like. These were indexed as I found them, with the result that as soon as announcement was made that the picture was going to be shown I was prepared. I used the official press sheet to open the first week, and then threw it away. I found my clipping bureau of inestimable value to me.

You will note that press sheets have advance stories, day of opening, reviews and the like. You will note that the authors say "Clip these ready written notices out and hand them to your editor. You will probably tickle him to death or something of the sort, with this finely prepared material." Speaking from 20 years of practical experience on newspapers, I have never yet seen an editor tickled to death with such material handed him. On the other hand I should say that his wrath at such damfoolishness had been bitterly aroused. It means lots of work to the editor, because he has got to use his blue pencil, and when he gets through with the "stuff" there is nothing left but a bare announcement. These men want all superlatives cut out. You publicity directors may say you have the greatest picture ever produced, but the editor says "That's what they all say."

I have read many of the Metropolitan papers, and find that most of them eliminate all the bull, and when a profuse bull writer turns in his yarn, he wonders why he doesn't get better notices. I believe in telling the patrons of my houses what we are going to have before it hits town so far as is possible. If one was to buy a suit of clothes he wouldn't buy it "sight unseen." The critical motion picture patron to-day feels the same way about pictures. And—some press sheets don't give you an idea even of what it's all about. Readers can be fixed up from your clipping bureau, so that by the time your newspaper readers have read your story, they know just what you have got, and, presented in a proper manner, you won't have much trouble about bringing the patrons into your house. Press sheets are all O. K. so far as they go, but they fall a long way off from the home plate. The clipping bureau, I find is the good old three-bagger that wins the game in the long run.

Handy
Time-Saving
Comprehensive

PLANNED TO MEET YOUR EVERY REQUIREMENT

THE NEW RELEASE CHART

Turn to page 2341

"Camille" with Nazimova Opens on Broadway

A MODERNIZED screen version of "Camille," with Nazimova in the title role, opened on Sunday, October 16th, at the Rivoli, New York City. The picture is booked for a two weeks' showing at the Broadway house. Reports from the Metro offices declare that the attendance at the Rivoli for the past week demonstrates that this production is "undoubtedly the most distinctive production" of the Russian star.

The press comments appearing in the New York dailies during the week have been unusually favorable, both Nazimova and her leading man, Rudolph Valentino, winning high praise for their acting. The photography and artistic quality of the settings have also attracted much favorable atttention.

New York Commission to Open Albany Office

November 1st will mark the opening of the Albany office of the New York State Motion Picture Commission. This will really be the headquarters of the commission.

It will have its offices in the State Capital Building.

Ansel W. Brown, of Pulaski, N. Y., will be in charge at a salary of $3,000 per year.

Ayer & Son Will Handle R-C Advertising

AN occurrence of more than usual interest to the motion picture industry is the announcement by R. S. Cole, president of the R-C Pictures Corporation of the selection of N. W. Ayer & Son as their advertising counsel. R-C Pictures have gone as high as they could in their choice. Their decision to place their whole account in the hands of the largest and oldest advertising agency in the country is in accord with policies that are operating towards bringing the R-C Pictures Corporation to the forefront of progressive American moving picture producers. For fifty-two years N. W. Ayer & Son has been directing the advertising of the country's greatest industries and service organizations.

It is announced that there will be no break in the schedule of advertising that has been running in the national and regional trade papers. As has been the rule heretofore, this series will remain black and white in their composition.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Reelcraft's Chicago exchange has secured the rights for "The Adventures of Tarzan," the Numa Picture Corporation's serial, featuring Elmo Lincoln, for the states of Illinois, Wisconsin and Indiana. Manager Harthill is enthusiastic over both the serial and the paper which goes with it, and believes it will be one of the hits of the season.

Salesmanager E. J. Eichenlaub, of Associated First National, is back from a two weeks' tour of Illinois and reports exhibitors' business is showing a steady gain in all parts of the state, and that show men are confident that the winter will prove a profitable one. C. H. Stewart, who was connected with Pathe's St. Louis Exchange for four and one-half years, has been added to Mr. Eichenlaub's staff of salesmen and will cover Southern Illinois for First National.

The National theatre, of Ladd, Illinois, was recently destroyed by fire and John Pini, the owner, has already made plans for building a new house to replace it. The National was a three hundred seat theatre and one of the best and most attractive of the smaller houses in the state.

The Rock River Conference of the Methodist Church, at their annual session held in Chicago last week, endorsed the report of the committee on public policy, the first section of which praised the movies as a great recreational and educational factor, but urged that a new conscience should be developed in the industry. The resolutions also declared it was the state's right and duty to censor motion pictures.

Moving picture stars are popular with the patrons of Jones, Linick & Schaefer's houses and personal appearances have proved such good business getters that Aaron Jones has arranged for the appearance of some more screen personalities at the McVickers and Rialto theatres, following the engagements of Ben Turpin, Lillian Walker, Lew Cody and Ben Alexander. Baby Marie Osborne is appearing at the Rialto this week and Ruth Stonehouse. well known to Chicagoans, principally through her connection with Essanay, will top the variety bills at the two Jones, Linick & Schaefer houses in the near future. George Walsh also is booked to appear at these houses early in November.

Watterson R. Rothacker has returned to his Chicago headquarters after two weeks in the east and is scheduled to leave the latter part of October for the coast where he will visit the new Aller-Rothacker Studios. Rothacker's Chicago laboratory continues to be a center of interest for visiting film celebrities, among those having called at the plant within the past few days being Anita Stewart, Rudy Cameron and Carter De Haven, en route back to the coast.

The merger of the Fulco Sales Company and S. E. Schaffer & Company has been consummated within the last week, and the combined firm is operating under the name of the Fulco-Schaffer Sales Company. The officers of the new concern are Carl Fulton, president; Sam Schaffer, vice-president; J. Jarmin, secretary-treasurer, and R. H. Fulton, general manager. The Fulco-Schaffer Sales Co. will occupy the sales rooms and projection rooms formerly the headquarters of the S. E. Schaffer Company, at 24 E. Eighth Street. It is the intention of Messrs. Fulton and Schaffer to open an office in St. Louis at an early date, and representation in Indianapolis already has been taken over by the Indianapolis Calcium Light Company. Besides handling the Power's Projectors in this territory, the firm will handle the G-E Fort Wayne Generator sets, the Velvet Gold Fibre Screen and a complete line of supplies. Carl Fulton and R. H. Fulton, his brother, will continue their active connection with the E. E. Fulton Company, which, however, is in no way connected with the Fulco-Schaffer Sales Company. The popularity and wide acquaintance among film men of the officers of the Fulco-Schaffer Sales Company would seem to assure a prosperous business in this territory.

Manager Seery, of First National, spent last week in New York in conference with the officials of Associated First National's home office. The First National Chicago exchange has just purchased "Burn 'Em Up Barnes" for Illinois, and the picture is reported going over strong with exhibitors.

Fire Prevention Week is being observed in practically all Chicago motion picture theatres, which are running the films furnished by the Chicago Safety Council. The trailers show accidents and methods of preventing them, as well as fire hazards and fire prevention devices.

Pat Campbell, well-known publicity man, has arrived from New York to handle the exploitation and publicity on United Artists' productions, and will make his headquarters at the Chicago exchange of this organization.

Universal's District Manager H. Stern is back at his desk in the Chicago headquarters after a trip to Oklahoma City, St. Louis, Kansas City, and other western points. He reports business is on the increase and that exhibitors are showing a more optimistic feeling.

Roderick Ross, who has been vacationing for some time at his summer home in Ludington, Michigan, has returned to Chicago and it is rumored may again take an active part in the film industry.

Gus Cook, of the Crystal theatre, Dundee, Illinois, is planning to leave for a two months' trip to Alaska about October 15th.

The New Home theatre, at Rantoul, will be opened within the next week, according to Manager Walter Codington, of that house.

W. D. Burford and John Silha, who have returned from Jackson, Michigan, where they attended the meeting of the Motion Picture Theatre Owners of Michigan, report the convention was highly successful and that Michigan has an organization which for efficiency and enthusiasm would be hard to beat.

W. D. Russell and Bernie Russell are in New York this week stopping at the Astor. They took Russell's Production's new seven-reel feature, "Shadows of Conscience," east with them and while in New York will give a showing of this excellent picture to the trade.

The Motion Picture Theatre Owners of Chicago have arranged for the distribution of license certificates showing exhibitors have the right to collect ticket tax, to Chicago members of that organization, who may receive same by calling at the offices of the association, room 207, 910 S. Michigan avenue.

Department heads and salesmen of Chicago's Famous Players-Lasky Exchange tendered a farewell dinner to Milton Kusell at the Sherman Hotel, Friday night. Mr. Kusell has been called to the New York office of Paramount, after having been connected with the Chicago exchange for the past four years. Otto Bolle has been named salesmanager to succeed Mr. Kusell and Neal Agnew becomes assistant salesmanager. Billy Wendell, widely known to local exhibitors as city booker, has been promoted to the Paramount sales force and will cover country territory hitherto looked after by Joe Wolf, who is appointed city salesman to take place of Ralph Bradford, whose resignation was announced in this column last week.

Fitzpatrick & McElroy, Kinema and Empire, are now located at 808½ S. Wabash avenue, sharing quarters with Irving Mack, the hustling publicity and exploitation expert.

Howard Kingsmore has been appointed exploitation representative of Paramount with headquarters at Milwaukee. Mr. Kingsmore comes from New York where he has had newspaper experience, which will be of great value to him in his new position.

Ad Powell and Hermie Applebaum are now operating the Bell theatre on Milwaukee avenue.

Griever Productions has secured the distribution for Illinois and Indiana of the entire Clark-Cornelius Corporation output. "The Eternal Two," starring Corliss Palmer, will be the first releases and will be followed by a number of important features which range in type from westerns to society drama.

Chicago Musical Service Prospering

THE Chicago Musical Service Bureau, a concern that specializes in furnishing competent organists and pianists for motion picture theatre work, recently was organized in Chicago, and already is meeting with great success, filling as it does a valuable place in the industry as the demand for skilled musicians of this class is constantly growing.

C. B. Ball, for many years head of The Rudolph Wurlitzer Company's educational department, which has trained and supplied hundreds of musicians to theatres, is behind the Musical Service Bureau and his son, C. J. Ball, is manager.

The Chicago Musical Service Bureau makes no charge to theatre men for furnishing them with the best musical talent to properly accompany the pictures, excepting the usual cost of telegraming, long distance phone calls, or postage, and now has a list of experienced organists and pianists on hand. The Bureau is now installed in its new offices at 20 E. Jackson Boulevard.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Hell Diggers—

A mighty good Reid picture. Pleased everybody. (East.)

As usual, Wally Reid is a sure drawing card. This picture was well liked and it drew capacity houses for week. (Middle West.)

Experience—

Business good, but not as much as the picture deserved. Barthelmess fans rallied nobly to their favorite. (Middle West.)

Poor direction; public expected a better story. Fair business. (Middle West.)

Cappy Ricks—

Knockout of a picture. Meighan an appealing drawing card in the story. (Middle West.)

Business fair. Meighan and picture good. (East.)

After the Show—

Just an average program picture. Patrons failed to enthus over this one. (East.)

Fairly good picture. Business about ordinary. (West.)

The Affairs of Anatol—

This sure did go over big. Patrons thoroughly enjoyed the show and spoke to that effect. (West.)

Played to good audiences second week. Worth looking at once. (Middle West.)

Passing Thru—

Business bad. Picture fair. (East.)

Beyond—

Picture and business only fair. (East.)

What's Worth While—

Good average picture. No criticism to make and heard none. Seemed to please very well. (South.)

What Every Woman Knows—

Good average picture and business, with weather very favorable in every respect. (South.)

White and Unmarried—

Got along fairly well and no particular objection, though picture only about good average. Business was pretty fair. Not much comment heard either one way or the other. (South.)

GOLDWYN

Dangerous Curve Ahead—

Excellent picture which did good business for week. (Middle West.)

Very good picture. Business splendid. (East.)

Not as good as "The Old Nest," but above the average. Played to capacity houses throughout the week. (Middle West.)

Now on its second week and still going good. A money-maker. (Middle West.)

From an entertainment standpoint, one of the best pictures of the year. (Middle West.)

The Old Nest—

Splendid picture. Comment very favorable and business unusually good. Appeal is universal. (South.)

Wonderful picture. Crowds surged into my house every day. Heavy box office receipts. (West.)

Wet Gold—

Tolerably good picture. Seemed to please right well and no unfavorable criticism was heard. Turn in the weather within the past two weeks helped business much. (South.)

FOX

Over the Hill—

Tremendous business. Picture splendid. (East.)

This feature went over splendidly. Is now on second week of run. (West.)

Going over big for the third week in one of the smaller downtown theatres, with expectations for at least an eight-week run. (East.)

One of the greatest pictures ever made. (Middle West.)

Connecticut Yankee at King Arthur's Court—

In spite of second run, went over for a week at capacity. Audience greatly amused. (East.)

Perjury—

Strong picture. Good box office attraction. (Middle West.)

The Primal Law—

Full of pep and punch. Good drawing card. (Middle West.)

Skirts—

Went over very big. Played it all week with jazz band. Hokum goes fine occasionally. (Middle West.)

METRO

Big Game—

May Allison is not going over as good as she used to in this theatre. The picture was a good program picture, nothing more. (East.)

Fine Feathers—

Ordinary picture. Poor business. (Middle West.)

Camille—

Well acted, coherent picture, which seemed to please. Good box office value. (Middle West.)

The Infamous Miss Revel—

An ordinary picture with the usual business. (Middle West.)

Four Horsemen of the Apocalypse—

This production is second to none. Had great business with it. (Middle West.)

First rate on second week of run. A sure-fire box office attraction. (East.)

Garments of Truth—

Very poor picture. Receipts not at all good. (East.)

The Conquering Power—

Fine picture but fails to do a big business. (Middle West.)

UNITED ARTISTS

The Three Musketeers—

Great picture but did not jam them in as expected. Holding over for second week as business was better toward end of week. Many are confused by resemblance to "A Modern Musketeer." (Middle West.)

Average business, which is good, considering this is our third consecutive week. Everybody likes the show. Not everybody likes Fairbanks in the role of D'Artagnan. But the show is big enough to please all, so business keeps up. (Middle West.)

One of the world's greatest pictures. Broke all house records. (Middle West.)

Douglas Fairbanks is popular here; consequently the picture did a good week's business. (Middle West.)

Second week to good business and satisfied audiences. (West.)

Disraeli—

Wonderful picture. Business wonderful, due in part to personal appearance of Ben Turpin, but audience largely composed of people interested in screen presentation of a big stage success featuring an established star. (Middle West.)

Excellent—receipts average. (East.)

Way Down East—

Played here at 44 cents, following a three weeks' run this summer at regular prices. Broke all house records last week, playing to 47,711 paid admissions, and has been held for another week. (Middle West.)

FIRST NATIONAL

The Cup of Life—

A first class picture which drew packed houses. Has been held for a second week. (Middle West.)

Good picture. Had good business on first day, then terrible slump. (East.)

A fine picture which pleased my patrons and brought good business. (West.)

The Invisible Fear—

Played in conjunction with "The Fall Guy," Larry Semon comedy, and the program did a good business all week. (Middle West.)

Went across in nice manner. Receipts about par. (East.)

Have had better Anita Stewart pictures. Did fair business, allowing for street car situation. (Middle West.)

Woman's Place—

Great business . Star very popular at this theatre. Exploitation stunt of parade for votes for Constance Talmadge. (Middle West.)

Ordinary—but Connie's personality put it over. Business good, but picture nothing to get excited over. (Middle West.)

Considered one of the best pictures Constance Talmadge has been in. Business very satisfactory. (Middle West.)

Mother O' Mine—

The title, especially, appealed to patrons and the picture drew a good attendance in a week's run. (Middle West.)

A splendid production. Pleased our audience immensely. Good business. (East.)

Foolish Matrons—

Didn't go so good after first day, although pleased audience. (East.)

Fairly good picture with a rather weak plot. Average business. (Middle West.)

The Midnight Bell—

Believe this is one of Charles Ray's best pictures. Did excellent business for week. (Middle West.)

Although I consider this a fair picture, we had poor business as Ray does not have a large following here. (South.)

One Arabian Night—

One of the best films seen here this year. Settings beautiful and acting above the average. Drew big houses. (Middle West.)

Playthings of Destiny—

The best plot that Anita Stewart has had for some time, but not particularly good at that. Average box office attraction. (Middle West.)

The Idle Class—

My patrons were greatly entertained with this picture, and I had good business on it. (West.)

Everybody liked it. Fine business. (Middle West.)

Wedding Bells—

Very good picture, indeed. One of the best lately; plot interesting, acting good. Comment favorable and cashier kept busy. (South.)

Nineteen and Phyllis —

Picture and business only fair. (East.)

The Scoffer—

Picture and business both poor. (East.)

The Woman in His House—

Business mediocre. Picture fair. (East.)

Scrambled Wives—

Fair business. Picture pleasing. (East.)

Jim, the Penman—

Business fair. Good picture. (East.)

The Sky Pilot—

A good clean story which attracted excellent business. (East.)

Sowing the Wind—

Splendid picture which did good business for week. (Middle West.)

UNIVERSAL

High Heels—

An average picture that is doing just an average business. (Middle West.)

No Woman Knows—

Excellent picture but which failed to pull at box office. Business just fair for week. (Middle West.)

Moonlight Follies—

Fair entertainment in this picture with usual business. (West.)

ROBERTSON-COLE

When Lights Are Low—

Very good. Picture holds up well, and business was good. (Middle West.)

Salvage—

Good starring vehicle for Pauline Frederick. Did ordinary business. (Middle West.)

The Sting of the Lash—

Picture not one of her best. Business good. (East.)

REALART

The Outside Woman—

A good attendance for the week, due largely to a live comedy, "The Idle Class," on same bill. (Middle West.)

Her Sturdy Oak—

Not at all pleasing, either as regards receipts or attendance. (East.)

Two Weeks With Pay—

Bebe Daniels has large following among our fans, and this pleased quite well. Business was about as good as could have been expected. (South.)

Everything for Sale—

Fair business. Picture fair. (East.)

WARREN

The Girl From God's Country—

(Continued on page 2285)

PROGRAMS FOR THE WEEK OF OCT. 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

Nice looking hand drawn double column by eight inch display on "The Girl in the Taxi" by the Tivoli theatre, San Francisco

NEW YORK CITY

Rivoli Theatre—
Overture—"Fourth Symphony"—2nd and 4th Movements, by Rialto Orchestra.
Current Events—Rivoli Pictorial.
Vocal—Duet from "La Traviata," sung by Hugette D'Arlys, soprano; Fred Jagel, tenor.
Feature—Camille—Nazimova.
Vocal—"Elegie," sung by Carlo Enciso, tenor; Oswald Mazzuchi, cellist.
Cartoon—The Vamp—Tony Sarg's Almanac.
Organ Solo—Toccata from Fifth Symphony, played by Professor Firmin Swinnen.

Rialto Theatre—
Overture—"Tannhauser," by the Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"Oh, Dry Those Tears," sung by Gladys Rice, soprano.
Feature—Under the Lash—Gloria Swanson.
Novelty—Egyptian Dance by Lillian Powell.
Comedy—Breaking Into Broadway—Harold Lloyd.
Organ Solo—"Marche Militaire," played by Frank Stewart Adams.

Mark Strand Theatre—
Current Events—Mark Strand Topical Review.
Scenic—Snow-Bound Yosemite—Sunset—Burrud.
Vocal—"Cradle Song," sung by Estelle Carey, soprano.
Feature—Woman's Place—Constance Talmadge.
Special—Victor Herbert is this week guest conductor of the Strand Symphony Orchestra, rendering a program of his own compositions; (a) Overture to the Comic Opera "Mlle Modiste"; (b) Dagger Dance from the Grand Opera "Natoma," Indian Summer, March of the Toys from "Babes in Toyland"; (c) Overture to the Irish Opera "Eileen."
Comedy—Dodge Your Debts—Pathe.
Next Week—Two Minutes to Go—Charles Ray.

Criterion Theatre—
Novelty—The Enchanted Forest; high priestess, Vera Myers; priestesses and nymphs, Grace Eastman, Ruth Matlock, Lolita Armand, Myrtle Immel, Felicie Sorel, Dorothy Lane; forest prince, Paul Oscard; Criterion Ensemble and Criterion Orchestra.
Educational—(a) Kaiteur Falls, British Guiana; (b) Nature's Babies (Urban); (c) "Invisible Ink."
Prologue—(a) Minuet, danced by Vera Myers and Paul Oscard and Ensemble; (b) "La Romanesca," sung by George Richardson, baritone; (c) Gavotte from "Pique Dame," sung by Miriam Lax, soprano, Beatrice F. Wightwick, alto, and ensemble; (d) Shepherd's Dance, by Ensemble and ballet; (e) "La Bergerie," by George Richardson, baritone and Ensemble; (f) Finale.
Feature—Peter Ibbetson—Elsie Ferguson and Wallace Reid.

Central Theatre—
Overture—"The Fortune Teller."
Current Events—International News.
Scenic—The Sacred City of the Desert—Prizma
Novelty—Play Ball—Sketchograph.
Feature—Nobody's Fool—Marie Provost.
Presented with an atmospheric prologue by the Central Quartette.
Comedy—Dumb Bells—Century.

Lyric Theatre—
The Three Musketeers continued.

Astor Theatre—
Theodora continued.

LOS ANGELES

Grauman's Theatre—
Overture—"Metropolitan Echoes."
Current Events—Pathe News.
Organ—Selections with song slides.
Scenic—Isle of View—Prizma.
Piano—"Sacred City of the Desert."
Educational—Selections from Pathe Review.
Feature—Three-Word Brand—William S. Hart.
Presented with a prologue in which a tenor seated on a white horse sings appropriate numbers in front of a desert drop.
Next Week—Under the Lash.

California Theatre—
Overture—"Beautiful Galatea."
Current Events—From Fox and Kinograms.
Vocal—Dramatic soprano sings "Tomorrow Land."
Instrumental—Banjo solo.

Here is another tasty ad by the Tivoli theatre, San Francisco, selling the engagement of "Trust Your Wife" a recent bill at the Tivoli

Feature—Ace of Hearts—Goldwyn.
Comedy—Love and Doughnuts—Sennet—Turpin.
Novelty—Topics of the Day—Pathe.
Next Week—From the Ground Up.

Kinema Theatre—
Current Events—Kinograms.
Novelty—Topics of the Day—Pathe.
Comedy—The Bell Hop—Vitagraph.
Overture—Selection from "Il Travatore."
Presented with prison stage setting and tenor and soprano singing the duet number.
Feature—The Son of Wallingford—Vitagraph.
Next Week—The Speed Girl.

Tally's Broadway Theatre—
Overture—"Madame Butterfly."
Current Events—Fox News.
Scenic—Solomons Temple—Holmes-Paramount.
Feature—Who Am I?—Selznick.
Next Week—Gypsy Blood.

Superba Theatre—
Overture—"Zampa."
Current Events—International News.
Comedy—Brownie's Little Venus—Century.
Vocal—"If," sung by soprano.
Feature—Go Straight—Universal.
Next Week—High Heels.

Miller's Theatre—
Vocal—"Remember the Rose"—Tenor solo.
Comedy—Oh, Buddy—Christie.
Current Events—Kinograms.
Feature—Doubling for Romeo—Will Rogers.

Symphony Theatre—
Second Week of Never Weaken and program as given.

Clune's Broadway Theatre—
Second Week of Quo Vadis.

Grauman's Rialto Theatre—
Fourth week of The Affairs of Anatol.

Auditorium Theatre—
Second week of Something New.

SEATTLE

Coliseum Theatre—
Overture—Oriental Phantasy.
Arranged by conductor Arthur Kay.
Current Events—Pathe News.
Cartoon—"The Wolf and the Crane"—Aesop Fables—Pathe.
Feature—"One Arabian Night"—Pola Negri.
Presented with a prologue in which oriental songs and instrumental numbers are given in a stage setting representing a harem.
Next Week—"Three Word Brand."

Clemmer Theatre—
Overture—"La Traviata."
Current Events—International News and Clemmer Graphic.
Comedy—"Seashore Shapes"—Century.
Feature—"Camille"—Nazimova.
Next Week—"The Fox."

Strand Theatre—
Second week of "The Three Musketeers."
Next Week—"Disraeli."

Blue Mouse Theatre—
Feature—"The Queen of Sheba" for indefinite run.

Liberty Theatre—
Second week of "The Idle Class" and "Blind Hearts."
Next week—"A Trip to Paradise."

Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Educational—Ford Weekly.
Comedy—"Mixed Bedrooms."
Feature—"The Case of Becky"—Realart.

CHICAGO

Roosevelt Theatre—
Overture—"Il Guarany," by Gomez.
Color Picture—A Little Love Nest.
Specialty—A touch of syncopation by Roosevelt Syncopated Orchestra, assisted by Edmund Fitch, organist.
Topics of the Day, from Literary Digest.
Roosevelt News Review.
Prologue to the feature play, The Capital of the Retriever, by Roosevelt Male Sextette.
Feature—Thomas Meighan in Cappy Ricks.
Specialty—After the Evening Party, soprano and tenor duet.
Comedy—Al St. John in Fast and Furious.
Coming Feature—Will Rogers in Doubling for Romeo.

Tivoli Theatre—
Overture—"Tannhauser," by Richard Wagner.
Specialty—"The Pilgrims' Chorus," ensemble of 15 voices.

Scenic—Around the World in 15 Minutes with Captain Godrey Rodrigues.
Specialty—Miss Amanda Brown, famous coloratura soprano, singing "The Shadow Song," from "Dinorah."
Tivoli Topical Events.
Organ Solo—"Nobody's Baby," Milton Charles at the organ.
Literary Digest.
Prologue—Inspired by The Cup of Life, an atmospheric playlet.
Soprano and tenor duet by Miss Edith Decker and Mr. Roy Deiterich.
Komik Kartoon.
Coming feature—Elsie Ferguson in Footlights.

Woodlawn Theatre—
Woodlawn Grand Organ—"I Wonder If You Still Care for Me."
Burton Holmes Screen Travels.
Woodlawn Pictorial Review.
Comedy—Nothing Like It.
Specialty—"Dane of the Hours," by Woodlawn Orchestra.
Feature—George Arliss in Disraeli.
Intermission—"Fairy Tales."
Coming Feature—No Woman Knows.

Randolph Theatre—
Organ selections.
Feature—The Three Musketeers.
Coming Feature—Little Lord Fauntleroy.

Barbee's Theatre—
Pathe News.
Feature—Doris May in The Foolish Age.
Added Attraction—Moon Gold.

Ziegfeld Theatre—
Pathe News.
Literary Digest.
Comedy—In the Sweet Bye and Bye.
Feature—Constance Talmadge in Woman's Place.
Coming Feature—Pilgrims of the Night.

CLEVELAND

State—
Overture—William Tell, with special Alpine setting, arranged by Managing Director George Dumont.
Current Events—Pathe News—Topics of the Day.
Color Reel—Polychrome.
Cartoon—Mutt and Jeff in "The Knock-Out."
Comedy—A single reel of Ben Turpin.
Feature—"Disraeli."
Added Attraction—Ben Turpin in

This was a novelty display that stuck out, one of the ads used for the run of The Rage of Paris" at Tally's theatre, Los Angeles

NOW---RIGHT Now!
All hands on deck for a picture freighted with thrills and happiness!
"And I'll face the storm, whip your dad and marry you if I have to sail from here to the South Sea Isles and walk back"
THOMAS MEIGHAN
AGNES AYRES
In the World Famous Saturday Evening Post Story by PETER B. KYNE
CAPPY RICKS
PALACE
PALACE
PROGRAMME
No. 1. KINOGRAMS News Events Pathe Review
No. 2. THOMAS MEIGHAN "Cappy Ricks"
No. 3. TORCHY'S PROMOTION Torchy Comedy
No. 4. FLATH at the Organ

This one on "Cappy Ricks" by the Palace theatre, Wichita, Kansas, sells the picture from several angles. Stanley Chambers knows how to make white space work for him too

person, and a cast, appearing in a comedy sketch.
Next Week—"Cappy Ricks" with Thomas Meighan.

Allen—
Overture—"Salvator Rosa," by Gomez.
Current Events—Allenette.
Soloist—Helen Thomas, singing arias from well known operas.
Screen Snap Shots—Popular screen stars at home.
Novelty Special—"The Blue Inn," a jazz number in which orchestra and jazz orchestra on stage, present an act showing interior of an Inn. Waiters do a jazz act, and guests, in jazz gowns, participate in a comedy pantomime. Arranged by S. Barrett McCormick.
Feature—"Why Girls Leave Home."
Next Week—"The Invisible Power."

Stillman—
Overture—"Mignon."
Feature—"The Three Musketeers," third consecutive week.
Next Week—Continued.

Euclid—
Overture—"June Love," by Rudolph Friml.
Theme—"Erotik."
Current Events—Kinograms.
Feature—"Perjury," with William Farnum.
Next Week—Continued.

Park—
Overture—Southern Rhapsody.
Current Events—Pathe News—Pathe Review.
Prizma—Kileauea.
Specialty—Hawiian Quartet, with Hawiian settings, arranged by George Dumond.
Comedy—"Doggone Torchy," Torchy comedy.
Feature—"The Conquering Power."
Next Week—"Midnight Bells," with Charles Ray.

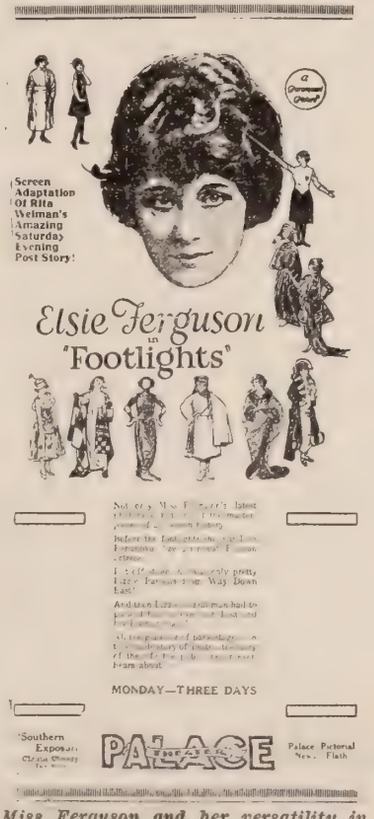
Circle—
Overture—Hits from Friml operettas.
Organ Prelude—Arias from popular operas, by Walter J. Thimmer.
Cello Solo—Godard's Berceuse de Jocelyn," by Miss Ritter Mayhall.
Current Events—Pathe Review.
Comedy—"Police," Charlie Chaplin.
Pathe Color—The World in Color.
Feature—"The Girl From God's Country," with Nell Shipman.
Next Week—"The Ten Dollar Raise."

Strand—
Overture—Hits from "The Greenwich Follies.
Current Events—Pathe Review.
Comedy—"Police," Charlie Chaplin.
Feature—"The Girl from God's Country," with Nell Shipman.
Next Week—"The Ten Dollar Raise."

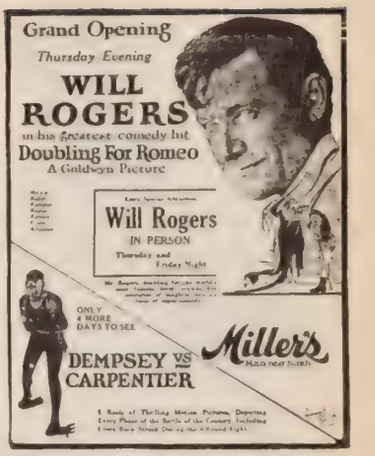
Standard—
Current Events—International News.
Western—"Honor of the Mounted."
Comedy—"Brownie's Lucky Day," Century comedy.
Feature—"High Heels," with Gladys Walton.
Next Week—(Not set yet).

BUFFALO

Shea's Hippodrome—
Overture—"If I Were King"—Adam.
Prologue—Parker Coombs of New York, in a special D'Artagnan number.



Miss Ferguson and her versatility in the leading role of "Footlights" is brought to the attention of prospective patrons in this ad by the Palace theatre, Wichita, Kansas



Spliting a coming and current attraction as shown in this display on "Doubling for Romeo" and the Dempsey-Carpentier fight pictures is good advertising judgment. Miller's theatre is located at Los Angeles

Feature—"The Three Musketeers"—Douglas Fairbanks.
Comedy—Omitted on account of length of feature.
Current Events—Hippodrome Review.
Next Week—"One Arabian Night."

Shea's Criterion—
Overture—"The Rose Maid."
Violin Solo—Carmela Ippolita.
Feature—"Three Word Brand"—W. S. Hart.
Comedy—"Fast and Furious"—Al St. John.
Current Events—Criterion Pictorial.
Next Week—Clara Kimball Young in "Charge It."

Mark-Strand—
Overture—"Stolen Kisses."
Current Events—Latest Pathe News.
Feature—"The Ace of Hearts"—Lon Chaney.
Comedy—"Where Is My Wife?"—Monty Banks.
Next Week—George Arliss in "Disraeli."

Palace—
Feature—"One Wild Week"—Bebe Daniels.

Olympic—
Feature—"Heart Lines"—Leah Baird.

Loew's State—
Feature—"Mother o' Mine"—Lloyd Hughes.

Shea's North Park—
Feature—"The Three Musketeers"—Douglas Fairbanks.

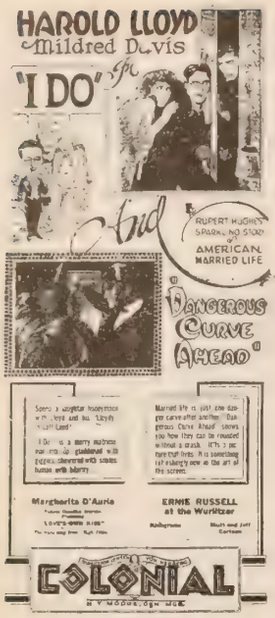
DES MOINES

Des Moines—
News—International.
Prologue with Ethel Taminga, soloist, Doris Dickinson, dancer, Dean Warner, reader.
Feature—Pola Negri in "One Arabian Night."
Coming—Charles Ray in "Two Minutes to Go."

Strand—
News—Educational Kinograms.
Feature—Douglas Fairbanks in "The Three Musketeers."
Coming—Thomas Meighan in "Cappy Ricks."

ATLANTA

Howard Theatre—
Overture—Special musical score arranged by Director Enrico Leide.
Howard News and Views.
Feature—Douglas Fairbanks in



The Colonial, of Tacoma, split billing honors in this half page on "I Do" and "Dangerous Curve Ahead"

"The Three Musketeers." (Note:—Owing to the length of the feature, there will be no comedy, but the picture will be preceded by an "atmospheric prelude." Special musical score.)

Metropolitan Theatre—
Overture—Medley of College songs arranged by Dave Love.
Kineto Review.
Kinograms.
Comedy—"Nothing Like It"—Christy.
Organ Solo—George Lee Henrick, organist.
Feature—Charles Ray in "Two Minutes to Go—First National.

Criterion Theatre—
Overture—Selection from Carmen."
Kinograms.
Topics of the Day.
Comedy—Fontaine Fox's, "The Skipper Has His Fling."
Feature—Anita Stewart in "The Invisible Fear."

Rialto Theatre—
Overture—"La Boheme" introducing Rialto ten-piece symphony orchestra, conducted by Frank Turner.
Burton Holmes Travelogue.
Selznick News.
Comedy—"His First Honeymoon."
Feature—Elsie Ferguson in "Footlights."

BALTIMORE

Rivoli—
Overture—"Eury Anthe," by Von Weber.
Current Events—Rivoli News of the World.
Interlude—"Sextette" from "Lucia di Lammermoor.
Feature—Bits of Life—Marshall Neilan's.
Comedy—The Skipper's Scheme—Toonerville.
Organ Solo—Ernie Cooper, player, "Chu Chin Chows," exit march.

Century—
Overture—"Morning, Noon and Night," by Suppe.
Current Events—Century News.
Duet—Marjorie Moody, soprano, and Leon Zario, tenor, in "Song Cycles."
Comedy—Never Weaken—Harold Lloyd.

Parkway—
Overture—"Poet and Peasant."
Current Events—Parkway News and Special Review.
Feature—The Infamous Miss Revel—Alice Lake.
Comedy—Never Weaken—Harold Lloyd.

New—
Overture—Special to score, with augmented orchestra.
Feature—The Four Horsemen of the Apocalypse.

Boulevard—
Overture—Selections from "Sally."
Current Events—Boulevard News.
Feature—The Foolish Age—Doris May.
Scenic.

Wizard—
Overture—Classic.
Current Events—Strand News of the World.
Special—Caroline Waters, soloist.
Feature—Without Benefit of Clergy—Pathe.
Comedy—An International Sneak—Mack Sennett's.

OMAHA

Strand Theatre—
Overture—"Jewels of the Madonna."
Current Events—Pathe News.
Feature—The Lost Romance.

Rialto Theatre—
Overture—"Ilka."
Special—Julius K. Johnson at organ featuring "Tomorrow Land."
Comedy—The Vagrant.
Feature—Salvation Nell.

Sun Theatre—
Overture—Orchestral selections.
Current Events—International Weekly.
Feature—Mother O'Mine.

Moon Theatre—
Overture—Orchestral selections under direction of Robert Cuscaden.
Kinograms.
Feature—Buck Jones in To a Finish.

KANSAS CITY

Liberty Theatre—
Overture—Selections.
News—Pathe.
Comedy—Aesop's Fables.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—No Woman Knows—All Star.
Next Week—Room and Board—Constance Binney.

Doric Theatre—
News—International.
Comedy—The Zero Hero—Gaylord Lloyd.
Organ Selections—P. E. Stevens, organist.
Special Number—Chaquette—Sight, saxaphone octette.
Feature—The Face of the World—Barbara Bedford.
Next Week—For Those We Love—Betty Compson and Lon Chaney.

Newman Theatre—
Overture—"The Last Waltz," by Straus.
Current Events—Newman News and Views.
Organ Selections—Gerald F. Baker and O. Landwehr, organists.
Comedy—Mutt and Jeff cartoons.
Special Number—J. Hardesty Johnson, tenor, and special stage settings in conjunction with the feature.
Feature—Bits of Life—All Star.
Next Week—One Arabian Night—Pola Negri.

Royal Theatre—
Overture—Special musical score by Royal augmented orchestra.
News—Royal Screen Magazine.
Organ Selections—Milo T. Harte, organist.
Feature—The Three Musketeers—Douglas Fairbanks (second week).
Next Week—Everything for Sale—May McAvoy.

The atmosphere of the show shop was given the selling preference in this three column sixteen inch ad on "After the Show" by the Regent theatre, Wichita, Kansas

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—Snooky's Blue Monday—Chester novelty comedy.
Feature—Wealth—Ethel Clayton.
Next Week—A Virgin Paradise—Pearl White.

MILWAUKEE

Strand Theatre—
Overture.
Feature—Cappy Ricks—Thomas Meighan.
Novelty Songalogue—Al Jolson's song hit "Yoo Hoo"—Ed Lazarus, soloist.
Weekly Kinograms—Topics.

Alhambra Theatre—
Overture—Pretty Melodies.
Song—"Naughty Waltz"—Henry Taylor.
Comedy—Christie—A Pair of Sexes.
Special—Theda Bara in person.
Feature—Bebe Daniels in The March Hare.

Butterfly Theatre—
Overture—"Zampa."
Soloist—Evelyn Fitch.
Weekly—Pictorial News and Views.
Special—Screenal Novelty.
Feature—After the Show—Wm. De Mille production.

Merrill Theatre—
Feature—The Three Musketeers—Douglas Fairbanks

CINCINNATI

Walnut—
Current Events—Pathe No. 82.
Topics of the Day—Literary Digest.
Comedy—The Playhouse—Buster Keaton.
Feature—Serenade.
Next Week—After the Show.

Strand—
Current Events—Pathe No. 82.
Aesop's Fables—The Ox and the Frog.
Comedy—The Stork's Mistake—Educational.
Feature—The Golem.
Next Week—The Woman's Place.

Gifts—
Current Events—Fox News.
Feature—The Cup of Life—(Second week.)
Next Week—Over the Hill.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Don't Call Me Little Girl.
Next Week—A Private Scandal.

Capitol—
Overture—Rural presentation—Capitol Symphony Orchestra, Buel B. Risinger, conductor. Rural stage set. Capitol Male Quartette singing: (a) "The Old Oaken Bucket. (b) "Love's Old Sweet Song."
Feature—'Way Down East.
Next Week—Doubling for Romeo.

PHILADELPHIA

Stanley Theatre—
Current Events—Pathe News—Scenic—"Kentucky Thoroughbreds"—Fox.
Prologue—"The Cell Friar Laurence."
"The Marriage of Romeo and Juliet."
Feature—The Case of Becky—Constance Binney.

THE HAUNTS OF ORANG-OUTANGS
Where the great almost-human beasts watch with brooding eyes the white strangers as they force their passage through the wildernesses of Borneo in the fascinating South Seas
These and many more denizens of the jungle you will see in
MARTIN JOHNSON'S JUNGLE ADVENTURES
presented by
EXCEPTIONAL PICTURES CORPORATION
BEGINNING TO-MORROW
CAPITOL

Hand drawn ads of this sort used liberally in New York papers was one of the reasons for the big business "Martin Johnson's Jungle Adventures" enjoyed at the Capitol theatre showing

Quartette—J. Helfenstein Mason, Bernard Poland, Elsa Lyons Cook, and Mabel Addison.
Comedy—"The Idle Class"—Charles Chaplin.
Feature—"Wedding Bells"—Constance Talmadge.

Arcadia Theatre—
Comedy—"The Idle Class"—Charles Chaplin.
Scenic—Burton Holmes.
News—Pathe News—Pathe.
Feature—"The Case of Becky"—Realart.
Next Week—"The Speed Girl"—Realart.

Victoria Theatre—
Current Events—Pathe News—Pathe.
Comedy—"The Idle Class"—Charles Chaplin.
Feature—"To a Finish"—Buck Jones.
Next Week—"The Golden Snare."

Palace Theatre—
Topics of the Day—Literary Digest—Pathe.
Current Events—Pathe News—Pathe.
Comedy—"The Idle Class"—Charles Chaplin.
Feature—"Cappy Ricks"—Thomas Meighan.
Next Week—"The Sign on the Door."

Karlton Theatre—
Comedy—"The Idle Class"—Charles Chaplin.
Scenic—"Strolling Minstrels."
Current Events—Kinograms.
Feature—"The Three Word Brand"—W. S. Hart.
Next Week—"The Son of Wallingford."

Capitol Theatre—
Current Events—Kinograms.
Comedy—"The Idle Class"—Charles Chaplin.
Feature—"The Rider of King Log"—Pathe.
Next Week—"Dangerous Curve Ahead."

Regent Theatre—
Cartoon—"The Knockout"—Mutt and Jeff—Fox.
Comedy—"The Idle Class"—Charles Chaplin.
Feature—"Her Winning Way"—Mary Miles Minter.
Next Week—"Habit"—Mildred Harris Chaplin.

Stanton Theatre—
Feature—"Over the Hill"—Fox. (Third Week.)

NEW ORLEANS

Strand Theatre—
Feature—Maurice Tourneur's "The Foolish Matrons."
Comedy—Oh! Buddies.
Novelty Feature—Ride on a Runaway Train.
Strand Digest.
Strand Orchestra, Armand Veazey, conducting.
Next Week—Cecil B. De Mille's production, "The Affairs of Anatol"—All Star Cast.

Liberty Theatre—
Feature—The Scrap Iron—Charlie Ray.
Comedy—The Side Show—Singer's Midgets.
Liberty Kinemanews.
Liberty Orchestra.
Next Week—One Arabian Night—Pola Negri.

Trianon Theatre—
Feature—The Souls of Men—All Star.
Rolin Comedy—Law and Order.
Pathe Week-End News.

Globe Theatre—
Feature—The Woman in His House—With little Dick Headrick.
Comedy.
Pathe News.

Tudor Theatre—
Feature—The Foolish Age—Doris May.
Comedy—Getting in Strong.

PITTSBURG

Duquesne Theatre—
Third week of "Three Musketeers."

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—The Case of Becky.
Comedy—Dodging his doom.
Next Week—Over the Wire.

Liberty Theatre—
Current Events—International News.
Feature—Serenade.
Comedy—Robinson Crusoe, Ltd.
Specialty—Topics of the Day.
Next Week—"The Golden Snare."

Regent Theatre—
Curentt Events—Kinograms.
Specialty—Pictorial Review.
Feature—"The Golem."
Comedy—"Nothing Like It."
Next Week—"A Certain Rich Man."

Savoy Theatre—
Third Week of "Over the Hill."

Alhambra Theatre—
Curent Events—Pathe News.
Specialty—Aesops Fables.
Feature—"Footlights."
Comedy—"Her Circus Night."
Next Week—"The Affairs of Anatole."

Blackstone Theatre—
Current Events—International News.
Specialty—Prizma.
Feature—"The Speed Girl."
Comedy—"Seashore Shapes."
Next Week—"Not Announced."

Cameraphone Theatre—
Current Events—Selznick News.
Novelty—Post Scenics.
Feature—"The Speed Girl."
Comedy—"The Bell Hop."
Next Week—"Charge It."

Olympic Theatre—
Current Events—Kinograms.
Specialty—Pictorial Review.
Novelty—Aesops Fables.
Feature—"Experience."
Comedy—"Nothing Like It."
Next Week—Not Announced.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—"Serenade."
Comedy—"Robinson Crusoe, Ltd."
Next Week—"The Golden Snare."

Minerva Theatre—
Feature—"The Old Nest."

INDIANAPOLIS

Colonial Theatre—
Current Events—Selznick News.
Comedy—"The Goat"—Keaton.
Secial Music—American Harmonists and Liberty Entertainers.
Feature—"Fine Feathers."
Next Week—"The Foolish Age."

Ohio Theatre—
Current Events—International News.
Comedy—"The Stork's Mistake"—Campbell.
Feature—"Rip Van Winkle."
Next Week—"No Woman Knows."

Circle Theatre—
Current Events—Kinograms and Circlette of News.
Novelty—Literary Digest Topics.
Features—"The Idle Class" and "Burn 'em Up Barnes."
Song Slides—"Rose."
Special Music—Loos Brothers in popular songs.
Next Week—"Cappy Ricks."

Loew's State Theatre—
Current Events—Pathe News.
Feature—"The Three Musketeers."
Next Week—"The Three Musketeers."

WINNIPEG

Capitol Theatre—
Overture—"Merry Wives of Windsor," by the Capitol Orchestra.
Current Events—Capitol News Review.
Novelty—Capitol Screen Snapshots—Who's Who in Movieland.
Comedy—Capitol Comedy Creation.
Instrumental—Presentation by Miss Mary Izard, English violinist.
Feature—The Great Impersonation—George Melford Production.

MONTREAL

Allen Theatre—
Overture—"The Chocolate Soldier."
Ballet—Tiralala, danced by Misses Burton and Sullivan; "Thank the Lord the War Is Over," by Allen Ensemble; "Bulgarian Dance," by Nina Sergayeva and Leon Leonidow.
Vocal—"Come, Come, My Hero," presented by Cedia Brault, soprano; Florence Rogge, danseuse.
Current Events—Pathe British-Canadian and Canadian National Weeklies.
Special—Jazettes for Diversion; "Marimbaphone," by Teddy Goodyear; Saxaphone, Harry Crout; Piano, Harry Lipman.
Scenic—The Quaint Isle of Marken—Educational.
Comedy—Bank—Educational.
Prologue—By clever manipulation of lights and sounds, audience is made to feel that a hugh locomotive is rushing head-on on center stage, the rays of the headlight glowing into the audience and into this upon a scrim drop the title of the feature is projected.
Feature—Dangerous Curve Ahead—Goldwyn.
Organ Solo—"Polonaise Militaire," played by David S. Levin.

BROOKLYN

Mark-Strand—
Overture—"Polonaise," from "Eugene Onegin"—Tschaikowsky. "Chopin Suite." An interpretation of this classical number through the art of rythmic motion as expressed by these dance numbers presented by the Mark Strand ballet group in a Grecian scenic set with set pillars. (a) Prelude. (b) Valse. (c) Nocturne with violin solo, by Jeno Sevely, concert master of Mark Strand Symphony Orchestra. (d) Polonaise.
Mark Strand Topical Review.
Prologue to feature—Battlefield set with interior of trench in front centre stage. Opens with Mark Strand Quartette in French soldier garb singing, "Madelon" (Roberts). Artillery duel with effects of bombing and bursting shell. A lull and Leonard Samoloff, operatic tenor, leaps to top of trench and standing on illuminated light trap, sings "La Marseillaise," accompanied by quartette.
Feature—I Accuse.
Group of songs—(a) "Wake Up" (Phillips) (b) "The Only Girl" ("When You're Away"), sung by Helen Relda, soprano.
Comedy—15 Minutes.
Organ Solo—"Marche Militaire Francaise" (St. Saens), Edward Napier and John Hammond.
Next Week—Victor Herbert and Constance Talmadge on same bill.

Big Houses Says—

(Continued from page 2281)

Played this with a special lobby, and lots of advertising, but did not justify expenditure, or expectations. (Middle West.)

Thrills aplenty. Well done in all particulars. Very good business at two houses simultaneously for the week. (Middle West.)

SELZNICK

Handcuffs or Kisses—
The average Elaine Hammerstein picture. Pleasing, and a fair box office attraction. (Middle West.)

Bucking the Tiger—
Unattractive title, and a star whose recent pictures have been so uninteresting that I took this off after a three-day run. Poor stuff. (Middle West.)

Is Life Worth Living?—
This picture is right good. Eugene O'Brien is popular with our fans and it went over quite satisfactorily and profitably. Comment rather complimentary. (South.)

PATHE

The Rider of the King Log—
Very good picture but didn't draw big crowds. Business poor for week. (Middle West.)

HODKINSON

Rip Van Winkle—
Very good picture. Thomas Jefferson's work particularly well received. Not much business, probably on account of strong counter attractions. (Middle West.)

STATE RIGHTS

Why Girls Leave Home—
Tremendous business. I couldn't take care of the crowds on opening night, and had to run an extra midnight show. Title is a sure thing so far as business goes. (Middle West.)

Burn 'Em Up Barnes—
Declared a very fine comedy and well liked by all patrons. (Middle West.)

Charge It—
Mediocre picture. It got by with the usual box office receipts. (West.)

The Raiders—
Franklyn Farnum is getting almost as popular as William. And in this picture he made himself more than solid with our audiences. (East.)

It Might Happen to You—
Picture is mighty good, and business was good. (East.)

Exhibitors' Service Bureau—Pages 2286-2294

Cut showing a picture of the stage setting used in a prologue number for "The Hell Diggers," playing recently at the Howard theatre, Atlanta, Ga.

"Hell Diggers" Prologue Presented at Atlanta

The accompanying cut shows the stage setting provided for the prologue number on "The Hell Diggers" during the showing of this picture at the Howard theatre, Atlanta.

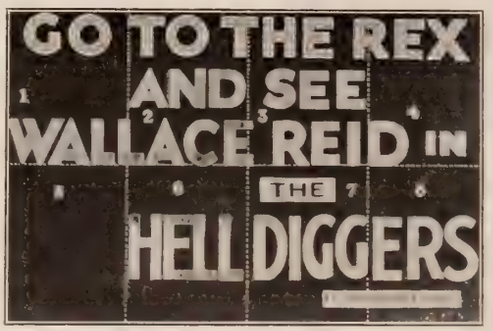
The action of the prologue number was as follows:

The curtains parted to reveal, in silhouette, a miniature dredger made of beaverboard, with tiny openings for windows. All the many wires, and loops and seemingly meaningless cords that seem to surround a dredger were there—and back of the tiny openings, lights burned. Even the shovel-like buckets which dig up the dirt and move it forward, were there, and a stage-hand, seated back of the set, worked a machine which made the buckets of dirt move forward, very realistically.

The dredger was backed by a perfectly plain white drop, against which the blackness of the silhouetted dredger was most effective. Despite the effectiveness it was a comparatively inexpensive affair.

Blue Mouse Erects Artistic Marquee Decorations

The Blue Mouse theatre, Minneapolis, erected an atmospheric marquee decoration for "At The End of the World." Two reproductions of Penrhyn Stanlaw's light houses threw searchlights up and down the main street.



Novelty herald originated by Leon Bamberger, Paramount exploiteer of the Minneapolis exchange. Folded correctly as indicated by the numbers the word "hell" appears on the first page

Bona Fide Safe for Lobby Display

Manager James F. Jackson believes in "revivals" of good pictures, if done properly, and should know, for he has played several at his Tudor theatre, Atlanta, this summer and cashed in on them. The most recent was Bert Lytell and Hazel Dawn in "The Lone Wolf."

Displayed most prominently in his lobby was a huge safe—a real, bona fide burglar-proof safe, with a most modern combination. Over this safe was a huge banner, on which printed in red and black were the words:

"There is $25.00 in cash in this safe. It is yours if you can find the combination and open the safe. No rough methods allowed. If you can't open it, go inside and see 'The Lone Wolf'—then try again."

The sign and the safe, both prominently displayed, attracted considerable attention and Manager Jackson states that a number of people tried to open the safe. None succeeded, though the entire offer was "quite on the level."

Advisory Board
Exhibitors' Service Bureau

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Herbert J. Thatcher, Strand theatre, Salina, Kan.

Brown's Campaign for "Anatol" Extends Six Weeks

G. E. Brown, recently made managing director of Loew's Palace, the biggest motion picture theatre in Memphis, and which is now operated under the direction of The Consolidated Enterprises, Inc., upset all house records, advertising precedents and space getting records when he put over "The Affairs of Anatol."

Believing that the early bird gets the worm, Mr. Brown started his publicity campaign for "Anatol" six weeks ahead of the picture. Short feature stories were the first inkling given to the public that the picture would show in Memphis. A psychological fact was kept in mind in all the advance notices of the picture and the exact date of the showing was at all times kept a secret. The result of continued announcements, feature stories, teaser ads and tie-ups was that every one in Memphis was talking about "Anatol" and asking every one else when it was going to show.

Then came the week before the opening. Truck pages with cast identification for curiosity arousers, a 4,000 word novelization of "The Affairs of Anatol" illustrated in the leading afternoon paper and big advertising and free publicity displays on the day before and on opening day, brought the picture fans out in thousands. A line was before the box office all day Sunday and continued afternoons and nights throughout the run.

Mr. Brown estimated his free publicity at more than 30 columns; and the picture set up new records for the Palace to shoot at in the weeks to come.

This is the rig that represented the Metropolitan theatre, Iowa Falls, Iowa, in a parade, as told in the accompanying story

Iowa Falls Theatre Grabs Place in Local Parade

One of the features of a two day Fall Festival at Iowa Falls, Iowa, on October 5th and 6th, was a merchant's parade, and one of the features of this parade was the Metropolitan theatre's entry, a rarus avis in the nature of an automobile of the vintage of 1902, which pulled down one of the prizes offered. The entry also served to advertise "After Your Own Heart," which was being shown at the Metropolitan during the festival.

This lobby display on "Reputation" was originated by K. F. Kerby, manager of the Regent theatre, Calgary, Canada

Grand Theatre Issues Novel Introductory Folder

One of the most effective mailing cards that have been sent to active and prospective patrons is that which is being sent out by E. G. Stellings, manager of the Grand theatre, Wilmington, N. C., announcing the six Realart stars in the current season's productions.

On the face of it appears the address, with this clever announcement in the upper corner: "Introducing to Wilmington six beautiful girls who will make their home here—sounds as though the Chamber of Commerce has made another scoop!"

The card consists of seven pages, about 3¾ in. x 4 in.," which fold together. Opening the first fold reveals a halftone cut of Mary Miles Minter, with a brief write-up on the left with an announcement of "Her Winning Way" on the opposite page; the next fold reveals Bebe Daniels and "The March Hare"; the next Alice Brady and "Little Italy"; then Constance Binney and "Room and Board"; fifth, May McAvoy and "Everything for Sale"; and last, Wanda Hawley and "Her Sturdy Oak."

The last page also contains this special ticket offer, "for patrons seeing the first six of these pictures."

"Every time you come to see one of these six pictures listed in this folder, bring the folder and a mark will be made on it; then after you have seen all the first six pictures, you are to bring the folder to me and I will give you a pass good for the next six pictures in which these stars appear. This means that you will see the first two pictures of these six stars for less than ten cents for each picture—and they're *some* pictures, too! Bring this folder and take advantage of this offer. —E. G. Stellings, Mgr. Grand Theatre."

This lobby display on "Bob Hampton of Placer" is the work of the Palm theatre, Pueblo, Colo.

"Ghosts" Advertise Talmadge Picture

If you get used to seeing a certain spot brilliantly lighted you will be surprised, and your attention caught by suddenly seeing that spot mysteriously darkened when you pass.

That is the theory on which Manager Shields, Rialto theatre, Augusta, Ga., based his exploitation of a Norma Talmadge revival, "Ghosts of Yesterday," when the picture played a three day engagement at his theatre.

The entire lobby was covered by canvas screens, painted dead black. Where they joined the merest cracks of light showed. There was a tall, narrow opening just in front of the box office, as an entrance. Standing on either side of this narrow opening were two tall white ghosts, hooded, with weird green lights cleverly concealed in the swathings of the body, casting a spooky glow over the white-robed figures. Both ghosts pointed to the opening, where the box office could be dimly seen.

The effect, in day-time, was, of course, rather startling, though only about a third as much as at night. Manager Shields' day-time attendance is rather small, however, and his exploitation was directed at the "after-six" crowds. Not a single light was used on the front, even the sign being darkened. There were little streaks of lights from the cracks where the canvas screens joined, and these, with the green lights on the ghost, furnished the only illumination. The only advertising posters used were a twenty-four sheet above the lobby, and two one-sheets, one on either side of the lobby.

Novelty Herald Aids "Sentimental Tommy"

Tom Morrow of the Strand theatre, Charlestown, W. Va., designed a talk-provoking novelty herald for "Sentimental Tommy." A three and one-half by one and a half pasteboard card was used. One side said "Do You Want a Drink of Scotch?" When all the implied affirmatives were uttered, the card was reversed and read: "So do I. A Bit of Scotch, Sir James M. Barrie's 'Sentimental Tommy,' Strand theatre, October 3, 4, 5." Norman Dixon, Paramount exploiter from the Cincinnati exchange co-operated with Morrow.

Stuart Entertains the Dallas Joneses

To exploit "Dangerous Curve Ahead," at the Palace theatre, Dallas, Texas, Harschel Stuart, with the aid of House Manager H. H. Maloney and Assistant Manager Raymond Willie, arranged a three-day hook-up with a local newspaper, and used the traffic cops' semaphores as the basis of novelty advertising.

Stuart arranged a "Jones Family Reunion" and enlisted the aid of the Dallas Dispatch in publishing the affair. Using the name of Mr. and Mrs. Harley Jones, the leading characters in the film play, as the backbone of his idea, Stuart offered the Dispatch the opportunity of joining with the Palace in a joint invitation to every person in Dallas by the name of Jones.

Tuesday's paper carried an announcement that the Jones Family Reunion would be held at the Palace theatre on Thursday morning, and stated that the following day's paper would contain a coupon which, when filled out and presented at the Palace box office on Thursday morning, would entitle the bearer and all those with him to free admittance to the family reunion. The idea hit the local popularity right away. Wednesday's newspaper carried a longer story about the affair and named some of the local Joneses who promised to attend. It also contained the coupon.

About one thousand Joneses were present on Thursday morning and the affair was an all-round success.

The Palace made new use of the stock lobby posts furnished by the Goldwyn Company when Raymond Willie arranged with the police department to place one of the "Dangerous Curve Ahead" ovals on the top of each semaphore. For three days practically all autoists traversing the downtown streets were reminded of the feature showing at the Palace.

This "Through the Back Door" lobby display is by the Imperial theatre, Charlotte, N. C.

Lobby of the Moon theatre, Omaha, decorated for the showing of "The Old Nest"

Two Omaha Theatre Do Things for "Old Nest"

The Sun and the Moon theatres in Omaha, Neb., put over an exploitation campaign for their simultaneous showing of "The Old Nest," by Rupert Hughes, which exceeded anything ever known in the state.

To begin with, the service book suggestion for a tie-up with the telegraph companies was put into such thorough execution that not only did the Western Union place a large artistic card in its main office window but also installed an instrument, desk and an operator in the lobby of both theatres.

The sign in the window was painted on a large piece of light-colored cardboard about six by ten feet. Across it, obliquely, was painted a gigantic telegram blank with "Send her a wire now!" written across it in large type. Above the telegram, in white script was the injunction "Give a thought to mother." Down the right edge of the large sign was the following: "——and see THE OLD NEST now playing Sun and Moon theatres."

At the desks installed in the lobbies of both theatres were the glass signs used by the Western Union and signs reading "Give a thought to mother" and "Send her a wire now." Hundreds of patrons stopped after the performances to send messages.

A tie-up with the Chicago, Milwaukee and St. Paul railway was also obtained. It took the form of a large card upon which were pasted four "Old Nest" photographic enlargements of stills. The text painted in large white type upon the card read, "Give a thought to mother, 'The Old Nest.' Leave today to see her via C. M. & St. P. Ry." As a background was painted in light, soft colors two branches of a tree.

The lobbies of both theatres were tastefully decorated, one with tree foliage, the other with vines and foliage over the front of a little frame house constructed in the lobby between the entrance doors on either side. On the gable of the clapboarded house was painted the "Old Nest" slogan, "East, West, Home is Best."

Passers-by stopped all day long and throughout the evening to admire the beauty of the lobby displays.

Orowitz Devises New Stunt Idea

Fred V. Greene's Dover stunt for "The Affairs of Anatol" in which he distributed cards with the star's pictures divided and offered free seats to any persons mating the divided pictures was appropriated and bettered by Eli M. Orowitz, Paramount exploiteer, Philadelphia.

Green and Manager Woodhull at Dover threw away all but five matches. Orowitz sold the unused halves to other exhibitors. Orowitz also printed a list and pictures of the "Anatol" stars on the back of his card to make the matching easier.

Real "Moonshine" Still Used in Lobby

Manager Nichols of Paris theatre, Durham, N. C., used a real "moonshine" still when he showed "The Kentuckians," borrowing it from revenue officers who had secured it nearby. Two fresh-cut trees were placed over the still and shotguns added force to the display. Water was placed in a big tub on the floor, and as the still had just been brought in a few days before, it had the "real" smell, and passersby just had to stop. Many weren't satisfied till they tasted the contents of the tub.

This still played a prominent part in the lobby display for "The Kentuckians" when this picture played the Paris theatre, Durham, N. C.

A log cabin lobby display on "The Rider of the King Log" used by E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn.

"Old Nest" Lobby Pleases Easton, Pa., Residents

For the showing of "The Old Nest" at the Strand theatre, Easton, Pa., Manager Buss and W. R. Ferguson, Goldwyn exploiteer, helped put the picture over to phenomenal business by the use of a pretty lobby display.

On the entrance columns on either side of the theatre they built two tall, narrow pieces of lattice-work which were covered with roses. The special "Old Nest" litho one-sheets were posted near the lattice-work where every passerby would see them.

In the lobby was placed a large writing desk. A man was engaged to sit at the desk and write letters to suggest to others that they do likewise. Paper, envelopes, pen and ink and telegram blanks were placed on the table. At certain hours every day a boy wearing a borrowed Western Union uniform stood in the lobby and carried any telegrams that were written by patrons to their mothers over to the Western Union office. A letter box was placed in a prominent position on a post so that the ones who wrote letters at the desk could post them at once. It was remarkable how many persons upon leaving the theatre wrote telegrams and letters at the desk.

Mr. Buss engaged a singer to render "Home, Sweet Home" at the conclusion of each screening and the song went over big every time.

A special herald for the picture was prepared and distributed among the various stores, where it was enclosed with packages. It was also distributed from house to house.

The newspaper and billboard advertising was increased for this showing with splendid effect.

Masked Beauty Works for "Experience" in Detroit

When "Experience" played at the Strand theatre, Detroit, Albert Boasberg, the Paramount exploiteer, devised a novel street bally-hoo. The most beautiful lady available was masked and driven around town in a brand new, flaming red, Stutz. A sign on the spare tire read: "Beauty will be unmasked to you on the primrose path at the Broadway Strand theatre, the Seat of Screen Superiority."

The car, gasoline, and a liveried chauffeur were furnished by the Stutz Company.

The theatre also hired a man and rented a railroad conductor's uniform. This man worked in hotels and stations. He approached all incoming persons carrying suitcases and begged to inquire if they had lost their tickets. He then handed them something that looked like a railroad ticket which was no more than a herald advertising the picture.

Elaborate Prologue for "One Arabian Night"

An elaborate prologue number for "One Arabian Night," under the title of "A Harem Interlude," was presented during the engagement of the feature of the Brooklyn Mark Strand theatre.

The set which Managing Director Edward L. Hyman provided was an interior of an Arabian castle, palace or harem, the throne room of the Sheik in the foreground. It was a series of high vaulted pillars lit in bizarre red with a sky blue garden back drop contrasting through the arches.

The Sheik with rich turbanne head dress sat upon a dais surrounded by his court attendants, councillors, lackeys, dancing girls, servitors, etc. His favorite wife lolled at his feet. Henry Moeller, tenor, in the part of the Sheik was imposing in a luxurious costume of white and yellow. He stepped from his throne and sang on opening "The Song of India," from "Sadko." As he settled back upon his throne, with his incense pots curling before him, the Mark Strand ballet corps arose from cushions and presented "Danse de Salammbo." Dorothy Bell, soprano, cast as the Sheik's favorite wife, sung in obeisance, "Plus Grand Dans Son Obscurito," from "Queen of Sheba." As the Mark Strand Symphony Orchestra played the processional from "Queen of Sheba," Walter Waitword in the role of the slave dealer, appeared leading the "desert dancer," who was presented to the Sheik and commanded to dance. She laid aside her outer draperies and interpreted a vivid dance, at the conclusion of which the Sheik, enraptured, lifted the royal necklace from the neck of his court favorite and bestowed it upon the newcomer, his latest favorite. Then the prince appeared in the role of the gallant wooer and carried his courtship of the desert dancer to the extent of romantic song. She submitted to his singing ardor and at the finale the prince clasped the dancer in his arms. Jackson Kinsey, baritone, as the prince, utilized "The Bedouin Love Song" to impress the desert dancer. Mme. Serova used "Bayadere" as her chief dance number in the court scene.

Illustrating the story appearing herewith on the prologue number for "One Arabian Night," staged by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre

Ballyhoo for "The Affairs of Anatol" used recently for the picture's engagement at the Temple theatre, Lockport, N. Y.

Fashion Show as Prologue for "Footlights"

Manager Creislein, of the Modjeska theatre, Augusta, staged a rather unusual fashion show for "Footlights" when that picture played a three day run at his theatre.

Used in advertising this picture the company furnishes a twenty-four sheet which shows Elsie Ferguson seated on a stage surveying herself in five different costumes. Manager Creislein had cut-outs made of these five figures, which are a little less than life-sized. The costumes worn by their five figures are distinctive and well colored. The cut-outs were placed about the lobby of the theatre at the big cut-out, a sort of close-up of the star seated was cut out and placed on a bench in front of a black velvet drop.

It was an effective bit of exploitation, and quite inexpensive. But Manager Creislein believes that it paid judging from the box-office receipts.

Some of William Huebner's exploitation for his showing of "Too Much Speed" at the Rialto theatre, Germantown, Pa.

Johnston Exploits "Fountleroy" at Minneapolis

"Little Lord Fauntleroy" was given a rather auspicious presentation in Minneapolis two weeks starting October 1, at the Minneapolis Auditorium.

The Auditorium presented the picture for the second time anywhere in the country and made much of the fact in its advertising and publicity.

Then Manager J. L. Johnston got Miss Pickford's original Fauntleroy costume from Mark Larkin and put it in a department store window with a book and clothes display which attracted lots of attention and caused comment. Then four thousand calling cards reading Mary Pickford Auditorium, October 1, 12:30 to 11:00 Daily with the words "Come and See my Best Play. M. P." written across the corner, were placed in mail boxes in all downtown hotels and in business offices. Eight thousand hand written printed letters on Auditorium women's stationery and reading: "Dear Friends: Just a few lines to tell you that my production of 'Little Lord Fauntleroy' is being played at the Auditorium for the first time outside of New York, starting October 1. I never made a better play. Faithfully. Mary Pickford" and also calling attention to special children's matinees on October 1 and October 8 were distributed to apartment houses and homes of the city with noticeable effect.

A four column 18 inch commercial display and four column, five inch amusement ads played the most prominent part in the newspaper campaign on the picture. The Auditorium was able to get seven column layouts of pictures in three of four papers the opening week. A special children's matinee on Saturday morning, October 1, proved the biggest paid similar matinee the city has seen, the Auditorium seating 2,482, being jammed to the doors. On the second Saturday, October 8, under the auspices of the Zuhrah (Shrine) Ladies, cripples and orphans were guests at the special matinee and another big crowd of youngsters paid to see the special performance.

As a street novelty Manager Johnston engaged a team and an old fashioned Victoria carriage and dressing the driver in costume and two ushers to represent the two characters played by Miss Pickford in the picture had them parade the down town streets during lunch hours, visit different schools, hotels, stores and the National Dairy Show at the Minnesota State Fair Grounds. To carry out the atmosphere of the picture within the theatre a score of ushers were dressed in Fauntleroy costumes and wore their hair in curls.

A large painted sign in a prominent downtown location, street car cards and several thousand sheets of snipe also advertised the showing which proved a big success in spite of bad weather conditions. The usual amount of big paper was also used about the city, with special attention being paid to the posting of 24 sheets in advantageous locations.

Ballyhoo used to exploit "Over the Hill" during its showing at the Tivoli theatre, New York

"Too Much Speed" Signs Made Permanent

Trolley wires on the main street of Greenville, Tex., were used by Manager Collins of the Opera House from which to suspend huge "Too Much Speed" signs cut out in the shape of "hands."

The signs were allowed to remain after the showing by request of Greenville's mayor as a warning to reckless motorists and as an aid to the traffic police of the city.

Rialto, New Haven, Stages "Footlights" Prologue

The accompanying illustration shows the prologue arranged for "Footlights" at the Rialto theatre, New Haven, by Manager Carroll and Albert S. Nathan, Paramount exploiteer. A little tot was engaged to deliver a "piece" at her tragic best. This suggested admirably the theme of the picture without making it unnecessarily sombre.

Illustrating an accompanying story of the prologue number for "Footlights," staged recently at the Rialto theatre, New Haven

Illustrating how the Imperial theatre, Charlotte, N. C., exploited its showing of "The Affairs of Anatol"

"Quo Vadis" Gets Big Exploitation Campaign at Washington

That real exploitation and showmanship is worth while is evidenced by the experience of Alex Yokel in charge of the recent showing of "Quo Vadis" at the National theatre, Washington, D. C.

Mr. Yokel started his campaign with teaser ads in four Washington papers and on Sunday carried 200 lines of display space pages, text advertising and readers. Window cards were distributed, small heralds used in the schools, in the government buildings and wherever practicable.

To further boost the picture, personal letters were sent to every clergyman in the city announcing the engagement and wires dispatched to the most prominent members of the National Reform Association.

A tie-up with the Washington Times was effected whereby by giving away 20 tickets for the show daily the attraction got a fair share of publicity in connection with cash prizes the Times was giving away on a contest the paper was running.

The announcement that "Quo Vadis" tickets were to be given away by the Times was announced in a two column story on the front page, and an eight column ad on page ten. Every day during the week the Times printed the story about the "Quo Vadis" tickets for two columns, and also ran the ad for eight columns. This tie-up proved to be one of the most successful ever operated and brought additional business to the theatre.

Box Parties Latest Stunt at Troy, N. Y.

At Rand's theatre in Troy, N. Y., the management is running slides, suggesting to the patrons that they form theatre parties and to notify the management as to the number in the party so that reservations may be made. The idea has scored a hit and theatre parties have become all the rage in the Collar City.

Prize Drawings Interest New Haven Fans

The Rialto theatre, New Haven, Conn., supplied itself with free lobby decorations for "The Affairs of Anatol" through the drawing contest carried on with the co-operation of the New Haven Journal Courier. The contest was open to any artist in the city and the prizes consisted of cash and free tickets. There were several hundred contributions and each contestant had a clique rooting hard for him. The selected displays were exhibited in the lobby and served to make the Rialto a rendezvous. The newspaper publicity kept plugging in advance and during the showing and didn't cost a cent. The tie-up was arranged with the co-operation of Albert S. Nathan, Paramount exploiteer.

Dixon Tries Novelties on Talmadge Picture

Harry T. Dixon presented "The Sign on the Door," at the Star theatre, Buffalo, last week. Everybody in the neighborhood knew it, for the night before the presentation Harry sent a number of house attaches through that part of the city served by the Star to tie signs on door knobs. The signs announced the fact that "The Sign on the Door," would be shown at the Star. In the morning when father or mother went for the paper or milk bottle the first thing they saw was this excellent bit of publicity. Some thought it was a warning from the Ku Klux Klan or a notice to appear for making home brew illegally, but when they read it residents were greatly relieved and in the evening Harry relieved them of coin of the realm.

Mr. Dixon dressed his lobby in attractive manner for the presentation, flowers and ferns predominating. Mr. Dixon's outlay on his exploitation was small but, because of the means used, the results were big.

"Anatol" Grabs Front Pages at Uniontown, Pa.

The Penn Theatre, Uniontown, Pa., sold the town paper, The Morning Herald, on the idea that the playing of "The Affairs of Anatol" was an event of vast public interest. The editor of the paper saw the picture at a pre-showing and was convinced, so the morning after the opening, the event was described in a half-column news story on hitherto inaccessible page one. William N. Robson, Paramount exploiter, who was in town co-operated in selling the idea to the paper.

The Penn Theatre procedure can be taken up in other communities where theatrical advertising has struck the rut.

Illustrating the prologue number presented by Frank J. Costello, general manager of the Turner and Dahnken circuit, for the premiere showing of "The Heart of the North"

Elaborate Prologue Presented by New York Mark Strand

The prologue on "One Arabian Night" presented by Managing Director Joseph L. Plunkett of the New York Mark Strand theatre was one of the finest numbers ever staged in a New York picture theatre.

With the rise of the curtain is revealed a street scene in Bagdad so full of harmonic color, so realistic, that most every one, and especially those who are familiar with the Orient, can even distinguish the supplications of the mendicants, the wailing of the minstrels and the haggling of the turbaned merchants. Frank Mellor, tenor, arrayed as an Oriental prince, renders a solo, "Far Across the Desert Sands" (Finden), the completion of which is the cue for the entrance of four lithe and graceful dancing maidens, who perform "Danse Arabe" to the lilting melody of Ganne's composition of the same name. Then comes Joseph Martel, baritone, portraying the Eastern hunchback clown and singing Finden's "Less Than the Dust" in a manner that is effective.

The climax is reached at the point of the spurning of the clown by the principal dancing girl, whose costume in the prologue resembles that of the star in the picture, and is symbolic of the action that is about to be portrayed on the screen. And, as she turns docilely yet proudly to the prince, the stage is cleared of all but the baritone, who offers his number. At the close of that the curtain falls on the scene, which for colorful dramatic pantomime deserves great commendation.

Lobby decorations for the showing of "Action" at the Strand theatre, Denver, Colo.

Hastings Theatre Gets Exploiter's Aid

Fred V. Greene, Paramount exploiteer, recently journeyed to Hastings, N. Y., to aid Manager H. W. Carter of the Hastings theatre put over "The Witching Hour."

Mr. Greene announced that at a certain hour fifty toy balloons with coupons attached as tails would be released. Each coupon was good for a certain number of matinee admissions to the theatre. Good newspaper publicity brought a flock of nearly 375 children in a town of 4,000 people. The matinee attendance was stimulated and the general publicity showed sharp box office increases. The stunt cost Mr. Carter in the neighborhood of an exorbitant $1.50.

Novel Exploitation for "Hurricane Hutch" Put Over at Milwaukee

In exploiting "Hurricane Hutch," for the showing at the New Crystal theatre, Milwaukee, a tie-up with the Wisconsin News was effected whereby a contest was run in which an Indian motor-cycle, thirteen cash prizes of ten dollars each, twenty-five prizes of free season tickets at the New Crystal and twenty-five prizes of one dollar each are to be awarded to the winners.

The details of the contest are as follows: Fourteen riders of Indian motorcycles wearing sweaters on which were big red letters, one letter each for the letters contained in the title of the serial, "Hurricane Hutch," were paraded about the city.

The men rode in "jumbled" formation and the contestants attempted to formulate the title of the picture, using the letters appearing on the backs of the riders.

The first 25 persons turning in the correct title were given free tickets (two each), good for 14 weeks.

The second part of the competition is as follows:

A motor-cycle with a sealed speedometer was placed in the lobby of the theatre. The motor-cycle is run continuously from 1:00 P. M. to 11:00 P. M. daily. The person estimating the nearest to the number of miles the speedometer registers is given a prize of $10.00.

This idea is being carried out each week for a period of twelve weeks.

At the end of the 14th week, the person who estimates the total number of miles the speedometer registers will be given the machine itself.

The News gave the stunt plenty of publicity and great interest has been aroused. The motor-cycles parading about the city gave the opening episode of the picture a big send-off and the balance of the stunt is keeping this interest maintained.

A cut appearing on this page illustrates the exploitation idea.

This cut is explanatory of the story appearing on this page relative to the exploitation campaign for "Hurricane Hutch," put over for the showing of the serial at the New Crystal theatre, Milwaukee, Wis.

Lobby decorations for "Dangerous Curve Ahead," showing at the Tivoli theatre, Chattanooga, Tenn., originated by Managing Director E. R. Rogers

Palace Theatre Entertains Rotary Club

The management of the Palace theatre, Hamilton, O., in addition to an unusually extensive and thorough preliminary exploitation campaign for "The Old Nest," tied-up the Rotary Club as a further exploitation feature during the run.

The first evening performance on September 20 was sold to the Rotary Club, the few seats remaining being sold to the public. Part of the proceeds of the tickets purchased by the Rotarians was set aside by the management of the theatre and the club to defray the expenses of the coming Community Chest campaign to finance the city's charities.

The Rotarians conducted a program of addresses, songs and acts before "The Old Nest" was screened. The program committee of the Rotary club the following morning arranged to sponsor a special children's matinee at 3 o'clock that afternoon for the inmates of the Children's Home. The tickets were donated by the management of the Palace theatre.

The campaign was planned by Manager F. C. Meyer of the Palace.

Oriental Lobby Display for "Bronze Bell"

Manager Duncan, of the Strand theatre, Asheville, N. C., built an effective Oriental lobby to enhance his showing of the "Bronze Bell." The side walls were covered with gold-leaf paper, with graceful panels and columns of the same at the corners and flanking the ticket booth. On one sidewall a miniature pond was painted, surrounded by a pebble court, the pebbles being glued on, the whole scene being enlivened by bright flowers and birds. Subdued colored light globes added glamour for the Oriental setting, with a real fountain playing in the center, in which were placed growing water-lilies. A fine three days business showed good results for the extra effort.

Here is the lobby display for "The Devil" which E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., recently used during his showing of this picture

Ottawa Theatre Stages Fashion Show

For the presentation of "Straight From Paris" at the Loew Theatre, Ottawa, Manager William F. Brooker gave a brilliant fashion show in the large window of a vacant store near the house. The picture was the attraction during the week of September 19.

A stage setting, depicting a house interior, was erected in the window along with a row of footlights. The floor of the window was widened several feet to add to the impression of a stage and to provide room for the wax models which were used for the showing of the handsome gowns.

The picture and the window display were tied up to a special two-page section in the Ottawa Citizen on Saturday, September 17, these pages containing large display advertisements by fashionable fur, shoe and ladies' wear stores of Ottawa. One page was headed: "Big Fashion Spectacle comes to Loew's next week." The other page was headed: "Famous beauty is star of 'Straight from Paris.'"

This interesting exploitation followed a week of special activity on the part of Manager Brooker for the Central Canada Exhibition which was held in Ottawa.

The attraction at the theatre for Fair Week was "Too Much Speed." As a stunt for this picture, large and brightly colored cards were tied to all parked cars in the downtown section on which appeared a reference to the feature with the wards "arrested." "appear before the judge" and "Too Much Speed" of the display matter appeared in large bold-faced type. These words caught the eye first but the whole card read as follows: "You are not ARRESTED and won't have to APPEAR BEFORE THE JUDGE because we haven't found you guilty of TOO MUCH SPEED but we advise you to see Wally Reid at Loew's this week."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

W. E. Shallenberger, president of Arrow Film Corporation

Arrow Film Celebrating Eighth Birthday

Arrow's Eighth Anniversary occurs in October. It was in that month, 'way back in 1913, that the corporation opened its small offices in the Times Building—from that small beginning it has blossomed into one of the biggest concerns of its kind in the world, and it is still growing.

Arrow is celebrating its Eighth Anniversary by issuing the biggest Arrow Bulletin it has so far published, a sumptuous volume, full of pictures of stars, producers, reproductions of stills, and a long list of forthcoming pictures.

Aywon Series Received With Enthusiasm

Nathan Hirsh, president of the Aywon Film Corporation, is elated over the reception accorded to the Snowy Baker and Big Boy Williams series by the State Right exchanges throughout the country.

The following territories have been so far disposed of: Standard Film Exchange, of Pittsburgh; Apex Film Corporation, of Minneapolis; Federated Film Exchange, of Omaha; Federated Film Exchange, of Kansas City, Fine Art Pictures, of St. Louis; W. A. Kayser Enterprises, of Cincinnati; R. D. Lewis, of Dallas, Texas; Federated Films, of Atlanta.

Equity Closes for Canada

Rights for Entire Dominion Are Sold on "The Black Panther's Cub"

ONE of the biggest independent deals of the season was consummated last week in the transaction closed with the Equity Pictures Corporation Ltd. of Canada in their purchase for the entire Dominion of Canada of Equity Picture Corporation's "Black Panther's Cub."

Mr. Arnovitz, president, and Mr. Stewart, general manager, were highly enthusiastic over the prospects of this unusual independent production in the Canadian territories.

"Canada," says Mr. Arnovitz, "has had a siege of tough breaks during the past season and no country has suffered more from the depression than has our country but that hasn't caused us to let down a single iota in our efforts, in fact it has prompted us to redouble our efforts and we have been well repaid."

"The light of prosperity is beginning to shine again and Canada will recover just as fast as the rest of the world in fact faster because Canada is going ahead and will within the next few years be the center of the limelight in many respects where we have been dormant in the past. In our purchase of 'The Black Panther's Cub' we have secured a production that towers head and shoulders above anything in the independent field now being released in Canada. That's what this country needs in independent pictures. Big, clean, worth while productions that can compete with the largest national distributors. Our offices in Montreal and Toronto have orders to go ahead full speed to make this picture the biggest independent winner Canada has seen in years and we have no fear but what the results will more than justify our expectations the same as the results have been elsewhere throughout the States.

"Equity Pictures Corporation Ltd. of Canada, is progressing with extraordinary rapidity in spite of all supposedly existing depression and as soon as things adjust themselves, this growing live wire outfit expect to open offices in every prominent city throughout the Dominion, and be identified as the largest and foremost independent releasing concern in Canada."

A Business-Grabbing Name

Harry Warner Discusses Drawing Power of "Why Girl's Leave Home"

AFTER two big territorial deals had been fully consummated, and these two—the selling of Northern Illinois to the Celebrated Players Film Corp., Chicago, and Eastern Missouri and Southern Illinois to the United Film Service, St. Louis—are said to mark the closing of fully three-fourths of the entire country on the Warner Brothers production, "Why Girls Leave Home," featuring Anna Q. Nilsson, Harry M. Warner gave his views on the value, of the production.

"What's in a name?" began Mr. Warner. "The answer is, everything if it's the right name and it would be hard to find a better name for a business getting photodrama than is attached to "Why Girls Leave Home.' A generation of theatregoers were thrilled with the stage play of the same name and millions of people will see the screen version where but thousands saw the original play.

"The production was made with the dual purpose of providing the public with the best of entertainment and pulling the maximum amount of business for the theatre showing the production. Something was done with this picture that I believe has never been attempted before in the history of the industry.

"We believed that the production was one that would be, in the parlance of the show world, 'a clean up.' But naturally our opinion was more or less biased. Therefore we sought the actual opinion of the public in two widely contrasted instances. 'Why Girls Leave Home' was presented before the public of a large cosmopolitan city and also in a small town. The results were the same—capacity business—and the reason the results were the same is because human nature is the same the world over.

"The question of 'Why Girls Leave Home' is one of vital importance and of late has assumed such magnitude that it has attracted the attention of every big newspaper, social welfare organizations and police departments throughout the country."

Harry Warner, senior member of Warner Brothers, the well known independent distributors

Cohn Will Start Two Novelty Subjects

Jack Cohn, of C. B. C. Film Sale Corporation, announce that he will start production wheels moving shortly on two short novelty release features. The exact nature of these releases is not yet divulged, but Mr. Cohn, says that plans are all set for two separate releases that will be distinct novelties and unlike any short releases on the market.

"While the plans are all set for two releases that are unusual in every way, and that are, I think, just what the exhibitors and the public want," said Mr. Cohn, "there are always one or two details that must be re-vamped when one is actually on the ground. For that reason, I don't want to make any definite announcements until production work has been actually started on them."

That these short releases are of feature calibre, is shown by the fact that Mr. Cohn is making a trip West for the special purpose of rounding off the last details and superintending the production of the initial issues himself. While he is in the West he will also work out exploitation details in connection with these releases.

Arrow's New Serial Is Nearing Completion

Arrow's new serial called "Nan of the North" is being completed in Yosemite National Park. Popular Ann Little plays the lead. Leonard Clapham, a well known Western leading man, plays the part of a Canadian Northwest mounted policeman.

Publicity is Accorded Warner Bros. Feature

The widespread newspaper notices that have been accorded the Warner Brothers production, "Why Girls Leave Home," by the New York dailies proves beyond the shadow of a doubt that newspapers will work in conjunction with motion pictures provided the proper attitude is used in the approach, states Warner Bros. This fact has been more than demonstrated by the discreetly planned newspaper campaign inaugurated by Eddie Bonns, Louis Marangella and Lon Young, of the Warner publicity department.

Columns were opened wide to the Warner production and such writers as Sophie Irene Loeb, of the Evening World, Jane Dixon, of the Telegram, Ida Rogers, of the Girls' Protective League, Miss Elizabeth Greene, of the New York Probation and Protective Association, and other prominent welfare workers for the uplift of stranded young women, gave freely their opinions on the questions.

Close Eight Big Deals on Warner Feature

Eight big deals have been closed by Warner Brothers for the exclusive territorial rights to "Why Girls Leave Home," featuring Anna Q. Nilsson, and an unusual number of first run theatres throughout the country have booked the production for early screening, according to a recent announcement.

The following exchanges have purchased the distribution rights in their respective territories: Warner's Exchange, New York, for Greater New York and Northern New Jersey; Independent Film Exchange, Phila., for Eastern Pennsylvania and Southern New Jersey; Federated Film Exchange, Boston, for New England States; Phil Selznick Productions, Cleveland, for State of Ohio; Tri-State Film Exchange, Minn., for Louisiana and Mississippi; Grand and Warner Exchange, Buffalo, New York, New York State above Westchester County; and Columbia Film Service, Pittsburgh, for Western Pennsylvania and West Virginia.

Hallroom Boys Score in "Stars and Stripes"

"Stars and Stripes" is the title of the newest of the Hallroom Boys Comedies featuring Sid Smith on the release schedule through Federated Film Exchanges of America, Inc. The completed picture was received this week at the New York offices of Hallroom Boys Photoplays, Inc., and was given a special screening for the members of the Federated Committee.

In "Stars and Stripes" Percy and Ferdie are seen for the first time as traveling salesmen, who when they meet with a skunk in the course of their journeyings run for the nearest lake. To the same vicinity come "two gentlemen seeking solitude," escaped from a nearby prison—and of course when they see the boys' clothes the chance is too good to miss.

Virginia Lee and Harry Benham in "The Road to Arcady," to be released by the J. W. Film Corporation

England Welcomes Kinetos

Charles Urban Subjects Are Praised at Their Trade Showing in England

As was recently announced, arrangements for the distribution of the Kineto Review in England, recently were completed with Interest Films, Ltd., with headquarters in London. There comes now the first trade-paper review from the other side of the Atlantic in connection with the release of Kineto Reviews over there.

With the definite assertion that the "Kineto Review is an intensely interesting series which will win popular approval wherever shown," the Film Renter & Moving Picture News in its issue, dated London, October 1, 1921, writes:

"The name of Charles Urban in the annals of the film industry has always stood for perfection and progress. The fact that he is no longer directly connected with the business on this side of the water is a matter for regret by those who recognize his worth, but it is particularly pleasant to know that his activities, though not now conducted in this country, are intended to increasingly benefit the trade as a whole.

"Some remarkable examples of his genius in catering for the public taste were shown by Interest Films, Ltd., last week at the West End Cinema, when a series of intensely interesting short subjects, under the title of 'The Kineto Review,' were submitted to the trade. These are among the most entrancing studies in science, travel, industry and natural history that have ever been thrown upon the screen, and we have no hesitation in saying that exhibitors who, week after week, include one of these short pictures will thereby add a most attractive feature to their program, and thus increase the reputation of their house and spread a knowledge of their own ability as showmen.

"The series screened last week was happily varied in character, and included a number of remarkable nature studies which will at once appeal to the imagination of any audience and add distinction to any program in which they appear. A touch of drama was imparted to the whole, however, by the inclusion of several short incidents which may be very atly described as half-minute thrills of such a character that they literally make one sit up.

"Showmen desirous of introducing an entertaining, illuminating and educative series of pictures into their program, short in length, but full of intense interest to every class of audience, cannot do better than seek and book. 'The Kineto Review.' It is a certain winner wherever it is shown."

"Why Girls Leave Home" Booked By Stanley

One of the biggest booking contracts ever received on a production was consummated with the Stanley Company of America, Philadelphia, by Werner Brothers with their latest attraction, "Why Girls Leave Home," according to a recent announcement. The production has been booked over the Stanley circuit, following in the wake of the recent booking deal made with William Fox, B. S. Moss and the Poli Circuit—all of whom are now playing the feature in their theatres with gratifying results, it is said.

In addition to the Stanley booking two big territorial deals are also said to have been made. Sam Werner, of the United Film Service, St. Louis, has purchased the territorial rights for Eastern Missouri and Southern Illinois, and Joe Friedman, of the Celebrated Players Film Corporation, Chicago, purchased the Northern Illinois territory.

New Kineto Review at Criterion in N. Y.

"Wild Babies," one of Charles Urban's Kineto Reviews which is playing at the Criterion coincidentally with "Peter Ibbetson," is a typical example of the Kineto Review where several famous naturalists and photographers have co-operated in gathering the material in it. The picture was edited and put together under Mr. Urban's personal direction. Among the contributors to its subject matter are Raymond L. Ditmars, curator of the New York Zoological Society; Arthur H. Fisher, a well known naturalist-photographer, and F. Percy Smith,, a famous London scientist whose work is quite familiar to American audiences through the Kineto releases.

"Wild Babies" pictures a score of different birds and animals in their relations between the parents and the offsprings; life's story told and retold in the whole animal kingdom; the young deserting the sheltering home to build one of their own.

Dominant Pictures Reports Many Sales

Jacques Kopstein of Dominant Pictures has just completed a series of sales on various productions now being released by that organization. Considerable buying has been evidenced in the Washington and Baltimore territories. He has sold his estern **Star two reel** dramas to The Seaboard Film Company, for Delaware, Virginia, Maryland, and the District of Columbia, and Maryland. The Seaboard Exchange also bought the series of twelve single New Wed Comedies featuring Harry Meyers and Rosemary Theby.

The Catherine Calvert Subjects which includes six five-reel productions featuring Catherine Calvert have been sold to the Square Deal Exchange of Philadelphia, for Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, Virginia and the District of Columbia. One of the subjects was also sold to Federated Exchange of Baltimore for the same territory.

Federated Film to Distribute "Heidi"

Federated Film Exchanges of America, Inc., announces that it has contracted with Prizma, Inc., for the exclusive distribution of a two-reel Prizma feature in colors, called "Heidi," which, it is reported, is one of the most novel films shown in some time.

Madge Evans is starred in this unusual feature, which was directed by Frederick A. Thomson. Catherine Carr wrote the scenario, and Tom Cushing, the noted playwright and adapter, edited the production.

REASONS WHY

5 28 33

You will share in the biggest profits in our history when you book

Nazimova in Camille

Rex Ingram's The 4 Horsemen of the Apocalypse

Rex Ingram's The Conquering Power

Rex Ingram's Turn to the Right

Rex Ingram's The Prisoner of Zenda

and the 28 other sure-fire money making features starring

Bert Lytell — Alice Lake

Viola Dana — Gareth Hughes

Remember

METRO WEEK

November 20-27

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, M.Dir.

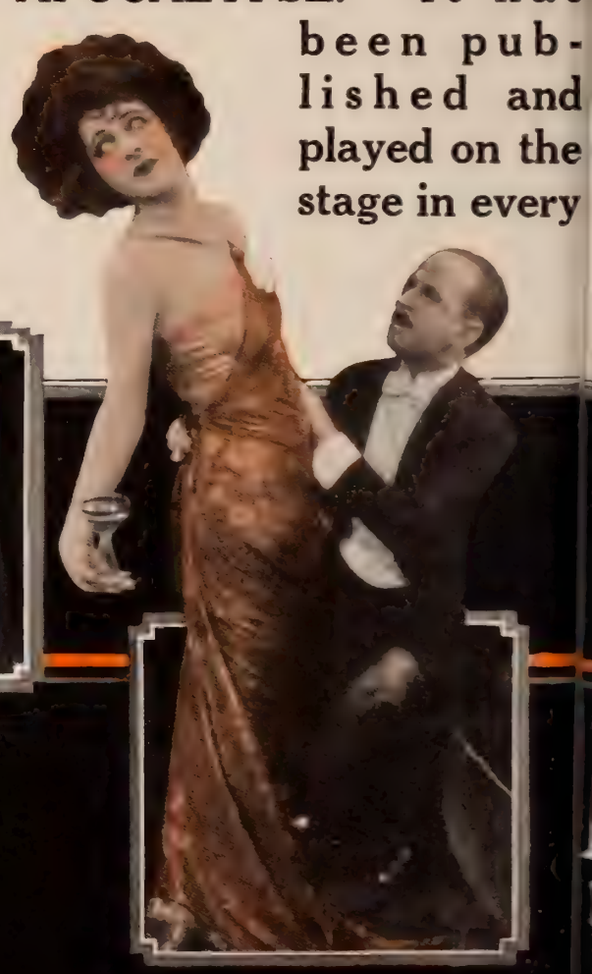
NOW READY

NAZ
in CA

25,0

people who have see
or read the book ar
grea

The story of "CAMILLE" is known to more people than that of "THE FOUR HORSEMEN OF THE APOCALYPSE." It has been published and played on the stage in every



MOVA
LLE

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Camille on the stage
waiting to see this
roduction

language with unprecedented success.

With the supreme NAZIMOVA as the star, the magnificence of the production, the fame of the book, the unequalled exploitation values, this superb picturization of this famous story insures PACKED HOUSES.

Adapted by JUNE MATHIS
from the DUMAS *masterpiece*
Directed by
RAY C. SMALLWOOD

METRO
PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors Throughout Gt. Britain. Sir Wm. Jury, Mgr. Dir.

TWICE

Referring to REX INGRAM
THE EVENING MAIL *said* —

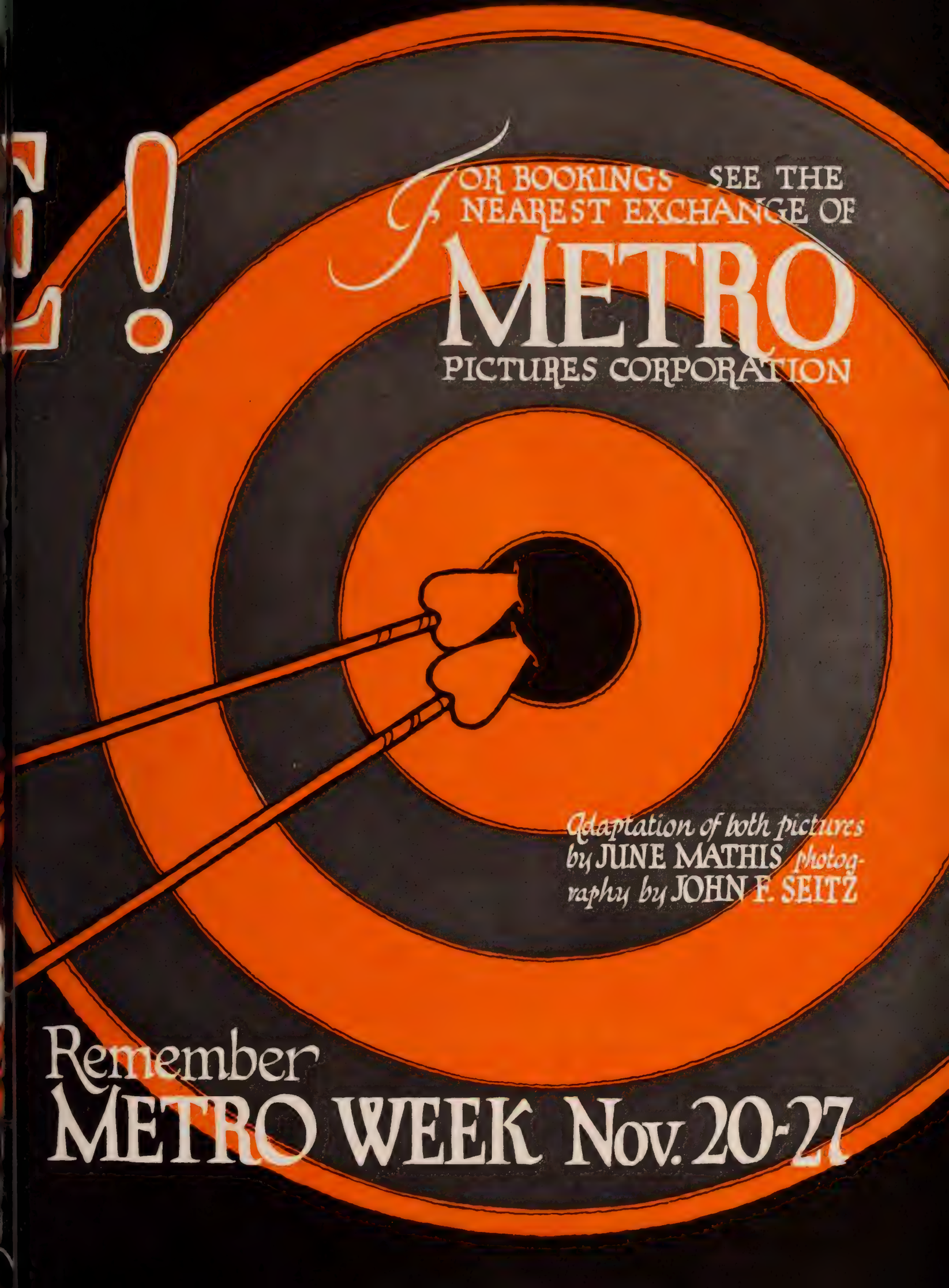
"When 'The Four Horsemen of the Apocalypse' scored, wonder was expressed if he could ever equal the work."

And when, after
The 4 HORSEMEN
OF THE APOCALYPSE

Came his second — THE
CONQUERING POWER

Rea Murphy declared in the DRAMATIC MIRROR

"Once again Rex Ingram has hit the bull's eye."


L!
FOR BOOKINGS SEE THE NEAREST EXCHANGE OF
METRO
PICTURES CORPORATION
Adaptation of both pictures by JUNE MATHIS photography by JOHN F. SEITZ
Remember
METRO WEEK Nov. 20-27

Bert LYTELL

opens a treasury of thrills in the dramatic, heart-gripping romance of a young crook with hands as deft as a woman's and a heart as stout as a man's

LADYFINGERS

his latest photoplay, and best

A BAYARD VEILLER production

Adapted by LENORE J. COFFEE from JACKSON GREGORY'S story

Remember METRO WEEK Nov. 20-27

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Managing Director.

WHICH WAS

?

The INFAMOUS MISS REVELL

and why was she so branded ?

In her new photoplay by that name

ALICE LAKE

gives an answer, and the most striking portrayal of her striking career

Story by W. CAREY WONDERY Adapted by ARTHUR J. ZELLNER

Remember METRO WEEK *Nov. 20-27*

METRO

Jury Imperial Pictures, Ltd. Exclusive Distributors thru-out Gt. Britain. Sir Wm. Jury, Managing Director.

METRO WEEK

NOVEMBER 20-27

Scenes from the Warner Brothers' production, "Why Girls Leave Home," featuring Anna Q. Nilsson—produced by Harry Rapf and directed by William Nigh

Mitchell, of Federated, Buys Rights for South

BY means of negotiations completed this week, M. Mitchell of Federated Films of Atlanta has signed for the territorial rights in Southern States to "The Heart of the North," the feature of the Canadian Northwest produced by Joe Brandt and George H. Davis and being State-Righted by them, and "Dangerous Love," a five-reel super-Western feature based on the novel "Ben Warman," which the C. B. C. Film Sales Corporation is releasing to the independent market.

By the terms of the agreement made by Mr. Mitchell, "The Heart of the North" will be released by him in five of the Southern States, including North Carolina, South Carolina, Georgia, Florida, and Alabama, while "Dangerous Love" will be seen in the same states with the state of Tennessee being added.

Rollo Exchange Opens in New York

A new exchange was added this week to the independent ranks in the New York territory in the opening of offices by the Rollo Sales Corporation at 729 Seventh avenue, New York City, on the tenth floor.

F. C. Sumner has been employed as sales manager of this new exchange and it is understood that it will open a number of new releases many of which were secured from the Clark-Cornelius Corporation. The Rollo Sales Corporation will purchase through the independent market.

Al Feinman Moves

Announcement is made this week of the removal of the advertising and publicity bureau conducted by A. L. Feinman to more commodious quarters at 117 West 46th street, New York City. Expansion of business is one of the important reasons attributed to Feinman's departure from his old stamping grounds.

Witwer Comedy Finished

Final Scenes Are Shot for Prize Ring Story; Screening Next Week

FINAL scenes on the second Witwer comedy were shot by Director Fleming recently and the cutting and editing is now being completed so that the release will be ready for a trade showing early next week. H. C. Witwer has written all the titles and his slang of the prize ring features this story. In order to give the story all the realism of a fight story a special prize ring was constructed at Cairo, New York and all the fight scenes in the training quarters were taken.

To give the comedy plenty of action and pep, Harry Corbett, William Foster and Tom Poland, all ex-prize fighters went with the company. Miss Muriel Kingston who played opposite Delaney, will be retained for the remaining ten comedies. She has had a wide experience with some of the larger companies. Her latest release previous to entering the cast of the Witwer Comedies was "The Barricade" the recent Christy Cabanne picture. She was also featured in the Toonerville Trolley Comedies and in Robert Harron's last picture before his death, "Coincidence."

Director Fleming who has been engaged for the rest of the series is also a veteran in pictures having started in the old Powers Company eleven years ago. He was formerly with D. W. Griffith and has written and directed numerous comedies.

Bill Smith has been busily engaged during the past week answering requests of exhibitors throughout the country asking for bookings. He has already received bookings from some for as many as thirty and forty days. These were all turned over to the exchange which bought the territory. He expects to announce a large sale of territory the early part of next week.

Following the completion of the second comedy Smith will immediately have work started on the third feature which will also be a sport situation comedy. It is expected that as soon as the New York City bookings are started that Delaney who has been starring in these features will make several personal appearances. Complete exploitation for all the comedies is now being mapped out by the Paglin Davidson Agency and a special supplement will be issued with each comedy for the exhibitors.

Clark-Cornelius Make Big Sale

In spite of the general impression that the marketing of pictures right now is at a low ebb, Mr. S. J. Rollo, general manager of the Clark-Cornelius Corporation, within the last ten days has consummated a number of deals for his corporation that undoubtedly stand as a record for the past two weeks.

In Minneapolis, Mr. Rollo disposed of the entire output, twelve pictures, to the Apex Pictures Corporation. Ira F. Mantzke, general manager of this company, acted as the agent for Apex on the consummation of this deal.

Artcolor Pictures to Resume Production

Louis J. Dittmar, managing director of the Majestic and Rialto theatres in Louisville, Ky., spent all of last week in New York in conference with C. Lang Cobb, general manager of Artcolor Pictures Co., Inc., of which company Mr. Dittmar is president. The immediate resumption of production at the Florida studios of the company and a satisfactory sales plan for early release was the result of these conferences.

Issue Newspaper Sheet on "Parted Curtains"

An attractive four page newspaper sheet has been devised by the Warner Brothers publicity department for "Parted Curtains," the latest Warner release featuring Henry B. Walthall and Mary Alden, it is announced. That this sheet will more than aid the exhibitor is evidenced in the announcement that it contains every conceivable data necessary to put the production over with success.

Prizma Colored Titles for "I Defy!"

THE PRIZMA COMPANY has been specially engaged by Morris A. Kashin to furnish a series of elaborate colored titles and sub-titles for "I Defy!" the spectacular cinema offering which characterizes the return of Mr. Kashin to the field of motion picture distribution after a year's absence.

The motion picture in its entirety has now been assembled, edited and titled. With the completion of the special hand-colored titles by Prizma the early part of the week, it is confidently expected that the production will be available for screening to interested parties the later part of the week.

Maclyn Arbuckle Series Sold to Federated

A deal was closed this week whereby the Maclyn Adbuckle series of pictures that is being released through the Producers Security Corporation, will be handled for Maryland, Virginia, Delaware and the District of Columbia by Peter Oeletsky, head of the Federated Film Exchange of Baltimore.

Two of the Arbuckle subjects, now released, are "Squire Phin," the Holman Day story, and "Welcome To Our City" by George V. Hobart.

New Clark-Cornelius Release Announced

Included in the twenty-four fretures which will be released by Clark-Cornelius Corporation this year will be a series of eight George Cheesboro Northwest Mounted productions made by Milburn Mornate.

The first of the series, titled "The Recoil," is ready for screen examination and will be released by Clarke-Cornelius Corporation the middle of November. This will be followed by the second of the series in about six weeks.

Eddie Lyons, newest Arrow star

Conway Directing New Selig Serial

THE Export & Import Film Company, Inc., owners of the world's rights of the new animal-jungle serial which Colonel Wm. N. Selig is now making at his coast studios, announces that the filming of the chapter picture is progressing rapidly under the personal supervision of the Colonel.

Mr. J. Conway has been engaged to direct the production of the serial. Conway has been identified with the screen since 1911. He directed many successes for Selig, Bosworth, Reliance, Majestic, Fine Arts and Universal. He also scored with several specials for Metro and Triangle. He is a member of the M. P. D. A.

To Present "Hamlet" in New York November 7

Asta Films, Inc., in conjunction with National Arts of America, announces the presentation at the Lexington theatre on November 7th of the motion picture production of "Hamlet," which is reported to have scored a success in Europe.

The players who appear in this picture are well-known European players, headed by the famous Danish tragedienne, Asta Neilsen. This will be the first showing in America of this great artist's work.

National Screen Service Has Big Library

National Screen Service, Inc., announces that it is able to-day, to serve its subscribers with the main title and scene from any production released during the past two years, up to and including the latest release. This company is now maintaining a large library of trailers as well as a personnel who are be able to operate it. In addition to the regular announcements, the National Screen Service supplies each theatre with an individual opening bearing the name of the theatre. This opening lends a dignity and distinction to the theatres.

New Company Announced

Second National Pictures Corp. Will Produce and Distribute

EXTENSIVE and far-reaching plans covering the production of a series of special feature productions and their consequent marketing on an equitable basis in this country and abroad are made known this week in the text of an important statement from the Second National Pictures Corporation whose incorporation is announced this week.

The formation of this new producing and distributing unit is designed to effect a merger of well-known producers, distributors and exhibitors in an organization in which all will share on the basis of mutual investment and profit. Preliminary plans which have been in the process of formation during the past fortnight and which were completed this week reveal an administrative policy which should find a responsive chord among all elements of the motion picture industry.

The officers of the new venture are men of recognized ability in and out of the motion picture industry. Mr. D. V. Barnes is a retired merchant. He is not a motion picture man but it is asserted he will bring to his new association the sound fundamental principles of merchandising as applied to motion picture production and distribution.

Bernard Levey is vice-president and general manager of Second National Picture Corporation. Mr. Levey has long been prominently identified with the manufacture and marketing of motion pictures. He is also a well-known newspaper man, and at present managing editor of the Pictorial Press Association. Mr. W. J. Auchterlonie is general sales manager of Second National Pictures Corporation and will be in complete charge of the company's sales. The office of treasurer is entrusted in the hands of Mr. J. N. Nemerov of the law firm of Levey and Nemerov.

Signalizing the first move of the new company, the Second National Pictures Corporation has taken under a long term lease half of the eighth floor of the Regan Building at 140 West 42nd Street. Here the company will maintain its executive offices.

At present the company is negotiating for the acquisition of the product of a number of well-known producers and stars. If plans now in their final stages of completion are consummated in time, the names of the company's stars and directors will be available during the next week or two.

The series of animated cartoons known as "Out of the Inkwell" which are animated by Max Fleischer and which were formally distributed by Goldwyn Pictures Corporation, was acquired this week by Second National Pictures Corporation.

"Judgment" Sold for South

Pearce Buys Foreign Spectacle and "Suspicious Wives" from World

ANOTHER independent buyer to acquire "Judgment!" from the World Film Corporation during the past week is J. Eugene Pearce of New Orleans. Mr. Pearce also purchased for his territory the Mollie King production, "Suspicious Wives," another World Film special fall release.

That Mr. Pearce is convinced that he has acquired two valuable attractions is evidenced by a letter he addressed to Milton C. Work, President of World, after viewing the pictures for the first time.

"'Judgment,' in my opinion," he writes, "surpasses any foreign production that has been shown in this country and I do not hesitate to predict that it will rank, shoulder to shoulder with the biggest money-getting' picture ever offered to the independent buyers.

"The acting is marvelous, the vast Tudor settings magnificent in their simplicity and fidelity to the period and the story is just what the American spectator wants. From the very start it provides a succession of tensely dramatic situations. The drama works to a thundering climax with suspense that is fairly breath-taking. Surely, 'Judgment!' must take the country by storm.

"Your 'Suspicious Wives,' starring Mollie King, is worthy of being listed in the A-1 class. After viewing 'Judgment!' I was prepared to feel disappointed in anything that might follow it but 'Suspicious Wives' held me from the first title.

"I am going to send you a report of what these pictures do in the early showing I am going to give them in my Canal Street theatre.

"I am no prophet but our records made in boom times are in danger."

In the advertising pages of this issue, World Film publishes all the reviews of "Judgment!" which have appeared in the press to date, under the caption, "The Judgment of the Press."

Tom Mix in a scene from The Rough Diamond," his latest Fox release

EDWARD J. MONTAGUE

Who made the screen adaptation for "A Man's Home" for Selznick. Mr. Montague has just renewed his contract with that organization

Clark Cornelius to Release "Living Lies"

THE CLARK CORNELIUS CORPORATION has purchased the Emile Chautard picture, "Living Lies," which they will release on the state right market. Mr. Chautard is noted as being one of the industry's foremost directors and the fact that his picture will be put out on the independent market is evidence of the quality of production that the state right exchanges are today demanding from the distributor and producer.

This production will be put out by the Clark Cornelius Corporation as a special release. It is considered one of the very fine pictures of the year and will be handled by the distributor in a big way.

Russell Feature Wins Critic's Praise

Indicative of the general spirit of appreciation with which "Shadows of Conscience," Russell Productions' seven-reel American classic, was received at its first trade showing, held in Chicago is the flattering criticism of Virginia Dale, movie critic of the *Chicago Journal* whose review was published in the issue of Oct. 7th.

"It is an excellent picture," reads the review, "a purposeful, ardent offering, tending toward the melodramatic, but weilding sufficient realism in its dramatics to make it interesting. The players are conscientious, sincere workers with an apparent fund of understanding of the things assigned them to do.

"And never was there better photography. It is of splendid quality, the photography, so clear that it looks stereoscopic. Were there no other attributes for commendation the picture would be worth seeing because of the camera work."

Russell Simpson's work in "Shadows of Conscience" came in for much of the praise that attended the first showing.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SPOKANE

Walter Fenney, assistant-manager of the Stillwell Theatres Company, which includes the Casino, Class A and Unique theatres, left the first of the week to assume the managership of the branch office of the Fox Film corporation in Butte, Mont.

Advance Casino bookings, announced by the Stillwell Theatres Company, include the Mack Sennett picture presenting Mabel Normand in "Molly O"; Hobart Bosworth in "Blind Hearts"; The Thomas H. Ince picture "Hail the Woman"; the King Vidor picture, "Love Never Dies"; H. O. Davis in "The Silent Call" and Hobart Bosworth in "The Sea Lion." This house has a week-run policy.

CANADA

The Garrick theatre, Winnipeg, Manitoba, recently enjoyed great success with the second run of "Alf's Button" in the Manitoba Capital and, following the engagement, announcement was made that the Garrick would screen not a few British-made productions, the first of these being "The Case of Lady Camber." Two other British features were recently given a private screening at the Garrick, these being "Possession" and "Kissing Cup's Race."

The Garrick is practically a new moving picture theatre for Winnipeg and is locally owned and operated. Afternoon prices are 10c. and 25c. while evening prices range from 20c. to 40c.

KANSAS CITY

Ralph Simmons is again back at his previous position as manager of the Kansas City branch of the W. W. Hodkinson Corporation, after successfully putting over "The County Fair" with Harry Taylor with the S. and T. Film Company. The latter organization has temporarily ceased activity pending the consummation of deals, and "The County Fair" has been turned over to exchanges for distribution.

Several new theatres have been opened in the Kansas City territory this month, including the Strand at Sharon Springs, Kans., owned by W. E. Ward; the Alice at Hope, Ark., costing $190,000 and owned by F. S. Horton, and the Electric at Stockton, Mo., owned by E. J. Hoff.

G. W. Hinton, formerly Kansas City manager of Associated Producers, will continue as representative manager of Associated Producers' product in Associated First National exchanges, while Sam Stoll, formerly sales representative for Associated Producers, will continue to handle that product through the First National office.

Box office figures at downtown first run houses in Kansas City last week took a decided jump, as a result of "Go To Theatre Week," a campaign which was fostered by the Kansas City Post, a daily newspaper which devoted an entire colored section to the event in its Sunday edition.

SAN DIEGO

One of the latest types of "American" photoplayers has been installed at the California Theatre by Manager Whitson. Other improvements have been made at this house since the Whitson interests took it over, and now it is counted as one of the best of the popular priced motion picture theatres in the southwest. It has a seating capacity of 800.

The Plaza showed to capacity when it offered for a week "The Sign on the Door," featuring Norma Talmadge. The Plaza gives six shows a day, the first at 11 a. m. and the last beginning at 9 p. m.

The bible organ recitals which Manager Wall of the Rialto theatre inaugurated recently as a Sunday morning feature are proving very popular. These are given at 11:45 a. m. and are free to the public.

Mrs. Paul Maiss, wife of the organist at the Superba theatre, has been appearing as a vocalist as an added feature at this house. The Ince production, "The Cup of Life," proved a big attraction during its week's showing.

PROVIDENCE, R. I.

Charles Lovenberg, manager of the Keith vaudeville and moving-picture houses in Rhode Island, celebrated his 50th anniversary in the theatrical world here during the week of Oct. 10. He was the recipient of hundreds of telegrams and letters, while his employes gave him a beautiful loving cup.

The Rialto theatre has obtained the franchise for this city of the Realart pictures, the first of which presented Alice Brady on October 17. Several big Universal specials have also been purchased.

After a run of six weeks in Providence, R. I. "Over the Hill," which met with phenomenal patronage closed at the Providence Opera House, October 22. The next picture to be run at this house is "The Queen of Sheba," which is booked for an indefinite engagement.

SO. CAROLINA

Gerald O. Gallagher, who for some months has been manager of the Imperial theatre, Columbia, S. C., has been transferred by the Lynch offices to Atlanta, Ga., where he will have charge of the new Howard theatre. In this new capacity he will be assistant chief of exploitation for the entire Lynch chain of theatres and will also have entire charge of exploitation for the Howard. Mr. Gallagher went to Columbia from Spartanburg.

J. L. Hursey, manager of the Casino and Garing theatres at Greenville, S. C., has been transferred to Columbia, S. C., where he will have charge of the Lynch theatres in the latter city. J. L. Covo, formerly stationed in Greenville, will return to that city to take charge of the Casino and the Garing.

George H. Hickman, who was the victim of bullets fired by the men who attempted to rob the Palace theatre, Jacksonville, Fla., and in connection with which Attorney John H. Pope was found guilty of murder in the first degree, was formerly stationed in Spartanburg, S. C., as manager of a local theatre.

MINNEAPOLIS

John LeRoy Johnston, formerly advertising director for the Finkelstein and Ruben enterprises at Minneapolis and for the past six months connected with the Paramount exploitation department at Los Angeles has returned to the Twin Cities. At present Mr. Johnston is managing the Minneapolis Auditorium. The Auditorium is leased by Joseph Freidman, who is erecting a new independent theatre at St. Paul.

G. R. Ainsworth, former manager of the General Film company at Pittsburg, later manager of the Fox exchange there and more recently manager for Pathe at Washington, D. C., has leased the Olympic theatre at Melrose, Minn., for a long term period. The Olympic is a comparatively new theatre, being only about a year old and has a seating capacity of 600. It is modern and up-to-date in every respect.

INDIANAPOLIS

English's Opera House, legitimate, has booked a revival production of "The Birth of a Nation" for the week of Oct. 23. The seat scale ranges from twenty-five cents to one dollar with tax extra.

The Alhambra last Saturday morning entertained several hundred carrier kids of the Indiana Daily Times at a special performance of "Beyond." Before the show, the kids, headed by their drum corps paraded through the downtown streets with banners announcing their destination.

G. G. Schmidt, owner of the Crystal and several neighborhood houses, president of the Motion Picture Theatre Owners of Indiana and member of the city council of Indianapolis, has been chosen as the council's representative on the city plan commission. Mr. Schmidt has been active in the city plan movement since it was started in Indiana more than a year ago. It is rumored that Mr. Schmidt will be a candidate for the Republican nomination for one of the seats in the senate of the state legislature next spring.

DETROIT

While two football games were under way a few blocks away, at a paid admission price, all of the theatres in Sault Ste. Marie, were forced to close their doors last Sunday as a result of an edict from the Ministers association of that city threatening every exhibitor and every patron with arrest should the shows go on.

The exhibitors at the Soo at first attempted to fight the matter, but later decided to withdraw rather than involve their patrons in a court contest. The ministers stationed themselves at the doors of the theatres, armed with pencil and paper to take down the names of every person entering.

Two important announcements pertaining to theatre managements in this territory were made last week. Thomas H. Ealand, for several years connected with the Charles H. Miles theatrical interests in Detroit and Cleveland, as general manager, is to become the manager of the new Tuxedo theatre, which opens Monday Oct. 24, with a policy of family vaudeville and pictures with two changes weekly. Herb L. Weil, well known to every exhibitor in the Michigan territory, will take charge of the new Macomb theatre at Mt. Clemens.

Fred North, for the past three years salesman for the Paramount Detroit exchange, has been made manager, according to announcement by Harry Ross, division manager of this territory.

In connection with the first showing anywhere of her latest picture, "What No Man Knows," Clara Kimball Young is making her second personal appearance at John H. Kunsky's Madison theatre, in six months.

CLEVELAND

All of the exchange managers in the Film Building clubbed together and presented Art Schmidt, of Universal Film Corporation, with a diamond tie pin in memory of their pleasant experiences while associated together. Schmidt left Cleveland, which has been his headquarters as district manager for Universal, to be an important factor in the New York Universal office.

J. H. Lichtenstein has joined the local Fox organization as publicity manager.

Synchronized Scenario Music Company of Ohio commanded by Dave Warner has moved its headquarters to 316 Film Company.

R. R. Schultz is now handing out Vitagraph contracts to exhibitors in and about Cleveland. Schultz formerly was connected with the sales force of the local Robertson-Cole organization.

George W. Erdmann has left Cleveland. He leaves the local management of Associated Producers, to open an Associated Producers office in Indianapolis in connection with the Indianapolis First National Exchange.

H. A. Bandy stays in Cleveland in charge of Associated Producers productions in Ohio.

The Ohio censors have held up Marshall Neilan's "Bits of Life." The show was scheduled for showing this week at the Park. At the last minute "The Conquering Power" was substituted.

WESTERN NEW YORK

Harry Morey, president of the General Theatres Corporation, Buffalo, which controls a chain of neighborhood houses, announces the following changes in managers, effective October 24th:

Jim Wallingford from the Central Park to the Ellen Terry; Harry Dixon from the Star to the Central Park; John Stevens from the Ellen Terry to the Marlowe; O. T. Schroeppel from the Circle to the Star.

Billie West comes from Niagara Falls to manage the Circle. Mr. West was formerly associated with the General Theatres Corporation as manager of the Circle.

Bob Wagner, former manager of the Buffalo Educational exchange, has resigned as manager of the Star theatre, Dansville, and has been succeeded by W. L. Trass, formerly at the Park theatre, Hammondsport. The Opera House in Dansville has been purchased by the Star company.

Edward J. Hayes, manager of the Buffalo First National exchange, has added the Hippodrome, Niagara Falls, and the Elk, Buffalo, to the western New York franchise army. Ben Levine, state supervisor of sales, were in Buffalo over the week end for conferences with Mr. Hayes and his salesmen in the Lafayette hotel. "Mother o' Mine," a First National offering was the feature on the bill at the opening of the new Loew State theatre. Hope Hampton, an F. N. star, appeared at the State in person. W. F. Clark was in town taking care of Miss Hampton's publicity. The star was accompanied by her manager Jules Brulatour. "One Arabian Night," will receive an elaborate presentation at Shea's Hippodrome next week.

The Opera House in Oakfield, N. Y., has been purchased by Frank Aprile who controls the Rex theatre in Geneseo.

Special Service Section on

"Our Mutual Friend"

"YOU'LL like the theatre after seeing 'Our Mutual Friend.'"

That is the keynote of the selling message that the distributors have suggested on "Our Mutual Friend" to exhibitors—and it is a keynote that well fits the production. Insert your theatre name, change the phrase to "You'll like the Blank theatre better after seeing 'Our Mutual Friend,'" and you have the thought that should be in mind in exploiting this production.

Go after "Our Mutual Friend" with two arrows to your bow—an appeal to the class patronage of your town or city and a direct slam at the fans. It's a picture that can be handled that way. The producers have termed it "The Perfect Movie," because it answers every demand that could be made of a motion picture continuity—mystery, thrills, and love interest. That for the fans. On the other hand, never forget for a moment the wide appeal of the Charles Dickens name to a large section of the public.

Start in Advance

IF we had booked "Our Mutual Friend" this would be one occasion when we would start our exploitation work well in advance. For there is room for direct mail work of a sort that is certain to bring results, provided the class of people you will go after in this mail work know about the picture in plenty of time. They are not the habitual picture fans who can be counted on to drop into some theatre almost any night. Rather, they are the people who know Dickens and the story from which this picture was made, and if you let them know in time they'll set aside a night to attend the presentation.

And Such a Blonde!

In the Picturization of Charles Dickens' "Our Mutual Friend"

The principals of the schools, and, perhaps, the teachers; local clergymen; officers of the women's clubs, church societies, etc., in fact, the "telephone directory" class are the ones to make up these direct mail lists. Make the appeal direct and simple—a few words will do the job better than lengthy fulsome praise. Something like this:

"*We believe you will be more than interested in the picturization of Charles Dickens last complete novel, 'Our Mutual Friend,' which we will present at the Blank theatre next week. This is one of the selected list of unusual photoplays chosen by the Better Films organizations as worthy of encouragement and support. We will appreciate the value of your good will in aiding us to bring more and more of the better films to Ourtown X. and assure you an evening of rare enjoyment and charm when you visit the Blank theatre during the run of 'Our Mutual Friend.'*"

Thrills and romance blend in "Our Mutual Friend," the new F. B. Warren special adapted from Charles Dickens' novel

Two characters "they'll just love," and a love story the women will sigh about in "Our Mutual Friend"

It Hits Both Ways

DON'T get the impression that because we are suggesting appeals to the supposed "highbrows" of your city that this is the sort of picture allowing only that opportunity for exploitation. But in this angle there is the chance to tap unexplored resources and draw people to whom the screen ordinarily has little appeal and at the same time, by the excellence of the entertainment offered, have the assurance that they will be "sold" into future patronage of your house. Remember that—one appeal of this sort to the "better" patronage links your house in their minds with the unusual pictures forever more.

Other appeals to lovers of Dickens have been furnished by the producers for use with this picture and they are the sort that can be used. There is a bulletin sheet that could very easily secure posting on the bulletin boards of the public libraries. Perhaps the judicious use of a few passes will help in this respect.

Where book-store tie-ups are possible and worth-while the opportunity is presented here. Another dealers' tie-up that might be used in windows of all sorts and on store-doors is the printing of neat cards reading: "We consider you OUR MUTUAL FRIEND. Walk in." The invitation can be elaborated to suit the dealers using the card.

"Our Mutual Friend" the Perfect Movie

Exhibitors should get the benefit of this slogan used by the producers to let the public know that here is everything that a "movie" calls for in story and action, plus the genius of Charles Dickens.

How About the Clubs?

THERE'S an appeal in the title to such organizations as The Rotary Clubs, Kiwanis, etc., that should not be overlooked—and you are lucky in having the sort of picture that will meet with approval from this class. You won't have the guilty feeling of getting them into your theatre through a title or stunt and then disappointing them with a cheap "movie."

"Our Mutual Friend" nights when the members of the different organizations would attend the showing can be arranged and the secretaries of the clubs counted upon for publicity. How about selling blocks of tickets—which the clubs could sell to their members at prices they set, taking the profit for some fund?

The two characters shown in the upper right hand corner of this page provide much of the good humor in this production. For a street stunt there is a chance here in dressing up two men to walk about in such costume. One of the characters has a wooden leg—if you can get a one-legged old-timer so much the better, but at any rate you can build a large fake stump to cover the shoe of your man or else disregard the wooden leg entirely. It isn't essential if you get two characters who are picturesque enough to attract attention.

The ad-cuts prepared by the producers on this picture go at the newspaper problem in much the same way that exhibitors will find best to use in practically all communities. They play the name of Charles Dickens up in fair prominence in connection with the title but then go on to sell the romance, mystery, and thrills of the production. This is the neatest way to handle it. There is no need of driving home with a sledge hammer to the booklovers of your town that this is a Charles Dickens story proper prominence the name of the author, the title of the picture, and a picture of one of the characters will do that. This class doesn't need hammer and tong slams. But then go on to let all followers of pictures know that it is also as much a movie story as they could desire.

If your dates on "Our Mutual Friend" are set sometime in the future we would suggest that you watch the news columns for the next few weeks. For we understand that the production is scheduled for a big New York opening and have no doubt that the theatre presenting it there will contribute many new angles to the exploitation of this delightful subject.

Get the Newspapers and Clubwomen

In every community there is a leading clubwoman or other prominent person who seems to have the knack of securing publicity—consciously or unconsciously by their every action. Get to this sort of person on "Our Mutual Friend." Let them know far in advance that you are going to present the portrayal of a Dickens novel and ask their opinion. Before they get through you will have more than the opinion—you'll get cooperation, for they will feel the subtle appreciation of their intelligence and culture implied by your letter.

The same idea can be worked on some of the newspaper men in your town along the lines of enlisting their aid in furthering the better films cause. Get busy!

You'll Like the Theatre Better After Seeing

There's another slogan that will have efficient selling value to a large portion of your public. Teaser copy of real value can be built on the vast meaning in the words, "You'll like the theatre better after seeing 'Our Mutual Friend.'"

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

R. S. Cole, president of R-C Pictures Corporation

Strong Cast Presented in "Silas Marner"

A strong cast is presented in "Silas Marner," which Frank P. Donovan is producing from the famous story of the same name by Georgie Eliot.

Work on the production began a little over a fortnight ago at the Biograph Studios and is now more than half completed. Mr. Donovan is personally directing the picture and expects to complete work by the end of the month.

Prominent in the cast is Robert Kenyon, whose legitimate stage work is widely known. Though he has been appearing on the screen only for comparatively a short time, his work in "The Power Within" received unstinted praise.

Besides Mr. Kenyon the cast includes Marguerite Courtot, Craufurd Kent, Virginia Lee and Ralph Kellard.

"The Little Minister" Two-Thirds Complete

Betty Compson is more than two-thirds through her newest Paramount picture, a Penrhyn Stanlaws production of Sir James M. Barrie's play, "The Little Minister," which was adapted by E. A. Bingham. After several weeks spent at the Lasky Ranch where the Thrums Village set was used, the players are now at work in the studio on interiors of the manse, etc. George Hackathorne plays the role of Gavin, and Nigel Barrie is doing the heavy part. This picture will abound in types and the gypsy-like character of Lady Babbie is said to suit the dainty star perfectly. Thompson Buchanan is supervising.

Press Commends "His Nibs"

Trade Reviewers Hail Chic Sale Picture as Unusually Fine Comedy

A DECIDEDLY humorous offering, clean, novel, and interesting, and having in its leading role a vaudeville star of the first magnitude, is the concensus of opinion voiced by the trade press critics with regards to "His Nibs," in which "Chic" Sales plays seven different parts.

George D. Gould in THE MOTION PICTURE NEWS writes:

"With each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to 'get over.' 'His Nibs' is in that class. Charles 'Chic' Sales is the star. From start to finish he puts over the 'hokum' of his rube characterizations, so well known to vaudeville audiences throughout the country, in rapid-fire fashion."

In the "Exhibitors Trade Review" "His Nibs" receives the following comment:

"This offering is a distinct novelty. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity. Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense."

C. S. Sewell in "The Moving Picture World" states:

"Here is a production that is entirely different from anything yet presented on the screen. His portrayal of 'His Nibs' is one of the best characterizations ever seen on the screen. His make-up in this role is excellent, his humorous touches sure and his interpretation so real that even while you are enjoying the quaint side of his character you feel a strong sympathy for the old man."

Arthur James, editor-in-chief of "The Moving Picture World," has this to say editorially:

"Charles Sale, otherwise Chic Sale of vaudeville, is the newest and best recruit to the screen's actors of importance and he has succeeded in the Exceptional Picture, "His Nibs," in contriving a charming novelty that is as clean as a hound's tooth and as downright funny as anything that has featured its way into our view for a long time."

Three R-C Subjects Started

Two Widely Read Novels and Popular Play Being Made for Screen

WITH the production forces of R-C Pictures working overtime in filming two widely known novels and one popular stage play, the West Coast studios of the company are buzzing with activity under the supervision of R. J. Tobin, director general of production.

Having completed "Silent Years" Louis J. Gasnier is now giving his attention to "The Call of Home," founded upon the novel "Home," from the pen of George Agnew Chamberlain. Miss Eve Unsell, chief of the R-C scenario department, followed the book as closely as possible. The cast for "The Call of Home" includes Irene Rich, Leon Bary, Ramsay Wallace, Jobyna Ralston, Carl Stockdale, Robert Bolder, Margaret Mann, Wadsworth Harris, Genevieve Blinn and James O. Barrows.

Pauline Frederick, having completed "The Lure of Jade," is now turning her attention to "Judith of Blue Lake Ranch," based upon the novel of the same name by Jackson Gregory. It was adapted by Winfred Dunn. Colin Campbell will be the director. The cast will include Miss Frederick, Tom Santschi, Otis Harlan, L. C. Shumway, Clarissa Selwynne, Dave Winter, James Curtis, Philip Hubbard, Billy Elmer, Jean Calhoun, Tom Bates, James Winter, Sam Appel, Joseph Singleton and Eugene Pallette.

Doris May's next starring vehicle—her second, to follow "The Foolish Age," will be "Eden and Return," a romantic comedy from the stage success of the same name by Ralph E. Renaud. This subject is now progressing rapidly. The adaptation was made by Beatrice Van. William A. Seiter is the director. Among the players to support Miss May are Emmett King, Margaret Livingston, Earle Metcalf, Margaret Campbell, Buddy Post and Gerald Pring.

Nichols Returns to Stage

Fred J. Nichols, who appeared in the George Arliss starring vehicle, "Disraeli," will be seen in a character role in "Brittie," starring Mae Marsh, scheduled to make a late autumn premier.

A scene from "His Nibs," showing Coleen Moore and Charles (Chic) Sale. This unusual feature is the product of exceptional Pictures Corporation

What Exceptional Means

ALEXANDER BEYFUSS, vice-president and general manager of Exceptional Pictures Corporation, has issued this statement:

"In selecting the title for our corporation (Exceptional) it necessarily devolved upon us to make that name good. Except upon that basis, we could not hope to continue to exist and become a convincing factor in the industry.

"In deciding upon 'Exceptional Pictures,' we were obliged to use, as the keynote of our policy, a definition laid down many years ago by a mind which we are happy to be guided by—Noah Webster.

"Webster's Dictionary is an accepted standard. It defines 'Exceptional' as follows: 'Forming an exception, not ordinary, uncommon, rare—hence, better than the average, superior.'

"We cheerfully accept Mr. Webster's formation of our policy and, to date, have offered Martin Johnson's 'Jungle Adventures' and Charles (Chic) Sale in 'His Nibs' as pictorial definitions of 'Exceptional.' From every printed and spoken word we have been able to gather the public and the industry have likewise accepted them."

Baby Peggy Picture on Broadway This Week

"A Muddy Bride," featuring Baby Peggy, the youngest star in the movies, plays at the Central theatre, New York, the week of October 2d. The little girl, who is only 25 months old, is supported by grown-ups and also by little Jackie Morgan.

Noted Cartoonists Join International News

MR. E. B. HETRICK, secretary and general manager of the International News Reel Corporation, the new organization behind the International News Reel, distributed by Universal, announces that T. A. Dorgan's famous "Indoor Sports" cartoons and Tom Powers's "Joys and Glooms" cartoons soon will be added to that news reel.

An "Indoor Sports" cartoon will be included in each even number of the International News Reel, released on Mondays, and the "Joys and Glooms" in each odd number, released on Thursdays. Each will be complete in itself; each a short comic cartoon told in action.

The first issue of the International News Reel to contain a Tad "Indoor Sports" cartoon will be number 86, released October 31. The first Tom Powers "Joys and Glooms" cartoons will be International News No. 87, released November 3. Thereafter they will alternate.

Select Exchanges Get "Way of Maid"

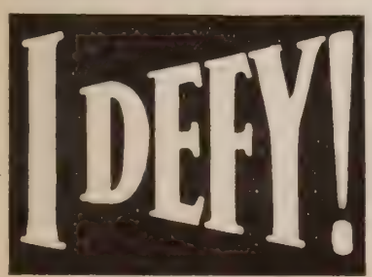
The next Elaine Hammerstein picture, "The Way of a Maid," has been cleared from the Selznick laboratories and shipped to Select exchanges. The release date is set for November 10 and from the conviction that followed a studio showing of the new picture the Selznick forces declare that this will be among the most popular of Miss Hammerstein's releases.

Rex Taylor's story was directed by William P. S. Earle and the filming was done some time ago at Selznick's Studios in Fort Lee, N. J., at a time when most of the producers of pictures were taking "time off" for readjustments. Diana Allen and George Fawcett have prominence in Miss Hammerstein's support.

Ince Starts "Jim" with an All-Star Cast

A productional season that promises to be the most active in the history of the Thomas H. Ince Studios opened this week at the Culver City plant with the filming of the first scene of "Jim," a powerful drama scheduled for release by Associated First National.

The new Ince special will feature an all-star cast, which includes John Bowers in the title role, Milton Sills, Marguerite de la Motte, Aggie Herring and Harry Todd. John Griffith Wray is directing.



N. Y. Welcomes "Bits of Life"

Critics Agree, Commend Novelty of Neilan Production

THE newspapers of New York City are as one in recognizing Marshall Neilan's "Bits of Life" as a dramatic innovation and unite in praising the producer for espousing and expounding a new idea in motion picture which is worthy of being perpetuated as a definite form of pictorial entertainment.

"Bits of Life," which is a First National attraction, opened its metropolitan engagement at the Capitol Theatre, New York City on Sunday, October 16th, presented under the personal supervision of S. L. Rothapfel.

The New York World stated: "Cinema patrons may refer to 'Bits of Life,' a unique motion picture being shown at the Capitol theatre this week, as a novelty. But this photoplay, which combines into one reel four separate stories, each of a distinct character and treatment, is far more than that. It will take its place as a permanent and highly interesting department of motion picture making and programme building, the same as double exposure, color tinting, multiple-reel features and the prologue in life."

The New York Times treats the picture from a different angle, but in an equally serious vein, commenting upon and commending it as a welcome departure from the stereotyped feature, made to order on a footage basis. On this subject, the Times is particularly worth quoting, for the grasp it shows of the true situation at the average theatre.

"One of the chief complaints against many photoplays is that they are too long," observes the Times. "They are padded until everything in them that might be of interest is smothered. This is due in part to the fact that exhibitors demand footage. Programs, you know, are as unchangeable in their form as the laws of the Medes and Persians. Give the average exhibitor the finest photodramatic work in the world and if it is only two, three or four reels long he doesn't know what to do with it.

"It's up to the directors, then, to supply footage. So they pad. They find a fairly good story that can be best told in two or three reels, and they industriously go to work to make it fill five or six. That is, they do so almost invariably. And, of course, tiresome photoplays are the result.

"But Marshall Neilan has done something different. He has made a feature of prescribed length, but he has told four stories in it, instead of one. The first person to do this, according to the records, was Charles J. Brabin, who made "While New York Sleeps," which you may remember gave you a set of separate thrillers in one film. And now Mr. Neilan offers you his four in 'Bits of Life.' Who's the next? Let somebody else carry on the good work."

To Push Kinograms on Top

Educational to Strive for Perfection in News Weekly

EXPANSION and improvement until "there will be no question that Kinograms is the best reel on the market." This is the program that has been mapped out for Educational's news reel, according to a letter written a few days ago to E. W. Hammons, president of Educational Film Exchanges, Inc., by Capt. G. McL. Baynes, head of the Kinograms Publishing Corporation.

"This is just one example of the increased activity, expenditure and effort generally that is being exerted on all of our product for the new year," said Mr. Hammons in announcing receipt of Capt. Baynes's letter, which was written following a tour of many key cities made by Capt. Baynes.

Capt. Baynes's letter to Mr. Hammons said in part:

"As you know I have just returned from a tour of some of your branches—six in all—and I want to express to you the enthusiasm and satisfaction I feel in having our product, Kinograms, in your hands. I have had a great deal to do with a number of distributors and have called on a number of branches throughout the country and I have yet to see an organization as complete as yours for handling the product you are handling. I want to say that my information has not been gathered from your own branches and your own employes, but from Mr. Exhibitor.

"I probably called on some seventy or eighty well-known and substantial exhibitors and every one of them was most enthusiastic not only about your product—which they all claim they could not get along without—but as to the service they are receiving from your exchanges. The class of men you are employing are undoubtedly the best type in the field, and they have the greatest asset a distributing organization could have; and that is, they are 100 per cent sold on your product and on the personnel of your company.

"I have come back so 'pepped' up about our future that I have arranged with the Associated Screen News to purchase the entire stock of the Kinograms Publishing Corporation. I am resigning as president of the Associated Screen News and intend to devote my entire time and the resources of the Kinograms Publishing Corporation to nothing but producing the best news reel on the market, and believe me, there will be no expense or energy spared on our part to give you the product that you so rightly deserve—the product that will rank equally with the productions you are now putting out—and we will not only hold the good name that we have earned since your organization has taken over the distribution, but we hope to improve to such an extent that there will be no question that Kinograms is the best reel on the market."

A scene from "A Rural Cinderella," an Educational-Punch comedy

Five Realart Subjects to Start Next Week

Five directors start work next week at Realart in new productions. Chester M. Franklin will wield the megaphone for Bebe Daniels, while Frank Urson, Maurice Campbell, Thomas Heffron and William D. Taylor are to direct, respectively, Mary Miles Minter, Constance Binney, Wanda Hawley and May McAvoy. These are repeat assignments, as the directors named have just finished photoplays with the same stellar players.

A scene from "The Beggar Maid," in which Mary Astor is starred. "The Beggar Maid" is a Hodkinson release

Big Bookings Open Season

Metro Reports Tremendous Demand Greets Array of Features

NEVER in the history of the industry, the officials of Metro Pictures Corporation announce from the home offices in New York, has any producing and distributing company been greeted by such a demand for its issues as has Metro this fall at the outset of the 1921-1922 season.

Metro bases this belief upon the extraordinary influx of contracts for the three big initial productions, "The Four Horsemen of the Apocalypse" and the second Rex Ingram masterpiece, "The Conquering Power," and Nazimova's modernized screen version of "Camille"; and the no less brisk booking of the twenty-nine other pictures planned for release before the expiration of the season.

These include the third Ingram production, "Turn to the Right," an elaborate picture presentation of the great John Golden stage hit, written by Winchell Smith and Jack Hazzard; for the new series of Gareth Hughes features, produced by George D. Baker for S-L (Arthur Sawyer and Herbert Lubin) Pictures; and the big specials starring Bert Lytell, Viola Dana and Alice Lake.

The Metro program calls for a minimum of thirty-two releases for the coming year, and in innumerable instances exhibitors have signed up for the entire list, basing their belief in their drawing power upon the past performances of Metro specials upon the knowledge of the merit of the stories chosen and the abilities of the several stars who are to enact their principal roles.

A significant instance of pre-production booking was the receipt at the Metro offices recently, upon the announcement that Rex Ingram's picture to follow "Turn to the Right" would be "The Prisoner of Zenda," of twenty-six telegrams from exhibitors in various parts of the United States and Canada, asking priority in showing the picture—not yet begun—in their several territories.

Criterion Changes Policy to "Two a Day"

ON Saturday, October 15, the Criterion theatre, under the managing directionship of Hugo Riesenfeld, entered upon a new policy, presenting two performances a day, at 2:30 and 8:15 P. M. This radical departure is said to have been dictated by the prospect of a large number of big features of multiple-reel length which Dr. Riesenfeld now has on his tentative schedule for future showings.

The opening picture under this new policy is George Fitzmaurice's Paramount production, "Peter Ibbetson," adapted from George du Maurier's novel and the play by John Nathan Raphael and starring Elsie Ferguson and Wallace Reid. Other noted players to be seen in the cast are Elliott Dexter, George Fawcett, Montague Love, Dolores Cassinelli, Barbara Dean and Paul McAllister. The prices scale to $2 top and the performances, consisting of the feature, short reels and music, run about the same length of time which prevails in the legitimate houses.

Fifth Mermaid Comedy Nears Completion

Jack White, supervising director of Mermaid Comedies, with a company of forty players, has been taking the concluding scenes in the fifth of the new series of Mermaid Comedies being made for Educational release at San Pedro in the last few days. These final shots in this picture, which is as yet untitled, are nautical scenes.

Booking "Wallingford" Film

Vitagraph Reports Heavy Demand for Picture Among Big Theatres

THEATRE managers all over the United States and Canada are reported to be recognizing the big publicity pull back of Vitagraph's super-feature, "The Son of Wallingford." The fame of its authors—creators of the original Wallingford characters—the wide publicity received by the title through its publication in Collier's Weekly, and its success as a book, all have impelled managers to inquire about this special. Moreover, managers who may not have recognized the full value of these advantages have had their attention aroused, declares Vitagraph, by the circulation of the story in hundreds of newspapers to which George Randolph Chester, the author, syndicated the story in the United States and Canada.

The real harvest of bookings was reaped from exhibitors coincident with the showing at the Vitagraph branch office at Los Angeles. Within one week's date from screening, the branch manager had booked this big Vitagraph special at the palatial Kinema theatre in Los Angeles, and in addition to this he wrote contracts for first runs in 28 towns within a radius of a few miles of that city. The Los Angeles booking is for a run of at least one week; the runs in the smaller cities range from showing of from two days to one week.

Among the earlier theatres to book "The Son of Wallingford" was the Capitol at Hartford, the largest in the entire state of Connecticut; and Allen's theatre at Cleveland. Vitagraph's Minneapolis branch office has booked "The Son of Wallingford" into the Capitol theatre at St. Paul and the State theatre, the latter in Minneapolis. Pantages in Salt Lake and the Crescent in Syracuse are among the larger theatres which have arranged for this special during the past few days.

Lee Moran With Century

Comedian Will Star in Series of 2 Reelers; Blanch Payson Opposite

LEE MORAN, former Universal-Jewell comedy star and a member of the famous film comedy team of Lyons and Moran, has been engaged for a series of super-Century comedies, it is announced by Julius Stern, president of Century Film Corporation.

Until about six months ago the team of Lyons and Moran was one of the most popular in the business. "La La Lucille," "A Shocking Night," "Fixed by George," "Once a Plumber" were some of their most successful five-reelers. Then the pair found there was a greater demand for two-reelers in the comedy line and they made "Blue Sunday" and "Roman Romeos."

Last summer the partners split after being together for over eight years, and Moran made two Universal-Jewel two-reel comedies by himself, "Robinson's Trousseau" and "P. D. Q." which were of such excellence that Mr. Stern was moved to enter into negotiations with him to make super-comedy two-reelers for Century.

As a single comedian, Lee Moran is declared by Century officials to be much stronger than he was as part of a team. Several snappy scenarios have been bought by Century for Mr. Moran, although he reserves the privilege of changing them and inserting his own particular brand of humor. One of the tallest comediennes on the screen has been engaged as his leading lady. She is Blanch Payson, who is six feet four inches tall in her stocking feet.

Lee Moran will be directed by Alf Goulding and will have as one of his starring vehicles a story dealing with lions, for he showed by his work in "Roman Romeos" that he knew how to handle them and was not hesitant of working in scenes with them.

Lee Moran, who has signed a contract with the Century Film Corporation

Picture Players in Broadway Play

In "Lilies of the Field," which the Garrick Productions are presenting at the Klaw theatre, New York, Marie Doro, a favorite motion picture actress, formerly identified with Paramount and Pioneer releases, is the star. She is supported by Norman Trevor, fast become a familiar personage to picture followers, and recently seen opposite Mabel Ballin in the Hugo Ballin production, "Jane Eyre," (Hodkinson). The play has been personally directed by Harry MacRae Webster, formerly of the old Essanay and for many years a motion picture director.

SANTSCHI SERIES

CYRUS J. WILLIAMS
presents

TOM SANTSCHI

in

The Heart of Doreon

Directed by Robert North Bradbury

Real Big Features, in Two Reels

The Santschi Westerns are produced, enacted and directed with the same care and skill as the best features.

"Santschi has been a film favorite so long that commendation on his splendid work seems almost a waste of adjectives," says the Trade Review

Just think of Santschi and Ruth Stonehouse in a two reel picture! Just look at the superb scenery in this picture; just note the powerful story of a big hearted, generous and brave backwoodsman; just realize the able direction; you'll agree that this Santschi, like the others, is a real feature, worthy to be featured'

Have YOU Played "The Spirit of the Lake" and "The Honor of Ramerez" Yet?

Pathé
Distributor

HAL ROACH COMEDIES

The zip and zest of the show

It doesn't take much thought to see that *real* comedy is about as important as anything on your program.

Let 'em leave your house laughing, and you know they'll come back. You can rest easy if you book the Hal Roach Comedies. They are the zip and the zest of the show.

"Snub" Pollard is a comedian who is coming so fast that he's raising a cloud of admiring comment. His comedies get better and better and they started *good*.

"His popularity is certainly growing, his work improving;" "swift and snappy, many good laughs registered;" "good laughs all the way through," says Wid's in reviews of three separate Pollard comedies.

"Full of gags and amusing moments. You'd forget the heat even if you were in Africa," says the M. P. News of another.

"Good, funnier than the ordinary;" "will get the laughs;" "good action, full of gags," says the Trade Review of three others.

Pathé Distributors

Yours for more laughter and happier audiences

One, one reel comedy every week

Heavy First-Run Booking for "Never Weaken"

"NO previous Lloyd comedy had a more representative list of first run bookings at the time of its release than 'Never Weaken,'" says a statement from the offices of Associated Exhibitors.

"Already booking arrangements have been, or are about to be completed, for big first run showings in New York, Indianapolis, Los Angeles, Dallas, Chicago, Minneapolis, St. Louis, Pittsburgh, Cincinnati, Cleveland, Washington, Kansas City, Denver, Omaha, Seattle, Salt Lake City, Des Moines, Newark, Charlotte, Buffalo, Milwaukee and Spokane.

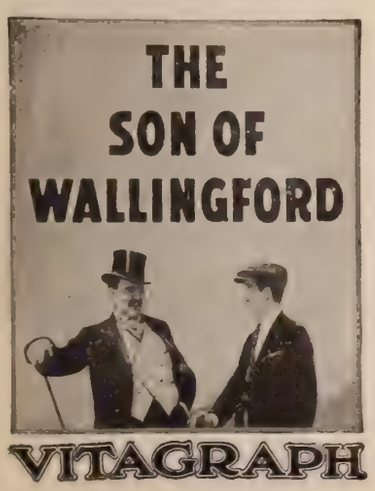
"The offering has been praised from every angle not only by those exhibitors who have booked it, but by the newspaper people in the various exchange cities and by the trade papers," continues the statement. "We expect that the second series of Associated Harold Lloyd comedies, starting with 'Never Weaken,' will exceed all previously established records."

Los Angeles Winner in First National Drive

Final returns in the Summer Sales Contest conducted annually by Associated First National Pictures, Inc., show that the Los Angeles exchange won the coveted first prize for the largest amount of played and paid business obtained during the ten weeks' contest period. The reward, 1¼% per cent of the gross receipts of the territory ,will be divided among the employes of the office.

The second prize of 1% was won by Denver; the third of ⅞ of 1% by New Jersey; the fourth of ¾ of 1% by Pittsburgh, and Charlotte and Atlanta captured the fifth prize, winning ⅝ of 1%.

The final standings of the other exchanges were as follows: Oklahoma, Washington, New Orleans, Minneapolis and Milwaukee, Detroit, Chicago, Vancouver, Omaha and Kansis City, Toronto, Montreal and St. Johns, Louisville, Dallas, San Francisco, St. Louis, Boston and New Haven, Indianapolis, Seattle and Portland, New York and Buffalo, Philadelphia, Cleveland and Cincinnati.



Reviewers Acclaim "Theodora"

NEVER before in the history of the motion picture industry have so many superlative adjectives been used by the motion picture critics of the New York newspapers in their reviews as was the case last week with "Theodora," Goldwyn's Italian spectacular film which received its world premiere at the Astor theatre where it is playing at $2 top.

Here are a few of the headlines over the reviews: Herald—"Play of Dazzling Scenes. Spectacular Picture Excels in its Stupendous Settings"; American—"Perpetual Feast for the Eye. One Inspiring Picture Follows Another with No Let Up in Great Screen Achievement"; World—"A Wonder Spectacle"; Telegraph—"Gives Gorgeous Picture. Is Massive and Magnificent"; Mail—"Greatest of Screen Spectacles, Impressive in Magnificence and Thrills with Sensational Acting"; Telegram—"Biggest Film Spectacle Ever Shown"; Journal—"A Magnificent Production."

In his review of Theodora in the New York World, Louis V. DeFoe wrote: "'Stupendous' is not a too extravagant adjective for this spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum. Architecturally alone—forgetting every element of drama in it—'Theodora' is a marvel of marvels. It is as if all the glories of ancient Byzantium had been transferred untarnished to the twentieth century."

The New York Times said of it: "As a spectacle this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff beside this tremendous production. Spectators are convinced that they are seeing Byzantium and its people on the screen. There are dramatic thrills in the picture, too, not only the excitement of battles and murders and masses of men in motion, but the more telling effect of contrast, the contrast of cold, indifferent marble and hot, impassioned humanity. Rushed to an exciting end."

Will Rogers has a new type of role in "Doubling for Romeo," a Goldwyn release

New York Herald: "A live wire connection with history. It is through its tremendous settings that the picture is likely to become one of the sights of New York. The film . . . becomes one of the most regal of love stories. Lustrous beauty and a splendid imperial carriage are given to the part of Theodora by Rita Jolivet."

Journal of Commerce: "Colossal screen spectacle."

Alan Dale, dramatic critic of the New York American, wrote: "Collect all your 'Ohs' and 'Ahs' and your interjections of acute gaspology when you see 'Theodora.' Even the press agent fell down in his job of extollation which calls for a new stock of superlatives. I never closed an eye, I assure you. My attention never wandered. It was impossible to escape the lure of the thing. 'Theodora' is a very long picture. It seemed short."

Harriette Underhill in the New York Tribune: "Will fill the theatre just as long as Goldwyn sees fit to keep it there. A colossal achievement. All around us we heard exclamations of delight."

The Morning Telegraph: "Massive and gorgeous beyond description. A gigantic spectacle, beautifully presented, magnificently costumed, and enacted with a great deal of vigor. The mob scenes are splendidly handled. Rita Jolivet is brilliant. It is an extraordinary performance she gives."

New Ass'd Exhibitors Picture

ASSOCIATED EXHIBITORS, INC., have announced as their next Associated feature the Allan Dwan production, "The Sin of Martha Queed." The production is in six reels and was written and directed personally by Allan Dwan.

"The Sin of Martha Queed" is described as a heart-interest drama woven around the career of an innocent girl whose sin exists only in the warped and suspicious mind of her domineering father. The moral of the production tends to show that it is the force of good and evil thoughts that make and unmake the world, for the sin of Martha Queed was a sin only of suspicion.

The cast includes several names of importance, including Mary Thurman, who portrays the title role; Niles Welch is the hero. Joseph Dowling is the girl's domineering father, and Eugenie Besserer is the long suffering mother. Frank Campeau has a powerful part as the worthless, half-degenerate character whom Martha's father compels her to marry in order to hide her supposed sin. George Hackathorn is a pitiful cripple, who worships the girl without the hope of his love's return. Gertrude Claire plays his aged mother.

In directing this production Allan Dwan gave his distinctive attention to atmosphere and detail, and is said to have accomplished a result which compares most favorably with his other big successes. Associated Exhibitors state that, since the release of their previous Associated Features, over fifty productions have been reviewed without their being released by them, but when negotiations over this feature were consummated they were absolutely confident they had secured a release which matches up with their policy of releasing as Associated Features only such attractions as are distinguished by rare amusement value and unusual box-office merit.

The release date of "The Sin of Martha Queed," has been set for November 3rd. An elaborate campaign book is in the course of preparation and posters, which include an exceptionally effective twenty-four sheet, are about ready. The feature, which is presented by the Mayflower Photoplay, will be distributed by Associated Exhibitors, Inc., through Pathe Exchange, Inc., as an Allan Dwan production.

Former Associated Features include "The Devil," in which George Arliss made his screen debut; the Holman Day timberlands drama, "The Rider of the King Log;" Anna Q. Nilsson in "What Women Will Do," and Bryant Washburn in "The Road to London." These are in addition to the Playgoers Pictures Features which are released on the basis of three a month by the same concern, the latest of which to be announced is "Tropical Love," which was made in Porto Rico, under the direction of Ralph Ince, and featuring Ruth Clifford, who is supported by Reginald Denny, Fred Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzell and Margaret Seddon.

At left, rugged background for Priscilla Dean's Universal release, "Conflict." Dam blown up near timber line floods course running into foreground, sweeping logs and shacks with it. At right, some more action in same picture

"Conflict" Rushed to Exhibitors

Big Feature to Be at Exchange Centers Before Strike

"CONFLICT" characterized by Universal officials as the outstanding Universal picture of the year, and Priscilla Dean's greatest starring vehicle, has been received in the East and is being rushed to the screen before the impending railroad strike can hamper the distribution of prints and supplies.

The picture will have its premiere in the Central theatre, Broadway at 47th street on Sunday, October 23, where it will stay for an indefinite run. Prints also are being speeded to each Universal exchange, with instructions that the new Universal-Jewel production shall be placed at the convenience of exhibitors whose schedules may suffer from the probable rail tie-up.

As a result of this change in plan, "Conflict" will be released simultaneously with "The Fox," Harry Carey's first Universal-Jewel super-western, now ready for release. "The Fox" was scheduled to go into the Central theatre October 23, but, under present arrangements it will be held for several weeks. The Carey picture, however, will go into the Central in time for the resulting exploitation to benefit the exhibitors who book it for a first run.

Every effort is being made by Universal to get all materials and supplies for "Conflict" ready before the strike. The Publicity, Advertising and Exploitation departments have dropped all other work for the time being and are concentrating on accessories for the new Dean picture. It is expected that a complete line of supplies will be in every Exchange by October 30.

This includes an elaborate campaign and press book, a full supply of posters of all sizes, and an unusual number of other accessories, such as oil paintings, cuts, mats, window cards, lobby cards, postcards, heralds and teaser material.

Universal believes that "Conflict" will prove to be one of the few really big pictures of the year. It is said to be far better than Miss Dean's two previous successes, "Outside the Law" and Reputation." It was directed by Stuart Paton, who also directed "Reputation," and who long has been known as a director of big pictures.

The picture was made from the recent Red Book serial "Conflict," by Clarence Budington Kelland.

Aid "Man's Home" Exploitation

Selznick Promises Every Aid to Exhibitors

THE SELZNICK organization proposes to "get behind" the exhibitor who plays "A Man's Home," the Ralph Ince production which is on the eve of release throughout the country, with a line of aids to exploitation that will leave nothing undone, so far as Selznick is concerned, toward realizing the prospect of cashing in to the last dollar at the box-office. This statement is made on the authority of the Selznick publicity department where work has been progressing for weeks to the end that showmen will be provided with every possible means for advertising the Selznick special.

The routine details of paper, slides and newspaper aids have been fully covered, but there will be additional helps in numbers and effectiveness that are declared to be novel as well as practical and useful. One of the unusual departures from film exploitation is a newspaper serial written by Anna Steese Richardson, who wrote "A Man's Home" in collaboration with Edmund Breese, the actor.

Miss Richardson is associate editor of Woman's Home Companion and her writings are sought after and paid for by magazines and newspapers. The Selznick organization were able to arrange with her for a serial version of "A Man's Home" written with the same literary skill that has made her known to women readers the country over. This serial is done in "mat" form ready for newspapers to use, each of the four episodes being illustrated.

Selznick's publicity department has already placed this serial with scores of daily papers in some of the larger cities and the complete story, ready for exhibitors who desire to negotiate with their local newspapers to handle the story, is also available through Select exchanges. It is confidently believed that Miss Richardson's novelization will be acceptable to papers that run fiction on its merits alone. Her reputation among newspaper men gives her name a value and her vogue with women readers means an attractive feature for a newspaper.

Showmen may adopt the Selznick suggestion to "plant" the serial on its merits, and there also remains other ways to link the novelization to the advantage of the exhibitor and the benefit of the newspaper. Mrs. Richardson's story might be made the basis of a trade "hook up" between the newspaper and local merchants that sell men's wear and articles that are useful in "a man's home." By surrounding the story type matter with advertising that would also include the showman's announcements there would be a way at hand to interest almost any daily.

Like every other producer and showman Selznick believes in and encourages extensive newspaper advertising to promote public interest in pictures. In furtherance of his belief the Selznick organization recommends the use of page advertisements in exploiting "A Man's Home" and believes that it will be mutually to the advantage of exhibitors and newspapers to contract for the publication of Miss Richardson's serial with full page advertisements as recompense to the newspaperman when he will not otherwise consider the story for publication.

Kutinsky Promoted by Big "U" Exchange

Louis I. Kutinsky, one of the leading salesmen of the Big "U" Film Exchange, Universal's New York branch, has been promoted to head the Short Subjects Department of that exchange, under Universal's new Short Subjects organization.

"I Accuse" Opens at the New York Strand

"I ACCUSE," Abel Gance's French film production, which scored a success in all the principal cities of Europe, had its New York premiere at the Strand theatre, Sunday, October 9. The house was filled at all performances, and the picture was warmly applauded.

"I Accuse" is presented at the Strand under the auspices of the American Legion, Department of the State of New York, and has the full and unqualified indorsement of that organization. A portion of the gross revenue from the presentation here will be devoted to the work of the Legion's welfare committee.

"'I Accuse'" has something the great majority of photoplays are without," says the New York Times' review, "namely, genuineness, sincerity, the vivifying quality of honesty born of earnestness but controlled by artistic sense. It is vigorous and unavoidable. You cannot resist it. It makes its people and its story real."

New York Teachers Laud "Fauntleroy" Picture

Without solictation on the part of the theatre management, scores of the hundreds of New York school teachers who have seen Mary Pickford's film version of "Little Lord Fauntleroy" at the Apollo Theatre, have sent expressions of their opinions of the picture, declares a statement from the United Artists headquarters.

Without exception these views are commendatory and come from members of the public school corps ranging in position from Dr. Edward W. Stitt, district superintendent, down through the ranks of the principals and the teachers themselves, it is declared.

Dr. Stitt wrote that "the performance was a most inspiring one and the picture is one of the most beautiful films I have ever seen."

Suggesting a Way By Which Pictures May Be Financed

There is a studio in Florida equipped and ready for modern productions. Dark Stage is 60 by 60 with Cooper-Hewitts,—Hard Lights,—and several 100 Amperes spot Lights. There is also a open-air stage 50 by 142, which is one-half enclosed, and could be wholly enclosed at little cost. The two stages together could accommodate three separate companies. There are 18 dressing rooms and plenty of flats and sets and a laboratory. It is situated right in the city and cost $65,000. *To a reputable producing company, that would acquire this property, the financing of its pictures or the selling of stock for this purpose would be an easy matter on account of this asset.* The Owner is willing to sell for one-third cash, one-third Stock, and the balance in easy payments.

For Further Information

WILLIAM McCORMACK
MOTION PICTURE NEWS
729 7th AVE., NEW YORK

A scene from "After the Show," a Paramount production with Jack Holt, Lila Lee and Charles Ogle

Christie at Work on Biggest Two-Reeler

E. W. Hammons, president of Educational Film Exchanges, is informed from the coast that the picture now in production at the Christie studio is to be the "biggest thing which Christie has yet turned out in two reels."

"A Barnyard Cavalier," as the comedy is to be titled, features Bobby Vernon with Viora Daniel. Miss Daniel, who is one of Christie's latest star acquisitions, has already worked in three pictures. After "A Barnyard Cavalier" she is to be starred in a situation farce.

Three Warren Specials Ready

Trio of Fall Releases Expected to Prove Big Successes

WITH prints being shipped as fast as they can be handled by the laboratory, practically all the F. B. Warren Exchanges are now in a position to give the trade further details on "Our Mutual Friend," "The Old Oaken Bucket," and "What Do Men Want."

These are the three big specials concerning which there has been much mystery about the Warren offices for they mark the organization's big Fall smash and are counted on by many who have seen them to be the talk of the trade before the first snow of the year.

Negotiations are already under way by a number of the bigger first-runs to secure these three attractions and it is promised that some interesting announcements will be forthcoming within the next few weeks.

"Our Mutual Friend" is adapted from the Charles Dickens novel and discloses to the film world the fact that Dickens as a scenario writer was there with as much desire for thrills and action as any studio-bred author. A murder mystery, thrilling conflict and a tender love story merge in "Our Mutual Friend" with the masterful characterizations to be expected of the famous novelist. Naturally, no Dickens story was ever written without its share of laughs, and they are blended in the romance of "Our Mutual Friend."

Exhibitors are expected to find the kind of "human" picture which 1921 has shown to be the most certain of successes in "The Old Oaken Bucket," May Tully's picture inspired by the famous song. Exploitation opportunities unlimited grow out of the "Home, Sweet Home" theme of this picture and the song known to millions, "The Old Oaken Bucket." Discussing this picture one Warren official declared, "The big success of the past year have proved that the American people want that which hits them inside, the human touches taken from real life, laughs and tears induced by the fact that they seem to be seeking their own lives reenacted on the screen."

"What Do Men Want?" is counted on as the Lois Weber special of the year and is confidently expected to outstrip the record made by "Hypocrites," "Where Are My Children" and other Weber specials that were the outstanding successes of their day. This special has been given considerable advance publicity as reports leaked out during the year of its making and statements of those who have seen the completed production are to the effect that the completed picture more than measures up in dramatic intensity to the reputation and talents of Lois Weber and the unusual money value of the title "What Do Men Want?"

Thomas Ince Issues Statement

Believes "Hail the Woman" Will Set New Standard

THOMAS H. INCE this week issued a statement from the executive offices of the Ince Studios at Culver City, Calif., in which he details the reasons why he has produced "Hail the Woman," his forthcoming special, for release by Associated First National pictures. Mr. Ince's statement follows:

"We are living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well established and accepted standards. The spirit of the renaissance is upon us; the world is struggling for a rebirth of ideas, and old standards are being carefully weighed, so it is not surprising that we motion picture producers should have been called upon to establish a new standard.

"Tritely expressed, the challenge of the public has been 'to produce bigger and better pictures.' Thus it is that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I have produced 'Hail the Woman.'

"To me 'Hail the Woman' symbolized the answer of the entire motion picture industry to the world-wide cry of newer and higher standards in all lines of human endeavor. And I say this with a full realization of the enormity of the task I have undertaken, the establishment of a new standard in an entire field of art.

"Yet I offer 'Hail the Woman' as a new standard where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art industry.

"This production has been created with universal audience requirements. If my judgment is of any worth, this picture will attract and completely satisfy not the urban clientele or the rural audience or any particular individual class, but every one everywhere, and at any time. I am further convinced, experience and a careful analysis of the trend of the times, that it will meet with more complete public approbation and will give rise to more word of mouth advertising than any production with which I have ever been connected. This unique story is unfolded like the book of life itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall and others have given their best in an almost religious interpretation of the characters of flesh and blood that live throguh this deeply emotional play. I am proud of their splendid achievement."

Fairbanks' Film Breaks Washington Records

According to word from the United Artists headquarters, nearly 40,000 persons saw the new Douglas Fairbanks film showing at Loew's Columbia theatre, Washington, D. C., a record never surpassed by any other feature film playing the national capital.

To All News Weeklies in America

If you should be interested in news events and happenings in Europe, we have the pleasure of announcing that we can supply you with same.

At the present time, we are receiving from our agents stationed throughout Europe, all news events of any importance, and on account of the great amount of footage which we receive each week, we are able to supply you with the original negative from fifty cents per foot upwards.

The footage that you select is what you pay for.

Educational, scenic and scientific films of Europe made to order.

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GENERAL EXPORT AND IMPORT

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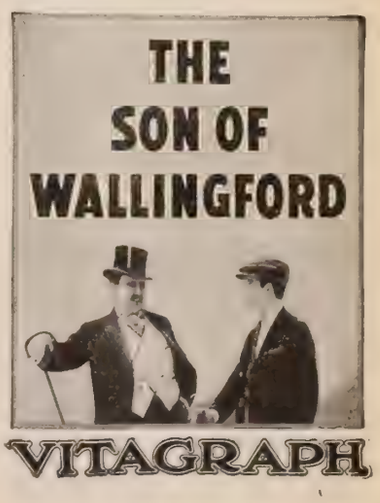

Important Members of Metro's Production Organization

Top row—George D. Baker, director; Maxwell Karger, director; Rex Ingram, director; Bayard Veiller, who will write original stories. Second row—Gareth Hughes, Viola Dana, Bert Lytell, Alice Lake, Nazimova, May Allison, stars who are featured in Metro pictures

Second Metro Week Announced

Drive Starts November 20; Big Success Is Foreseen

THE second annual Metro Week has been fixed this year for November 20 to 27. Announcement of the dates between which thousands of theatres throughout the country will show Metro productions exclusively came this week from the home offices of the company.

The institution last year of this period of time for the exhibition of Metro pictures for seven consecutive days proved such a tremendous success that it was then urged by hundreds of exhibitors that the period be extended to two weeks. This suggestion was not accepted by the Metro officials, but the spontaniety of the reception Metro Week met with did determine that it was to be an annual event in the screen year.

As was the case in 1920 Metro Week will have the solid backing of the distributing corporation in the matter of service and exploitation. The exchanges have been for some time making preparations for the inevitable emergencies an exceptional demand entails. Every print put out will be in perfect order. There will be solid advertising co-operation between the exchanges and the exhibitor, so that the public will be apprised of its approach long before the actual advent of the Week.

The estimate by the Metro distributing department last year placed the probable number of theatres which would show its pictures during Metro Week at 7,000. This proved to be conservative, as, in fact, it was considered at the time it was made. There was a goodly percentage more than that number of picture playhouses which availed themselves of the opportunity to cash in by a solid booking of seven days of the big Metro attractions. This year, with the previous achievement of the first experiment as foundation of the confidence of the exhibitors, it is expected that the 1920 figures will be more than considerably outdistanced.

For the thousands of exhibitors, Metro during the big week will have one of the finest collections of offerings for the public that has ever been assembled. The list will comprise drama and comedies, with some of the best known stellar lights in the cinema world.

During Metro Week last spring more than 7,000 exhibitors took advantage of the special drive and ran pictures released by the big producing company and so strongly did they appeal that even before the time scheduled for showing the home office had been flooded with requests to extend the period so that the houses could give their patrons a longer period of Metro attractions.

For this Metro week with greatly increased number of productions available to the exhibitor it is fully expected by the Metro officials that there will be a large addition to the number of showmen who will take advantage of the Metro offerings.

Novelty the Key-Note of "Tropical Love"

Novelty is said to be the keynote of "Tropical Love," the New Playgoers attraction offered by Associated Exhibitors. It was made in Porto Rico by Ralph Ince from an original story by Guy McConnell, and reports say it reflects with amazing clearness the adventuresome, colorful land of romance and tropical beauty.

The cast of "Tropical Love" is headed by Ruth Clifford. She is supported by Reginald Denny. Others in the cast include Huntley Gordon. Paul Doucet, Catherine Spencer, Carl Axzell, and Margaret Seddon.

"Dangerous Curve Ahead" Off to Flying Start

"Dangerous Curve Ahead," comedy drama of young married life, released nationally by Goldwyn Pictures Corporation on Sunday, October 2d, in 150 first-run houses, has repeated the great screen success scored by his photodrama, "The Old Nest," released last month.

More than 1,000 theatres have booked "Dangerous Curve Ahead" for screening within the next few weeks, and additional bookings are being received daily in all of Goldwyn's twenty-two branch exchanges.

"Over the Hill" Scoring Heavily in Boston

"OVER THE HILL," the super-special produced by William Fox, is in the eighth week of its run at Tremont Temple, Boston, Mass., and drawing big crowds at each performance. Reports to the Fox New York offices indicate that new records will be established in Boston, as they have been in New York City and elsewhere, by this picture based on the famous Will Carleton poem.

The fame of "Over the Hill" and of Mary Carr, featured in the role of Ma Benton, supplemented by an elaborate and extensive exploitation campaign conducted by the management of Tremont Temple with the corporation of Fox experts, sufficed to fill the theatre to overflowing at the opening of the run. The intense interest aroused by the picture was shown by the fact that the numbers flocking to Tremont Temple increased steadily through the first seven weeks of the run.

Katherine MacDonald Finishes 1921 Series

With the issuance of "The Woman's Side" in December, Associated First National will complete its series of Katherine MacDonald star pictures for the year 1921.

"The Woman's Side," a cross-section of American life, was written, directed and titled by J. A. Barry. In support of "The American Beauty" in this comedy-drama are such players as Edward Burns, Wade Beteler, Dwight Crittenden, Ora Devereaux and Henry Barrows.

Realart Well Represented on Approved List

REALART is particularly proud of the record it achieved in connection with the "Approved Films" list compiled by the Los Angeles public schools.

The "Approved Films" list is issued by the "Visual Education" section of the Los Angeles schools with the idea of suggesting to parents that they restrict the cinema diet of their children to the productions named therein.

Among the 106 pictures listed, 11 are Realart's. This represents better than ten per cent of the whole and is a splendid representation when it is taken into consideration that the 106 names represent the productions of more than 13 different companies.

Realart pictures on the list are "Anne of Green Gables," "The Little Clown," "Nurse Marjorie," "Sweet Lavender," "Don't Call Me Little Girl," "Erstwhile Susan," "Such a Little Queen," "39 East," "The Magic Cup" and "The Snob."

Mayer Signs Niblo to Direct Stewart

Among the important developments of recent days in filmdom is the news that Fred Niblo, director and erstwhile stage star, has signed a contract with Louis B. Mayer to direct Anita Stewart. Through his able direction of "The Three Musketeers," as well as his past successes, Mr. Niblo has come to be recognized as a master in the art of making pictures. The work of production will be started as soon as Anita Stewart returns from New York, about October 15.

Chic Sale Scores on Screen

Exceptional Pictures Gets Many Laudatory Letters

THAT Charles (Chic) Sale has scored a decided success in "His Nibs" is attested by the scores of telegrams and letters of commendation which have been received by Alexander Beyfuss, vice-president and general-manager of Exceptional Pictures Corporation, since the premier presentation of the picture at the Hotel Astor, New York, on October 6. In "His Nibs," Sales plays seven different roles. According to the opinions expressed, Chic Sale measures up on the screen to the high standards he has already set for rural characterizations on the stage. That his stage work in rural characterizations is considered to be of the highest type is proved by the numerous press comments from all over the country, some of which are submitted below as quoted in a statement issued by the offices of Exceptional Pictures Corporation:

William A. Johnston, president of the Motion Picture News, the day following the showing, wrote Mr. Beyfuss as follows:

"I want to extend my sincere compliments on the masterly manner in which you presented the Chic Sale's picture, 'His Nibs,' at the Hotel Astor last evening. The picture is fine. It is a distinct novelty very well handled, and has many points of popular appeal. Not the least of its assets, however, are its exploitation angles, and these you brought out with remarkable skill. Your country store lobby, the costuming of the ushers and orchestra, and the music—all of these accented the rare personality of Chic Sales and the homely appeal of the picture. You not only introduced 'His Nibs' to New York in the best possible style, but you have given a criterion for all other exhibitors to follow. If the exhibitor who books this picture does half as well, and takes advantage at all of the widely known name of Chic Sale, there won't be any question at all about his box-office profits."

Mr. Arthur James, editor-in-chief of the Moving Picture World, in the editorial columns of that publication, has this to say:

"Alexander Beyfuss has demonstrated his showmanship and insured for himself and his associates of the Exceptional organization a feature picture that will make money for exhibitors and give to their audiences a most satisfying feast of fun. We look for more of Mr. Sales—we need him on the screen."

Miss Marion Russell, of The Billboard, took the occasion to write Mr. Beyfuss as follows:

"I so thoroughly enjoyed the picture, 'His Nibs,' that I am sending you under separate cover a copy of The Billboard, in which the review appears, with my compliments.

"If we had more pictures of this type it would work toward the betterment of the industry."

The following excerpts will demonstrate the esteem in which he is held for his vaudeville stage work:

From Grand Rapids (Mich.) Press:

Chic Sales is the greatest artist in his line on the vaudeville stage. His act is even funnier than ever, if that is possible."

The Post writes:

"Speaking of Charles (Chic) Sales, who will entertain Empress audiences the coming week with his rural Sunday School 'protean' program, one New York writer (Zits) has said: 'How the man ever conceived the act is beyond me. It is a marvelous construction. It is the Woolworth building of monologues. It is fire-proof and indestructible.'"

From the Baltimore Sun:

"To the chronic vaudeville fan 'Chic' Sales is more than likely old and familiar stuff. Last night's visit to the Maryland made him known to me in his own particular field, this quiet and likeable little chap is an artist of the first rank. He is the outstanding feature of an entertaining bill."

The Grand Rapids Herald says:

"Chic, prince of character comedians, hasn't changed his act materially. But he didn't need to. We could go again tonight and laugh just as hard as last night, and so could any of the others who hugged hilarity last night. Vaudeville has no more certain purveyors of comedy than this fellow. From start to finish Chic's act is as clean as a baby's conscience!"

Screen "Scoop" for Pathe News

Gives First Views of Russian Famine to American Public

BY another stroke of journalistic enterprise the Pathe News is now presenting to the American public the first motion pictures to come out of famine-stricken Russia.

In issue No. 82, out Wednesday, October 12,th the Pathe News began the presentation of a series of exclusive pictures that shows every detail of the terrible situation now facing millions of homeless and hungry Russian peasants in the Volga and Samara districts. Georges Ercole, Pathe cameraman, who has made many remarkable contributions to photographic history by his feats for Pathe News, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3,300 miles in his tour through the famine country.

Pathe News No. 82 was virtually on "the press," as they would say in the newspaper world, when the Russian negatives arrived here. The edition was held up while the story was prepared, but by strenuous efforts the reel was issued on scheduled time.

All of the most prominent theartres in New York made special attractions of the Russian material. Even the Palace Theatre, the big Keith vaudeville house, made a special feature of the Ercole pictures, aside from the regular edition of the Pathe News.

The New York World, which was granted exclusive publication rights to the Pathe News pictures, devoted virtually an entire page to the pictures on Wednesday, October 12, and then followed this the next day with five columns more of pictures.

In this instance, as in many others during the past year, the enterprise of Pathe News enabled it to get its story to New York days before even newspaper photographers.

The story of the latest Pathe News beat is best told in Ercole's report to Mr. Cohen, in which he wrote:

"We left Moscow on September 9. It was a long and difficult journey to the Volga, whose banks were known to be lined with thickening ranks of peasants fleeing from their cropless farms. But we were in time to take the very first pictures in the Samara famine districts. We then returned from Samara to Kasan, where we met the first relief train. The story of the trip on the Volga and the landings for the purpose of intimate investigations and photographing, is too long to tell here. The pictures are the best evidence of the frightful conditions observed everywhere

"At the time of forwarding this I have traveled in Russia more than 3,300 English miles—night and day travel in conditions hardly bearable, days and nights without sleep and often with scanty food.

"From Kasan I rushed back to Moscow, to find myself still a week ahead of other photographers. Inside influence helped me wonderfully, obtaining from the Soviet officials permission for me to leave Russia with all my films undeveloped, and on Thursday, September 22, I was making full speed to Riga, arriving on Saturday, the 24th. I asked the American Red Cross to get my stuff safely to Paris or to London, but they refused, as it was against the regulations. So I used the train system, getting my shipment off on the next train to Paris, hoping to catch a plane to Havre or Cherbourg and atch a fast liner. In any event you are assured of getting the first and best picture of famine-stricken Russia.

"I am in Riga, in bad shape, suffering from fever and stomach trouble."

Realart Release on Program of Benefit Show

The Park Theatre of St. Paul, Minn., showed Mary Miles Minter in "The Little Clown" as part of a benefit entertainment held under the auspices of the Gordon School Mothers' Club Saturday afternoon, October 8th.

In the centre is Ralph Ince, director of Selznick's "A Man's Home"; on his left Anna Richardson, author of the story, and on the right Edmund Breeze, who collaborated with the author on the story

Burr Feature in Canada

"Burn 'Em Up Barnes" in Winnipeg: Record Sales in Past Three Weeks

"BURN 'EM UP BARNES" opened its Canadian run under the direction of Capital Films Ltd. who are releasing the feature throughout Canada, this week. The first opening was started Monday at the Lyceum theatre in Winnipeg. A rousing welcome was given the feature and a packed house was present the entire day, breaking all records. This was played against heavy competition from other houses. This opening duplicates the opening at Minneapolis at Rubin and Finkelstein's State theatre last week.

"Burn 'Em Up Barnes" will also open in Calgary, Toronto and other Canadian cities during the coming week and extensive exploitation has been given the features. Johnny Hines has become very popular in Canada through his Torchy Comedies and the public have accorded him a rousing welcome for his first five reel feature. He is now in Calgary filming scenes for the second five reel comedy and will remain there for several weeks in order to complete numerous outdoor scenes.

Sales on "Burn 'Em Up Barnes" were closed for California, Arizona, Nevada, to Louis Hyman of All Star Features and also to John Carlson Company for the entire foreign rights to include the following countries: Great Britain, Scandinavia, Continental Europe, South Africa, Australia, Far East, Mexico and Central America, West Indies and South America. Other sales are expected to be announced during the coming week. With the exception of a few small territories still pending there are only a few territories now open. This feature has been closed in a very short time, practically the entire country has been sold in the past three weeks. C. C. Burr of Affiliated Distributors now has plans to close the entire country within the coming week.

Work is also going forth on Burr's Novelty Review and the third and fourth releases will soon be ready for the exchanges. Harry Charnes has bought the series for the entire middle west and he has been highly pleased with the results. The various groupings of the novelty parts has made a distinct hit with the exhibitors throughout the middle west. Lester Rollin Dixon is now in Arizona completing several other of his scenic poems for the Review. He will furnish poems for each reel.

Nazimova in Repertoire

Star Announces Plan for Forthcoming United Artist Release

WITH the announcement that Mme. Alla Nazimova, whose forthcoming films will be released through United Artists Corporation, will make at least two more pictures before even considering a return to the speaking stage, comes the added news that she will introduce in these two films the repertoire motion picture.

"The first of these pictures," says Mr. Charles Bryant, Mme. Nazimova's representative, "will constitute an entirely new departure from anything heretofore shown on the screen. We will produce Ibsen's 'A Doll's House' on the same bill with a shorter story of about two reels, thereby carrying out the repertoire idea.

"In this idea Mme. Nazimova will be complying with an ever increasing demand by her friends and admirers that she again give to the public in picture form more than one play on the same program."

Mr. Bryant then went on to say that the production to follow "A Doll's House" and the shorter picture would be a greater and more elaborate one than any in which Mme. Nazimova has been seen on the screen. It will be from an original story written especially for her.

Mr. Bryant says he wishes to make it very plain that Mme. Nazimova's "Repertoire Film" will not be in the nature of "great moments from famous plays," nor will the stories be in tabloid form.

Strauss to Head Company

New Corporation Formed to Distribute Foreign and U. S. Pictures

ANNOUNCEMENT of the formation of the Associated International Pictures Corporation has just been made. It is organized for the purpose of distributing the products of both foreign and American independent producers. Those who have been elected to serve on the Board of Directors at a meeting held in their offices at 6 East 39th Street, New York City, are Malcolm Strauss, author, artist and motion picture producer; Louis Meyer and Paul Meyer, publishers of "Theatre Magazine"; George S. Hellman, treasurer of the Hugo Ballin Productions, and Charles Presbrey, vice president of the Malcolm Strauss Productions. The officers of this new corporation have not, as yet, been elected but it is rumored that Malcolm Strauss is slated for the presidency.

Commenting on this newly formed organization, Mr. Strauss had the following to say: "For years the exhibitor ignored independent distributors and flocked to the big program productions. And what was the result? He became tied up with the big corporations and contracted for a stated number of films before they were even photographed, trusting however, that after he viewed the first, the ones that followed would maintain the same high standard. But they did not. The subsequent films were often lacking in human interest, adequate "sets" and good acting. Now I do not say that all films that Mr. Exhibitor contracted, lacked merit. But I do contend that frequently inferior productions were palmed off to him. The exhibitor holding such a contract must take whatever picture the big distributors tender him. Then it becomes a case of paying or playing and so he is forced to play an inferior production while he knows it to be diametrically opposed to the psychology of his patrons. Moreover when a good independent production is available, his hands are practically tied for he must abide by the terms of his contract and furnish his patrons something which they fail to esteem. Thus it appears that the only way for the exhibitor to procure something different is to book pictures from the independent producer who makes only a limited number of pictures annually. In this manner it enables him to donate more time and thought and study; not alone to all the minute details but to the story in its entirety and again remember that he is not bound to rush his production by a certain date as is the case with the program producers."

Tom Mix in Comedy Role

Proves by Performance in "Rough Diamond" He Is an Able Comedian

IN a statement from the William Fox offices it is declared that Tom Mix in his latest Fox production, "The Rough Diamond," proves to be a comedian of unusual ability despite the fact that heretofore he has usually been classed in the mind of the trade and the fan as a strenuous, serious-acting hero of the Western photodrama. Now it appears that in his new picture for William Fox he gives sure evidences of possessing comedy talent of a high order. "The Rough Diamond" was directed by Edward Sedgwick and presents Eva Novak as the leading woman. Here is what the Fox home office has to say about Mix's new role:

"Tom Mix, long the strenuous hero of Western drama produced by William Fox, is a comedian—and a comedian of unusual ability, too. His comedy insight is keen and his methods sure. He can create hearty laughter; whereas until now the impression has been that he could create only thrills.

"Mix gives a singularly fine exposition of broad comedy work in his latest Fox picture, 'The Rough Diamond.' The story in this opens in the barn-yard of a ranch, but is quickly transferred to a circus tent, thence to shipboard at sea, and finally to a Latin-American republic, where the star becomes commander of an insurgent army.

"The picture lacks nothing of the typically Mix heroics. There are daring stunts enough to satisfy any longing for thrills. These are always expected—and Mix always supplies them. But the comedy work—delicious in quality—comes as a complete surprise. In the opening scene he is a young man convinced of his talent as a vocalist and is found with an improvised guitar entertaining himself and the maid of the ranch, but seriously disconcerting the livestock near by—which fails to appreciate his powers in song. The effect is acutely amusing.

"Again, then Mix finds himself, by stress of circumstances, temporarily a member of a circus company, he demonstrates further his ability to compel laughter by his extraordinary performance."

Neva Garber Starts on New Production

Miss Neva Gerber has started work on her next "Arrow" Ben Wilson Production. "The Price of Youth," from the published magazine story by Wyndham Martin.

Nell Shipman Severs Connection

Nell Shipman and Bert Van Tuyle, the producers of the current screen success, "The Girl from God's Country," announce that they have terminated their contract with the corporation known as "Nell Shipman Productions, Inc.," of which firm W. H. Clune is president. By the terms of the agreement the corporation name reverts to Miss Shipman and, with Mr. Van Tuyle, her co-director and manager, the star is now preparing for further independent "Nell Shipman" productions.

Miss Shipman's next story of "God's Country" is ready in continuity form for immediate production. The locale of this latest picture is laid in California as the author believes the title "God's Country" to be as applicable to that State as to the far regions of the Hudson's Bay. Miss Shipman is also at work upon the first draft of a big, special, "Snow" story, dealing with the most exciting period of American romance and adventure.

Fire Prevention Trailer Through Universal

Fire Chief Kenlon, of New York City, has chosen Universal's New York Exchange as the exclusive distributor of the fire prevention trailer to be shown in New York City as one of the activities of Fire Prevention Week. The trailer was made under Chief Kenlon's direction and shows how carelessly tossed matches and cigarette butts cause terrible fires.

Universal Salesmen Meet

Metropolitan Workers Hold Important Sales Conference in N. Y.

ONE of the most important Universal sales conferences of the year was held recently at Keen's Chop House, West Forty-fourth street, New York city, when Universal salesmen from the New York and adjacent territories assembled to discuss policies and fall plans with various Universal executives. The conference followed a beef-steak dinner at which Charles Rosenzweig, newly appointed sales manager of the Big "U" Exchange, was the master of ceremonies.

E. H. Goldstein, general manager of Universal, and H. M. Berman, general manager of exchanges, officiated at the conference and took the opportunity to quiz the attending salesmen at great length concerning the needs of the exhibitor and the ways and means of supplying the maximum number of exhibitors with the best possible service.

A remarkable increase in the popularity of Universal pictures and Universal stars was reported by the various salesmen. From various parts of New York city, from New Jersey, from upper New York State and from southern New England, came the word that exhibitors are hailing the 1921-1922 output of Universal Special Attractions as being without equal in the film market, and as being almost one hundred per cent better than last year's product, itself a vast improvement over preceding years.

The following Universal salesmen addressed the conference, telling conditions in their territories and making suggestions for the betterment of Universal production and distribution from the viewpoint of the exhibitor:

James Holden of the Hudson River territory; Leo Abrams of the New Jersey territory; Sol Edwards of the South Brooklyn territory; Leslie Sherwood of New Jersey; Joe Weinberg of the Bronx; Louis Weinstein, Harry Furst and Ben Price of New York city, and Morris Joseph, branch manager at New Haven, and his aid, H. P. Morgan.

Each of the salesmen was enthusiastic over the reception accorded by exhibitors and the public to Universal's newest Special Attraction stars, Marie Prevost, Hoot Gibson and Miss du Pont.

New Paramount Star Completes Feature

Jack Holt has completed his first starring picture for Paramount "The Call of the North," which was adapted by Jack Cunningham from the novel, "Conjuror's House," by Stewart Edward White, and the play by George Broadhurst. Joseph Henabery directed and Rollin Sturgeon supervised the production.

"Old Nest" Scoring Big Hit in All Sections

The Goldwyn home-office declares that reports from exhibitors in all sections of the country show "a sweeping triumph" for "The Old Nest." The box-office returns received by the MOTION PICTURE NEWS since the general release of this picture substantially support the announcement from the Goldwyn office.

In some instances, declares the Goldwyn statement, the second or third day has been bigger than the opening Sunday at theatres where the Sunday receipts are always counted upon to exceed week days. A case in point is that of the Ogden theatre, Ogden, Utah, where, according to Manager Harmon Peery, the picture built up every day, the Tuesday business topping that of Sunday.

"No Defence" Is New Duncan Feature

William Duncan, Vitagraph's Western star, recently finished a new picture on the Pacific Coast, and the film is now at Vitagraph's Brooklyn studio for final titling and editing. The picture in its rough form created a most favorable impression among Vitagraph's executives. Its title is "No Defense," and the picture is based on the original story by J. Raleigh Davies. As usual in his recent Western features, Duncan has Edith Johnson as co-star. He directed the picture himself.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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J M QUINN GENERAL MANAGER

VITAGRAPH INC 469 FIFTH AVE NEWYORK NY

CONGRATULATIONS ON THE SON OF WALLINGFORD IT OPENED AT THE KINEMA THEATRE YESTERDAY TO ENORMOUS BUSINESS STOP AM GLAD TO SAY THAT THE VERDICT OF OUR PATRONS AGREES WITH OUR NAMELY THAT IT IS A GREAT PICTURE

EDWARD A SMITH MANAGING DIRECTOR.

SPECIAL STATE RIGHTS

OGDEN

UTAH, 1921 — 2700 FEET OF THRILLS
ROMAN RACES, INDIAN RACES - 500 FEET OF CIRCUS PICTURES
WILD WEST SHOW
BULL DOGGING - BRONCHO BUSTING AND CALF ROPING

Here is the greatest film bargain ever offered, averaging $125.00 a State print at cost, added to purchase price. Write or wire immediately to H. E. SKINNER, Alhambra Building, Ogden, Utah, giving group of States desired for prices. Excellent photography

ILLUSTRATED TITLES—WORLD CHAMPIONS—THE GREATEST RODEO PICTURES OF THE YEAR

Associated's Big Program

Offers Jane Novak and Mary Anderson in Two Series of Features

ASSOCIATED PHOTO-PLAYS, INC., in making their announcement of their productions for 1921-1922 wish to lay great stress upon the class of these pictures.

They will have five Chester Bennett Productions starring Jane Novak, who recently finished playing opposite William S. Hart. Miss Novak is of the blonde type and one of the best known screen stars. Among her productions are numbered "The River's End," "The Temple of Dusk," "Wagon Tracks," "Isobel," "Kazan," and a number of others.

She is ideal for the class of productions that she has been cast for. Miss Novak has always been sought for the appealing type which lends itself so well to the outdoor pictures in which she has been most successful.

Miss Novak's first picture is a story of the dance halls and gold fields of Alaska, by J. Grubb Alexander and Harvey H. Gates. Mr. Bennett, who formerly directed Antonio Moreno at Vitagraph, directed Miss Novak. The supporting cast includes Noah Beery in the role of Wade Harkin, the brutal Husband, and Frank Glendon, Alfred Hollingsworth and Florence Carpenter.

Mary Anderson is starring in six Scott Dunlap productions which will be a series of comedy dramas. Miss Anderson, known as one of the best comedians on the screen, has appeared in such productions as "The Hush Hour," "Jonny Get Your Gun," "False Faces," "The Spender," "Bubbles," etc. Miss Anderson bases her great popularity and following upon the various serials in which she has played, and the new series of pictures which she has entered upon for Associated Photo-Plays gives this captivating Miss many opportunities for her droll humor and funny situations.

R-C to Launch Sales Drive

Will Observe November as "R. S. Cole Month;" Hope to Set Record

R. C. PICTURES CORPORATION has dedicated the month of November to its president, R. S. Cole, and will call it "R. S. Cole Month" as a testimonial to his leadership and business acumen, according to Charles R. Rogers, general manager of distribution.

Mr. Rogers and his co-workers in the selling division will launch what he expects to be the greatest business drive in the histoy of this organization. Every branch manager has been instructed to notitfy his staff that November will be dedicated to Mr. Cole and that each of the twenty-six branches will be expected to put forth every possible effort to establish new selling records during that period.

Although R-C Pictures has recorded a splendid record during October, Mr. Rogers is confident that with a little extra effort and the exceptional volume of advertising and publicity which will be put behind R-C productions, November should establish bigger records than ever.

Not only will the publicity and advertising departments concentrate upon R. S. Cole Month in a nation-wide campaign, but a corps of experts is already engaged in devising a special assortment of accessories to be distributed to exhibitors next month free of charge. Other exploitation aids will be furnished exhibitors booking R-C subjects during the drive in honor of Mr. Cole.

Poster Campaign for Ray

Attractive Football 24-Sheet Advertises "Two Minutes to Go"

AN extensive billboard campaign in behalf of Charles Ray's new production for First National "Two Minutes to Go" was begun this week in Greater New York City, Brooklyn, Bronx and adjacent territories as the advance exploitation of the new Ray release which is scheduled for distribution on October 17th. The poster campaign will run for sixty days on this feature alone, and in Brooklyn where the film opens at the Strand on November 6th, the number of stands heralding the new feature will be doubled in number preceding the opening and during the production's run at the Brooklyn's run at the Brooklyn picture house.

Arthur S. Kane who presents the star for distribution through the First National circuit, in announcing the beginning of the billboard campaign on October 10th, declared that the sponsors of "Two Minutes To Go" had initiated their program of advertising with the idea of getting the greatest amount of patronage possible from the seasonal appeal of the subject.

"The twenty-four sheet heralding "Two Minutes To Go" which is on hundreds of stands throughout Greater New York shows the single figure of Mr. Ray crouching in position ready for the signal to go. This alert figure and the simple announcement of the title against a white background makes up the twenty-four sheet and makes it one of the most arresting pieces of billboard advertising on the streets of the city today.

"Poppy" Named for Next Talmadge Revival

Of the twelve Talmadge revivals—six by Norma and six by Constance—promised as units in the "Forty from Selznick" for this season, "Poppy" is in Select exchanges ready for distribution with Norma Talmadge the star. When Lewis J. Selznick was making screen stars of the Talmadge girls Eugene O'Brien was, at the time, also under contract with the same producer and it was the coordination between star and leading man that had so much to do with winning success for Norma, whom he continually played opposite.

The screen version was made and originally released in 1916, from a stage play based on the novel by Cynthia Stockley. Supporting Miss Talmadge, in the company led by Eugene O'Brien, appeared Frederick Perry, Jack Meredith, Dorothy Rogers, Edna Whistler and Marie Haines.

Vitagraph Has Trailers for "Flower of North"

Prints of a special trailer on Vitagraph's James Oliver Curwood super-feature "Flower of the North" have reached every Vitagraph branch office, and it is reported that the screening of these trailers has caused considerable comment by exhibitors in all parts of the United States and Canada.

The trailers, though short, show the rapids scenes, the big fight in a besieged cabin, the friendly Indians galloping to the rescue, a man's fight for his sweetheart's life in the seething rapids just above a water-fall, and several other flashes of red-blooded action.

"The Four Horsemen" Has 100 Road Companies

More than one hundred road companies of "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the internationally famous novel of Vicente Blasco Ibanez, are today touring the country while the home offices of the big producing company are besieged with requests to send out additional companies to meet the demand for this, the most popular film in the history of the screen.

The special presentation which Metro has arranged in connection with every showing of "The Four Horsemen," has received unlimited commendation. As a setting for this most elaborate offering of the cinema world a special musical score was arranged by Dr. Hugo Riesenfeld, director of the Criterion, Rivoli and Rialto theatres, New York, which has proved universally popular.

Curwood on Directorate of Pine Tree Co.

James Oliver Curwood, the "Arrow" author, has become a member of the Board of Directors of Pine Tree Pictures, Inc., the Maine Company producing the four big pictures on Curwood's well known stories, "God's Country and the Law," "The Girl From Porcupine," and two others to follow.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

System Makes This Projection a Model of Perfection

How Chief Hagert Runs Baltimore Rivoli's Booth

Termed the model projection room of Baltimore motion picture theatres, the all-important "key to the situation" in the rear of audiences at the Rivoli is all that it lays claim to be.

The projection room staff is composed of Conrad F. Hagert, chief; Carroll G. Bayne and Sidney Marks. The equipment consists of:

Three Powers 6B machines with type E lamps; Peerless arc controllers; Powers speed and footage film indicators; improved shadow box; automatic fire shutters; 3 liquid guns of the Fire Gun Manufacturing Company of New York; 3 powder containers of Fite Fire Company of Newark, N. J.; motorized Fulco rewinding apparatus; Acme (N. Y.) 75-100 amperes spotlight; Safe-T-First firm cabinet of the Hull-Salmon Manufacturing Company of Baltimore, Md., and optical system condenser.

There are several important features emphasized by Chief Hagert. First could be the fire shutter system and this, he modestly admits, is his own contrivance. It is a pulley arrangement by which metal shutters are suspended over each hole that looks out over the audience at the screen and stage. There are nine such, one at each of the five observation ports and the four projection ports.

Hanging conveniently at each Powers machine is a handle and if there should be a fire a jerk at any of the handles would drop all shutters into place. Thus patrons would be prevented from even glimpsing that something untoward was happening in the projection room. The shutters also would tend to keep smoke from floating out over the audience and would withstand a big amount of flame itself.

"A film burns so rapidly a person would hardly have time to close each window," said Mr. Hagert. "The pulley and shutter system enables one to accomplish it in short order and lets him devote those other invaluable seconds to fighting the fire, confident that unless he is forced out of the room for help the patrons would not know of the fire."

Still another commendable anti-fire arrangement is that which instructs a projectionist to push a button outside the fire door after he has closed all openings in the room proper. This button, which is right alongside of the fire hose, bucket and other equipment, starts an exhaust fan in the ceiling of the room. After the fan operates a minute the projectionist is under orders to return to the room. While general requirements call for a fan capable of drawing 50 cubic feet of air out of the room per minute, the Rivoli's which is a product of the ILG Electric Ventilating Company of Chicago, Ill., draws out 3300 cubic feet. In the minute that it operates it is figured to clear the projection room of all smoke.

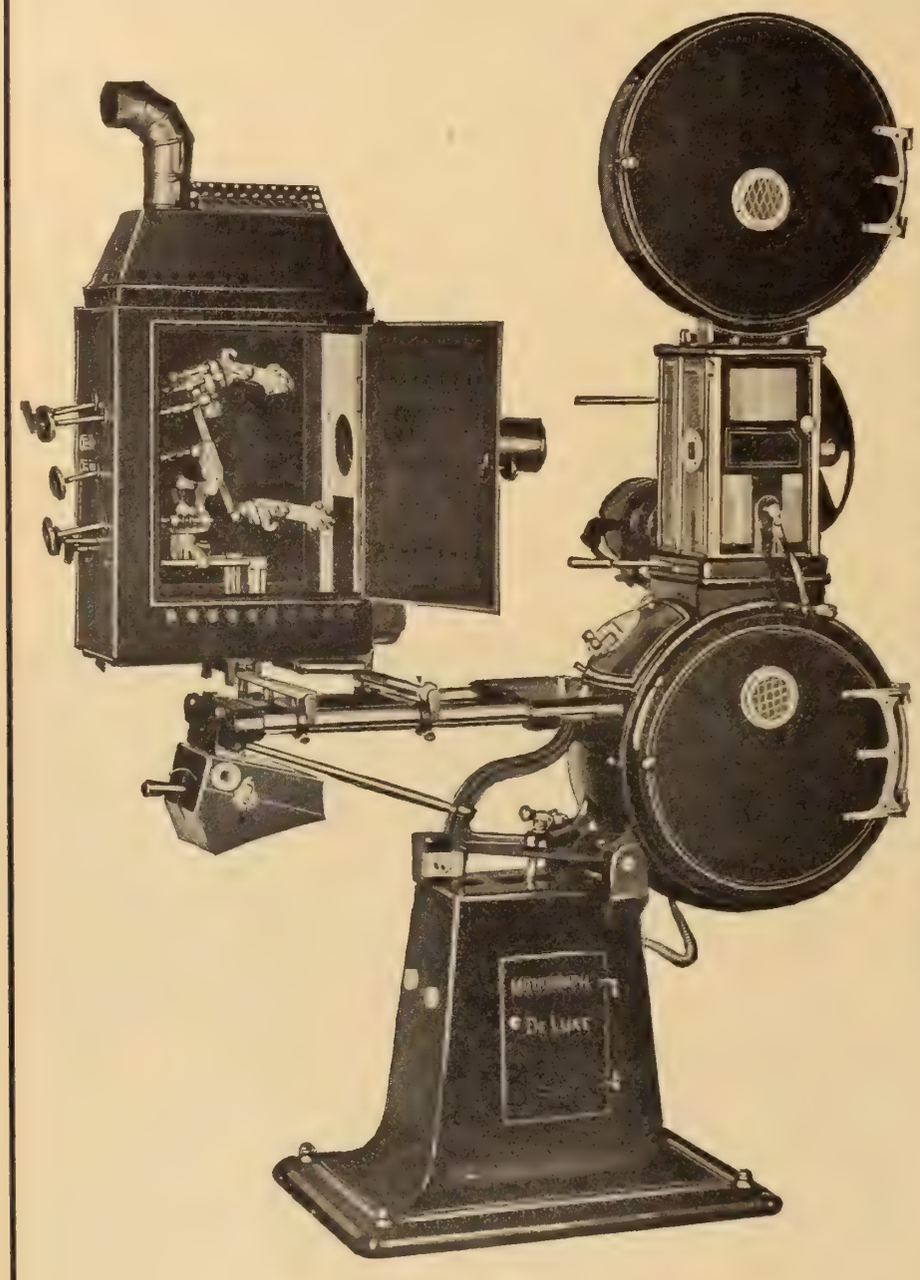
An improvement now being planned calls for keeping all oil in an anteroom and piping it into the pit. A spigot then will be used to release it.

"Rivoli Theatre Log" is the odd title noticed on a large book seen on Chief Hagert's bench. In it is recorded each and every stop, its duration, etc. Then when a question arises as to who did so and so when so and so occurred reference is made to the log and there in black and white is

(*Continued on page 2325*)

The model projection room of the Rivoli theatre, Baltimore, Md. Standing in the rear is Chief Conrad F. Hagert. The operators are Carroll H. Bayne (center) and Sidney Marks (right)

Outstanding Features of the
Motiograph De Luxe



1. Beltless motor drive and speed control.
2. Ball bearing takeup spindle.
3. Wired glass on film door or lower magazine.
4. Wired glass on both sides of upper magazine.
5. Leveling adjustment on base.
6. Completely enclosed fireproof mechanism.
7. Extra large shutter. (Very important.)
8. Shutter adjustment while in motion.
9. Film tension on intermittent sprocket.
10. Lever to raise fire shutter to enable operator to make perfect frame in threading.
11. Improved and convenient film gate.
12. Glass windows on side doors of mechanism.
13. Pilot light in mechanism.
14. Even tension system.
15. Motion Picture Lens focusing device.
16. Intermittent movement easily removed.
17. Convenient location for starting switch and speed control lever operated from both sides of machine.
18. Extra large lamphouse.
19. Improved condenser mount.
20. Aperture light shield.
21. Stereopticon lens focusing device.
22. 3000-ft. reel capacity in upper and lower magazines.
23. Massive and rigid construction.
24. Simplicity, free from crowded parts.
25. No die castings.
26. Direct connections between cam and balance wheel. (Very important.)
27. No gears between cam and balance wheel.
28. Extra heavy gears, made of steel, and pinions tempered.
29. Bushings made of bearing bronze and tempered steel.
30. Framing lever convenient for operator from both sides of machine.
31. Arc reflected on both sides of lamphouse.
32. Condenser mount light shield.
33. Framing does not change size of film loop.
34. Motiograph G-E high intensity arc lamp.

DURABILITY

Durability has been developed in the DeLuxe Projector to the highest degree by the use of not only hardened, ground and polished shafts, but also by the addition of hardened, ground and polished steel bearings, the combination of which represents the highest development for durability where speed and extreme accuracy are required.

Write for literature

Enterprise Optical Manufacturing Co.

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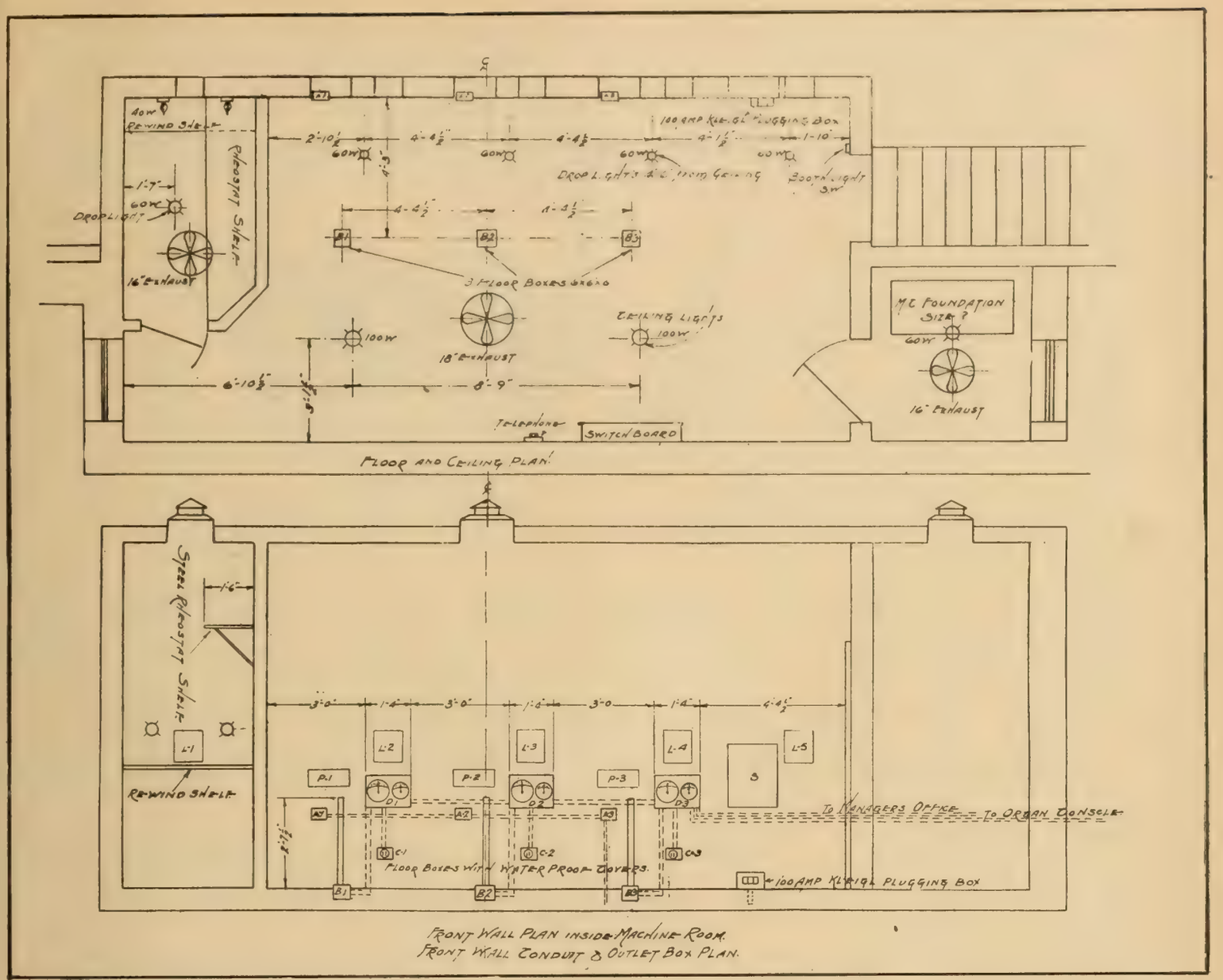


Plans of complete electrical installation for Rivoli theatre, Baltimore, Md., drawn by Herbert Griffin, technical engineer, Nicholas Power Co. Other drawing appears on following page

System Makes Model Projection Room

(*Continued from page 2323*)

seen facts. If an entry's overlooked there's more deuce to pay than if a projectionist used the celluloid in a film to make himself a collar.

Vying with fire prevention measures for top-notch honors are the condenser adjustments and baths. "We use an optical system," says Mr. Hagert. "Many houses use whatever size condenser is obtainable in the city, overlooking the fact that the amount of current used is of great importance in relation to the illumination of the screen.

"After the small Wilson, for which I was projectionist, was replaced by the new Rivoli, we found it necessary to increase the focal length of the condenser in proportion to the increased current. The right combination is essential if 'ghosts' are to be kept off of the screen. Then, too, overheated condensers crack. Our experiments finally led us to use condensers of three sizes.

"Our throw is 137 feet on a 15 degree drop."

Rivoli condensers are given a bath every morning as religiously as time itself. Soap and water are used. Then, to preclude the possibility of getting the condensers mixed when they are re-inserted in the machines an odd little card does the trick.

This card is nothing more than ordinary cardboard measured off, cut and accordingly noted on the edge as to the size of the condenser it will fit over. By placing it over a condenser one tells in a flash the size of the glass. Otherwise, or unless another measurement were used, a condenser of one size would be put where another size should go.

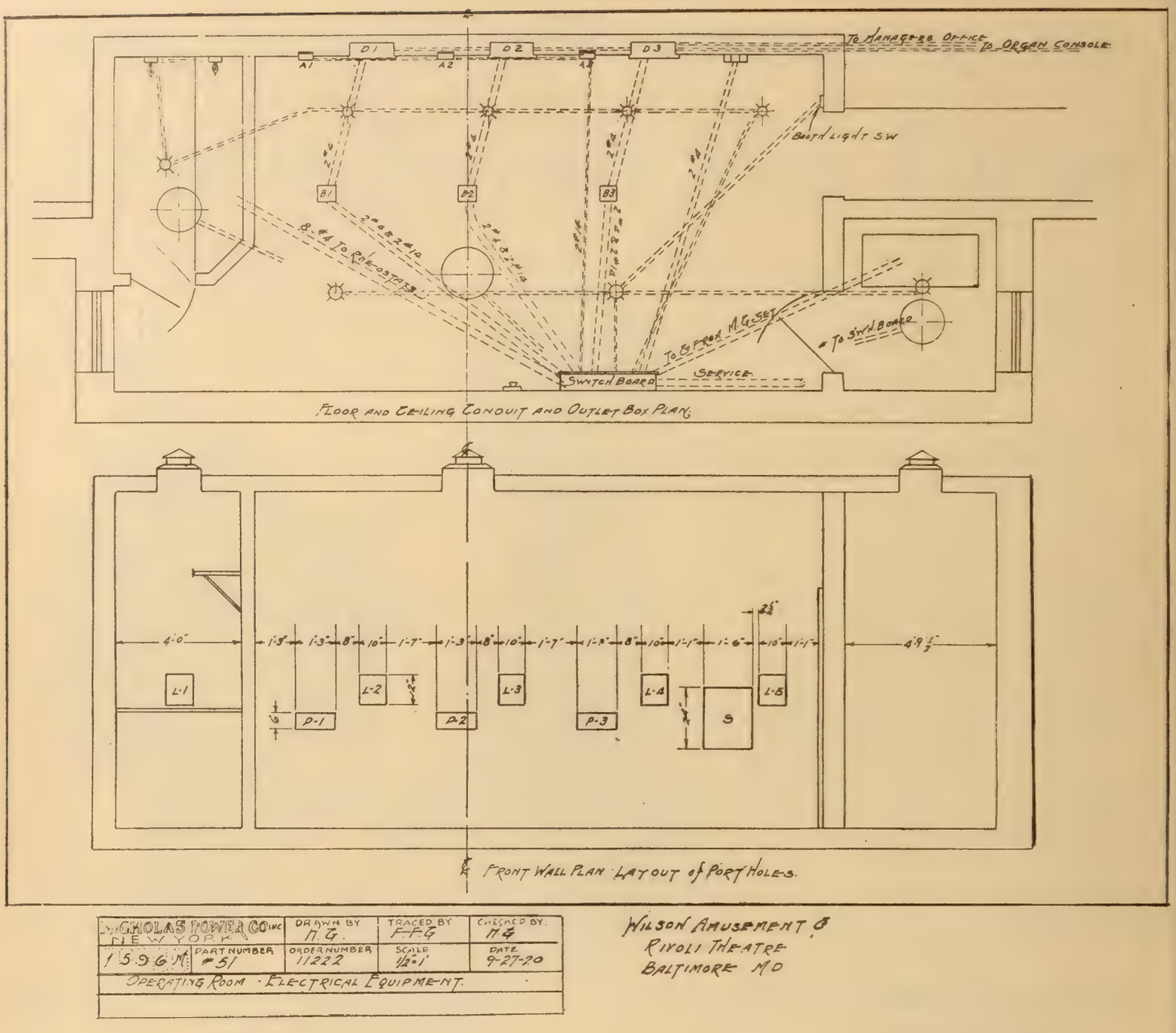
The Fulco rewined was motorized by Mr. Hagert and he now contemplates an automatic switch which will stop rewinding when the film breaks.

A black glass for the shadow box has been found more satisfactory by the chief than a red glass in decreasing the amount of illumination that strikes the eye while watching carbon.

Few things enthuse Guy L. Wonders, manager of the theatre, and Chief Hagert, as much as the film speed and footage indicators. The system is connected with Mr. Wonders' office, the orchestra pit and the projection room. It leads to the best co-ordination of all forces in the house toward getting a show over on time. Mighty rarely is the occasion that a telephone call to the Rivoli does not tell you within half a minute what time the feature goes on, or the comedy, or the overture or any of the special arrangements comprising the Rivoli's program.

Canton House Opens

Canton, N. Y., now has a beautiful $50,000 picture theatre. It was erected by L. E. Rogers and has a seating capacity of 1,400. The town has a population of 3,500. Roy Allen conducts the orchestra.—TAYLOR.



Plans of complete electrical installation for Rivoli theatre, Baltimore, Md., drawn by Herbert Griffin, technical engineer, Nicholas Power Co. ***Other drawing appears on preceding page***

Community House for Hartford

Another illustration that merchants and other business men realize that a modern family-type moving picture theatre is essential in the retention and stimulation of trade in their particular community or section of a city is noted in the activity of the Park Street Investment Company of Hartford, Conn., which has practically completed plans for the theatre and business block it is to build at Park and Broad Streets, the very heart of one of the most rapidly growing business sections of the city. The plans, drawn by Architect E. T. Wiley of Hartford, are complete and will be sent out for bids within the next week. If the response is satisfactorily arranged it is the intention of the company to immediately let the contract and have work started so as to have the structure roofed in before very cold weather sets in. Construction will be continued during the winter months and plans are to have the theatre ready for business at the opening of the next season.

The building will be three stories in height, with one store on Broad street and two on Park street, in addition to the theatre entrance. The second story will be devoted entirely to offices and there will be a large dance hall and auditorium on the third floor. The total cost of the undertaking, including the property, will be in the neighborhood of $300,000. The Park Street Investment Company, financing the project, is composed of leading merchants in that particular neighborhood and prominent business men of the city. It is capitalized for $250,000 and the first issue of $150,000 of the stock is almost entirely sold. The officers of the company are: A. M. Schuman, president; Joseph Dolgin, vice-president; Loomis A. Newton, treasurer; J. D. Castonguay, secretary; Joseph Glassman, assistant secretary; directors, the above officers and L. S. Goldschmidt, Joseph S. Silver, Francis P. Rohrmayer, Samuel Hoffenberg and Thomas F. Burke.—Agard.

Better Projection Pays

Rembusch Screen Co., Shelbyville, Ind.
(Projection Screens)
Frank J. Rembusch, Directing Manager
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Irving	Indianapolis, Ind.
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Orpheum	Marion, Ind.
Lyric	Marion, Ind.
Royal-Grand	Marion, Ind.
Alhambra	Shelbyville, Ind.
American	Columbus, Ind.
Grace	Martinsville, Ind.
Maxine	Martinsville, Ind.
Washington	Salem, Ind.

We Exhibitors have been behind the times. Directors, Photographers, Studios, have made wonderful progress in lighting effects, while we have kept on year after year with the same inane dim picture shadows.

For seventeen years I have wanted a perfect picture. I have it right now—on my screen at the Ohio Theatre, Indianapolis. The most wonderful, beautiful, amazing, enchanting, satisfying picture light imaginable.

Frank Rembusch

Mr. Rembusch's Complete Letter Will Be Published Next Week

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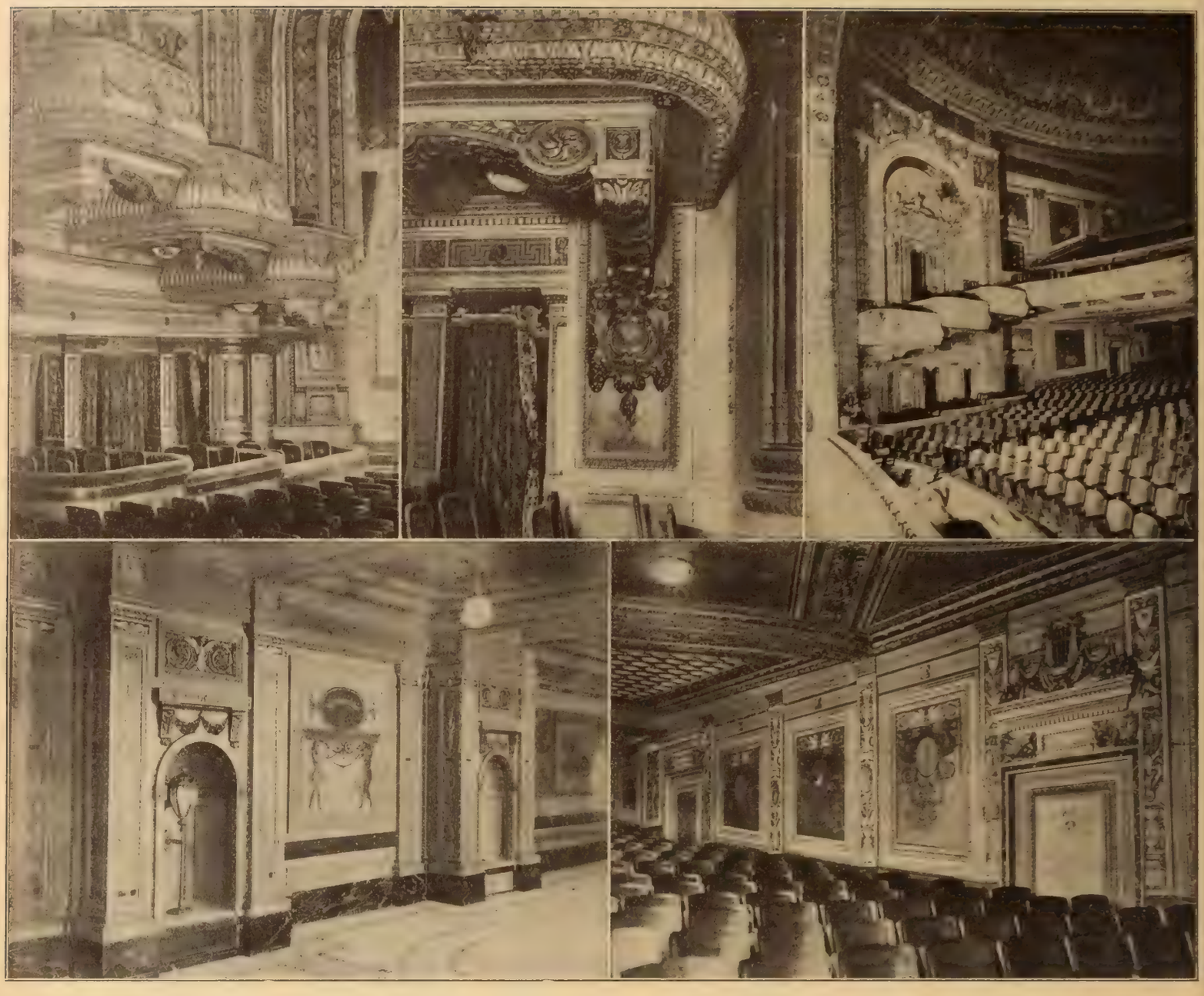


Interior views of the Pantage, Kansas City. Top: left—view showing arrangement of the upper and lower boxes. Center—details of box decorations. Right—view of the theatre looking from the stage. Bottom: left—two of the several niches in the 130-ft. corridor. Right—view of the side, showing wall details

Kansas City, Mo., Has New Elaborate Home Of Motion Pictures In Pantage

Theatre Has An Exceptional Projecion Room; 178 Ft. Tower A Distinct Feature Of Building

First-run pictures have found another elaborate home along "movie row," Kansas City, Mo., in the new Pantage combination motion picture and vaudeville theatre, which opened its doors the other day. The erection of the new house at Twelfth and McGee streets, at a cost of approximately $900,000, is in open defiance to alleged depressed business conditions in the motion picture industry.

Earl Francis and J. L. Bradley are the projectionists who have charge of one of the most completely equipped projection rooms in this territory. Two type E Simplex machines, two Stanford continuous arc feeds, a Simplex spot light and an L. B. Hooker automatic rewind are among the equipment.

Prevention against fire in the projection room has been pronounced 100 per cent perfect by the Kansas City fire department. The automatic shutters are controlled by a single cord, the fusing of which shuts up the entire room.

The Stanford continuous arc feeds are somewhat of a novelty. They are manufactured in Kansas City and act as a barrier against any possible irregularities that might occur in the current, assuring a steady, clear picture at all times.

Another distinct feature of the new house is a huge tower, 178 feet high, which is flood lighted, and which can be seen for many blocks. On the pinnacle is a revolving electrical sign, spelling the name of the theatre, "Pantage."

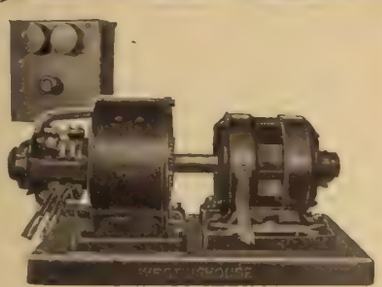
The theatre is of the Renaissance type of architecture designed by B. M. Priteca of Seattle, and was constructed under the supervision of J. E. Gilbert, representing the architects. The entrance is on Twelfth street, with the foyer and lobby extending back 130 feet to the body of the theatre. The house has a seating capacity of 2,200 and is equipped with a specially designed pipe organ, costing $16,000. Besides the main auditorium, there is a balcony, thirteen loges and six boxes on each side of the house.

An excellent cooling system, designed by Mr. Priteca, automatically changes to a heating system in the winter. Hundreds of yards of luxurious velvet carpets adorn the corridors and rest rooms ; a beautiful art glass dome is equipped with special lighting, while the corridor leading to the main body of the theatre from Twelfth street is equipped with handsome terra cotta and mural decorations. A huge mezzanine waiting room, lavishly finished, will accommodate more than 500 persons.

(*Continued on page 2332*)

Equipment furnished and installed by the LUCAS THEATRE SUPPLY COMPANY, DALLAS, TEXAS, Texas distributors for Westinghouse motion picture theatre equipment.

The Million Dollar Palace Theatre of Dallas, Texas, uses Westinghouse Motion Picture Theatre Equipment



Some of the Essentials of First Class Projection.

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjustable to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

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Westinghouse

Los Angeles Producer Places Excellent New Camera on the Market

Pronounced a Triumph of Moving Picture Camera Fabrication

Los Angeles is not only the motion picture producing capital of the world, but when all the new cameras and photographic devices now in process of perfection shall have been placed upon the market, she will almost surely be recognized as the great American center of photographic engineering.

The first perfected motion picture camera to be offered to the public by a Los Angeles producer is the Mitchell, manufactured by the Mitchell Camera Company. This camera, together with its tripod, has been developed by George A. Mitchell and his associates and is pronounced by experts to be a triumph of high class camera fabrication.

The Mitchell Camera is in two parts, the camera box and the base. The box is cast of aluminum alloy in one piece, accurately machined, and all the working mechanisms are assembled in this case. The base is made of the same material, also cast in one piece, accurately machined. The Iris, four way mattes, matte disc, turret, plate and turret are mounted on this frame. Dove-tailed guides or tracks are mounted on this base, on which the box slides. This is actuated from the rear by a handle operating pinions, meshing with racks; a release button in the center of the handle operates the locking mechanism so that in either position the camera is securely locked, and may be instantly shifted from the photographic to the focusing position and vice versa with one hand.

Focusing is accomplished by shifting the camera to one side. The focusing tube on the door carries a series of magnifiers, and you view the magnified image on a ground glass; when ready to take the picture, turning the handle brings the photographic aperture back in front of the lens. In its photographic position, the position of the lens has not been changed, an advantage that is obvious to all cameramen. In this position the focusing tube is now behind another lens and becomes the finder. This operation is practically instantaneous and requires no other motion than turning the handle. Immediately in front of the shutter, but in the base, is a matte disc which carries all the "stock" mattes, together with a special slide where any special shaped matte may be inserted; this is operated from the outside. An index pin is provided which locks the disc in the proper position. All these mattes are readily accessible and are at the instant service of the operator. With these mattes any rectangle opening may be had. Either matte may be operated independently of the other and either matte will cover the whole aperture; they are inside protected from dust and protected from the light, so there is no danger of reflections from electric lights.

The Iris is pivotally mounted and is adjustable to any part of the aperture. There are thumb-nuts by which the Iris may be moved up and down and to either side.

In the lower corner of the turret plate is the rising and falling front; by pressing in on a knob a pinion is disengaged from a stop and engages a rack; turning the knob causes the turret to revolve slightly, giving the equivalent of 15 degrees tilt of the tripod, but without the accompanying distortion. The front is graduated so the lens may be brought to center in an instant and releasing the pressure on the knob locks the turret. The turret is revolved independently of this mechanism.

A slide is provided on the focusing tube, which may be opened, giving access to the ground glass; a matte slide is placed immediately in front of the ground glass and one behind the glass, the object being to slide pieces of ground celluloid in this rear slide and, while the camera is in the focusing position, mark out an object that is to be matched up in a double exposure, which is used to line up the second setting. This is for quick and more or less rough work. The most accurate way is to use the punch we provide, placing a piece of negative over pilot pins and punching out a frame of picture. This may may be inserted in the slide immediately in front of the ground glass and the second exposure viewed through this negative. This negative may also be used as matte by cutting out the parts of the scene to be double exposed, painting the remainder black and then slipping this in the matte disc and revolving to the aperture. If it is not desirable to use the film for a matte, any thin opaque material may be used. In this method of matting you are always focusing through the actual matte the picture is to be photographed through, so the possibility of error is reduced to the minimum.

The movement of the camera is made of the best grade of tool steel, hardened and ground all over and lapped with a diamond lappe to a mirror finish and very close fit. There are three cams which operate this mechanism; a three cornered cam moves the pins up and down; a second cam of the same design, but smaller, operates the pins in and out; while a third face cam relieves the tension and applies it again to the film. Through a cycle of operation the film is held in contact with the aperture by the face cam; the pins enter the film, the pressure is released and the film is brought to the new position; the pressure is again applied and the pins withdraw. The film is at all times positively held and placed in position, yet during the move-

(Continued on page 2336)

James Van Trees, Paramount cameraman, with his new Mitchell camera, the fourth of the kind made. The Mitchell is manufactured in Los Angeles

Uniformity, latitude in exposure, long scale and fineness of grain—

EASTMAN POSITIVE FILM

Combines these qualities—all so essential to the printing of successful motion picture positives. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Kansas City, Mo., has New Theatre

(*Continued from page 2328*)

The decorations were under the supervision of A. B. Hiensberger of Seattle. M. B. Pemberton has been appointed resident manager of the new theatre. Alexander Pantage made a special trip to Kansas City to attend the informal opening, which was greeted by a capacity house.

"We intend to purchase all our films on the open market," said J. J. Cluxton, special representative of Mr. Pantage, who supervised the opening of the house, "and we intend to show only the best pictures, which will be six reels in length. We have perfect confidence in Kansas City and feel certain that our investment has been a safe one."

Mr. Cluxton, a veteran theatrical man, is perhaps more widely known in the middle western territory than any other of his profession and rarely makes an erroneous conclusion as to prospective business conditions.

The new theatre marks the addition of the seventh house featuring motion pictures on Twelfth street, within a distance of two blocks.—TRUE.

Local 306 Educational Campaign Deserves Praise

Actuated by a desire to improve projection generally and to keep individual members up to the highest point of efficiency in every thing that pertains to projection and the booth, officials of I. A. T. S. E. and Moving Picture Operators Union, Local 306, have recently passed a law, adopting an educational campaign. This should act as a stimulus to the men; command the admiration of locals throughout the country and demonstrate to exhibitors a desire on the part of Union officials and men to maintain a high order of projection in their houses.

The plan as announced by Samuel Kaplan, President of Local No. 306, provides for the setting aside of the second and fourth Wednesday morning of each month for educational work. Equipment of the most recent design has been installed at Union Headquarters, 57 St. Mark's Place. New York City, and all members who can attend are urged to be present on these days to receive instruction on the development of various apparatus used in the booth, including machines, fire prevention and fighting devices, and all necessary equipment. So far as is known this is the first school or instruction board to be inaugurated by a local and the initiative is deserving of the highest commendation.

Manufacturers are requested to demonstrate new machinery and ideas before the men. The first concern to avail itself of the offer is the Precision Machine Company whose demonstrators have reserved October 26th to appear before the assembled members to go over the latest Simplex models in detail. The educational plan is obviously one which should be welcomed by manufacturers as well as by the operators. Booking dates for these demonstrations may be made by addressing Local 306, Educational Committee, 101 West Forty-fifth street, New York City.

New Illinois Movie

A $50,000 theatre is being completed by John Peart at Gillispie, Ill. It is planned to open the house within two weeks.

Night scene of the new Pantage theatre, Kansas City, Mo., showing tower

Franklin Opens With Simplex Equipment

With B. F. Keith's boy band of several hundred playing, and a host of distinguished stars of the stage and screen present, the new B. S. Moss Franklin theatre, Prospect and Westchester avenues, Bronx, New York, recently opened with a record breaking audience.

Covering as it does almost an entire city block and seating 3,500 people, B. S. Moss has given to the Bronx a theatre which is claimed by many to surpass all others in the borough from an artistic standpoint as well as in size and equipment.

Three Type "S" Simplex projectors equipped with motors and Simplex mechanical speed controls are part of the wonderful projection room equipment.

Many novel features are incorporated in this new theatre which add to the comfort and convenience of the patrons, players and employees alike. On the mezzanine promenade a first-aid room is located with a nurse in attendance while the players' dressing-rooms are equipped with bathrooms and electrical appliances for make-up. An elevator from the dressing-rooms to the stage is an innovation in theatre building.

The stage itself is large enough to care for the biggest attractions, being 52 feet wide and 30 feet deep.

The theatre was planned by B. S. Moss after his affiliation with the B. F. Keith Circuit and the co-operation of E. F. Albee was sought in the matter of decoration and furnishing.

Feature films and Keith vaudeville will be the theatre's policy, with changes twice a week.

With the installation of Simplex projectors in the Franklin, the total number of theatres now on the Keith, Proctor and Moss circuits in Greater New York using Simplex projectors is twenty-five.

Remodeled Stanton Opens

One more elaborate photoplay theatre was added to Philadelphia's list when the Stanton reopened on Saturday, October 1, after having been closed all summer for alterations.

Opera chairs of the latest designs have been installed throughout the first floor, as well as decorations and alterations, which altogether will enable it to qualify as one of the most beautiful photoplay theatres in the east.

It opened on Saturday with William Fox's photodrama, "Over the Hill," which has the distinction of having been shown at six Broadway theatres at $2 for the best seats. It will be followed by "The Queen of Sheba," and that in turn by "A Connecticut Yankee in King Arthur's Court."

The Stanton will in the future devote itself to extended engagements of big feature photoplay productions at popular prices; 35 and 50 cents for matinees, and 50 and 75 cents for evenings.

Music has always been an important feature at this theatre and will continue to be so. A large symphony orchestra, under the direction of Sidney Lowestein, will play concert numbers as well as special scores for the pictures.—FRANKEL.

Made in Two Series

Series I { Diameter (Free Aperture) 1 23/32 in. (43.5 m.m.)

Series II Illustrated { Diameter (Free Aperture) 2 7/16 in. (62 m.m.)

The Best Showing of Any Film is accomplished through the Best Lens—

Bausch & Lomb CINEPHOR

The New Projection Lens

The reasons for this superiority are flatness of field, brilliant illumination, critical definition, maximum contrast between black and white—and uniform quality. No need to test and select your lens—one Cinephor Lens is as good as another Cinephor Lens—each one is the best.

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"RAVEN HAFTONE SCREEN"

Two of the World's Largest Motion Picture Theatres Adopt The Raven "Haftone" Screen

THE

BALABAN & KATZ CHICAGO THEATRE

OPENS WITH THE

RAVEN "HAFTONE" SCREEN

RAVEN SCREEN CORPORATION

One Hundred Sixty-Five Broadway New York

National Anti-Misframe League

NEWS AND DISCUSSIONS

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Ed.: I think the Discussions Column for the members of our league will be just the thing. I am going to get together some dope to send in. It may not be written in the best of English, but you will be able to understand it. As soon as I can get a good photograph of my projection room I will shoot it to you with a description of the place. I have rigged up a couple of " short-cuts " to aid me in my work that would undoubtedly be interesting to other projectionists.

To my fellow members of the National Anti-Misframe League, I'll say come on in. This is the way we can learn more than by buying all the books in the United States. Let us tell our trouble to each other and each try to explain away the difficulties for the other fellow.

I have a good idea. Let each member try to write up stunt he has worked out to save time and labor in his work. Draw a plan and get a photograph if possible. If enough of us start this going we will have hundreds of bright ideas in a month or so and we will all benefit.

Look for my contribution in a week or two. Let's go, boys.

Yours, A. F. G.

P. S.—Please leave my name off, as I am inclined to be bashful, until I see how many of the fellows start sending in their dope.

A. F. G.—Fine! You have the right idea. Let the fellows send in their dope and at the same time shoot a photograph of themselves along with it. We'll start a beauty contest among the projectionists in the National Anti-Misframe League.—Ed.

Dear Ed:

Say, this isn't exactly in the line of our regular work, but I got a job to do for an organization I belong to. I want to know how I can light up a boxing ring located in the center of a large hall, so I can take moving pictures of a battle. Don't want to interfere with the view of the spectators. Can any of the members in the National Anti-Misframe League help me out? Surely some of them have had experience with amateur moving picture taking, if we might call it that. Give me any tips you can, fellows, for the fight is scheduled to come off in November.

Yours truly,
ANDREW COMPTON,
Member No. 1596.

What do you say, boys? Can you help Andy out? The idea of this column is to give you room to vent your opinions or feelings. See if you can give Andy any helpful ideas.—Ed.

What's your local doing? How would you like to know what the Portland, Ore., local was doing. Or you may hear the news from the local in San Antonio, Texas. Well if you write a letter telling what you are doing we will soon have the fellows in all the locals writing in their dope. Come on. Make this a clearing house for everything that interests projectionists. We are only taking up small space at present, but there is lots of room to expand. Shoot in your letters, drawings, arguments, kicks, boosts and anything else but home brew. We'll use 'em all, including the home brew if you insist on sending it in. What do you say. Do you want an official discussion column for our league? We have over 1,800 members, and we certainly ought to be able to make a big enough noise. Maybe we can discover some things that all the projectionists want and by going after it 1,800 strong we stand a mighty good chance of getting it.

Address everything to the National Anti-Misframe League, MOTION PICTURE NEWS, 729 Seventh avenue, New York City. If you are not a member fill out the application blank on this page. Mail it in. You will get your supply of film can labels, your official number and membership card and your N. A. M. L. button inside of a week. No fees, no dues, nothing but that which helps boost the projectionist.

Let's go, as A. F. G. says in his letter received this week.—Ed.

ATTENTION!!

Old members of the National Anti-Misframe League who have moved since they joined should send in their correct addresses. Drop a letter telling what you are doing and give your new address.

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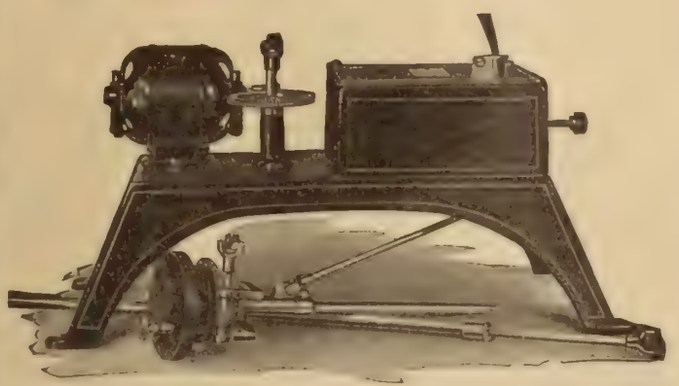

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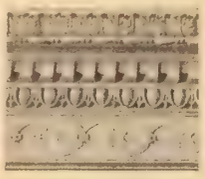

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Excellent New Camera on Market

(Continued from page 2330)

ment of the film there is no tension whatever; the film is perfectly free, but on the pins; these pins fit the perforations and correct registration is secured. This movement was tested in the shop by running for ten days eight hours a day at a speed greatly in excess of that which practical use will give it, after which it was taken down and measured to ascertain the wear and was found after this abuse that the wear was almost nothing. This is largely accounted for by having the cams and cam guides glass hard and lapped very smooth.

In the Mitchell a small spool is used in the magazines, the same size which comes in the film, so it is not necessary to rewind the film or to tear out the center and waste any film; the result is after a day's work a four hundred foot roll will go again in the can without rewinding or tightening the roll. This advantage is well known to every cameraman.

The throat of the magazine is three velvet covered rollers in contact; the outside rollers are on spring bearings to keep the contact constant and even. The film rolls between these rollers and rolling the film out of one side rolls it up in the other. Should the belt refuse to take up, your film will be delivered to the magazine, where it can be saved and will not jam in the camera.

Owing to the small spool, a high speed take up is used to take care of the film when first starting. By using this speed we have a very loose belt and there is slippage from the start; the last fifty feet of film will take up as easy as the first few feet; that is, the crank does not get heavier and heavier as the take up roll gets larger.

An automatic shutter is provided on each camera for lap dissolves and fade outs. Maximum shutter opening is 170 degrees. This shutter is Mitchell's own patent; it is the planitary gear type mounted on ball bearings. When the shutter closes it trips and applies a brake which may be released by pressing a button on the top of the camera near the rear. A dial is provided which indicates the instant opening of the shutter.

A shutter gear-change knob changes the length of fade. Shutter may be operated in either two, four or eight feet, as the operator may desire from a full shutter opening.

A shutter lever is a built-in feature by which any length of shutter fade may be had. This is in a convenient position and at the ready disposal of the operator.

Each camera is provided with a Veeder set back counter built in the camera which counts the number of feet exposed.

A sensitive level is mounted in the base of each camera at the rear and is in plain view at all times.

As regular equipment the Mitchell supplies an arm and upright which mounts on the base of the camera to be used when special requirements demand this class of matting. They do not stock a special device for this, as every photographer has his own idea of what he wants and they make these attachments to order. A sunshade in which gauze mattes may be used can be supplied if desired.

There is a turret on each camera with places for four lenses. An index pin is placed in a convenient position which locks the turret when the lens has been brought to the position. As regular equipment the Mitchell furnish a 1⅝-inch, a 2-inch and a 3-inch lens with matched finder lenses, but when a purchaser has his own lens they mount it free of charge, allowing the cost price of the lenses to them.

A special film punch is built in each camera. By pressing a button on the outside a knife cuts a diagonal slot in the film; this does not leave any cuttings in the camera to foul the mechanism, but leaves a mark which is readily found in the dark room.

—*The American Cinematographer.*

Owner Constructs House

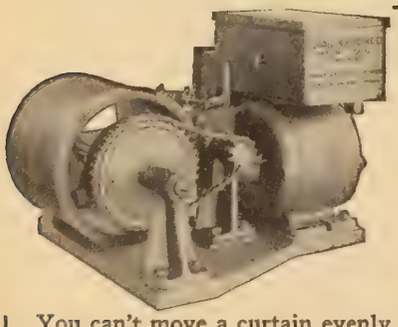
A. E. Milligan, proprietor of the Liberty theatre, Ferry street, Schuylerville, N. Y., is erecting a combination house which will be completed by November 25. The building will be 36 by 120 feet, will have a seating capacity of 500 and will cost $25,000. The feature of the house will be a forty stop pipe organ. Mr. Milligan is acting as his own architect and builder.

Start Davenport House

Work has been started on the $10,000 house of the Baid Amusement Co. at Davenport, Ia. H. E. Reimer of Marshalltown, Ia., is the architect.

To Build at Madison, Wis

A moving picture theatre will be erected at North Fairchild and West Mifflin streets, Madison, Wis., on the site occupied by the Ford Studio. The property is owned by the Madison Realty Company. Work will be started in a month.



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Austin C. Lescarboura, managing editor of Scientific American and author of "Behind the Motion Picture Screen," etc., has written a most excellent cinema handbook.

Mr. Lescarboura presents this book to the public for the benefit of those interested in moving pictures from the non-theatrical standpoint who wish to make use of motion pictures for pleasure or profit. It is intended for the industrialist, the naturalist, the teacher, the engineer, the entertainer, etc.

The book is most complete and is exceedingly valuable and interesting. The information and illustrations are excellent as well as accurate. The book will undoubtedly find a big sale as it fills a long felt want. The Scientific American Publishing Co. are the publishers.

Cameramen Now Have Regular Publication

The American Cinematographer is now a twice a month magazine, having graduated from the newspaper form. This is the official organ of the American Society of Cinematographers, Inc., with offices at Hollywood, Cal. Silas E. Snyder is the editor.

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by Austin C. Lescarboura
Managing Editor, Scientific American

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Music and the Picture

"Sweet Kitchen Sentiments" in the Picture Theatre

GILBERT W. GABRIEL writing in the New York *Sun*, severely condemns the practise of placing popular numbers on the program as the final group at American recitals. "Pianists have their Liszt, violinists their trifling transcriptions but singers must go down into deepest ballardry," wails Mr. Gabriel.

"Gleaming bassos muffle their thunder in sweet kitchen sentiments," is another scathing line.

And then follows some musical history as follows: "In London such pieces are consigned to ballad concerts, honestly and openly arranged by song publishers for the sake of trying out and popularizing their new merchandise. They are interminable affairs, singer succeeding singer, the audience wandering in and out, with no stricter desire than to come away with a touched heart and a couple of tunes to hum. But worthy young recitals are far different matters with them, and they never mix wine and water. Several American singers learned this abroad to their sorrow. British and continental audiences wouldn't munch, after Mozart, at Picardy roses from a hothouse of ballads, nor favored following Schumann with something like 'Sweet Kitty Malone.' They were hot against our hybrid programmes."

All of which is quoted not so much to epitomize Mr. Gabriel's musical tastes but to serve as an excuse to editorialize somewhat, on what to serve in the musical programme offered at the motion picture theatre.

Mr. Gabriel probably reflects the opinion of the average high-grade musician whether he be appearing in recital or before, the more varied and probably less high-brow audience of the picture theatre.

Left to himself, the musician will forget that "sweet kitchen sentiments" appeal to many a lover of music—whose education—both musical and otherwise, does not permit him to appreciate that which the artist finds most satisfying.

Mr. Gabriel's complaint will probably find scant sympathy in the mind of the business manager for either recital or picture theatre interests, who has learned that a sop to the layman is advisable when finances alone are to be considered.

"Sweet kitchen sentiments" may be overdone at either the recital or in the theatre but so too can the classics.

It is well to listen to the voice of the showman occasionally, lest music in America become a bore to some, through lack of understanding. It is best to creep before we attempt to walk.

London may condemn its popular ballads to the music hall but the picture theatre cannot as yet afford such a course.

Boston Symphony Begins Season

PIERRE MONTEUX has begun his third season as conductor of the Boston Symphony Orchestra.

Among the scores presented in the early concerts at Boston are Mendelssohn's "Italian" symphony, Rimsky-Kersakoff's "Sadko," Debussy's two nocturnes, "Nuages" and "Fetes" and Strauss's "Don Juan."

Philharmonic Has Many Novelties in Repertoire

JOSEF STRANSKY, conductor of the Philharmonic Orchestra has announced some of the novelties that have been selected for the first part of the season of the Philharmonic concerts. One of them finds a place in the first program of the season—a Prelude and Fugue for piano and orchestra by an American composer, Daniel Gregory Mason. Among the other works new to Philharmonic audiences scheduled by Stransky are Enesco's Symphony in E flat major, opus 13; Henry Hadley's tone poem, "The Ocean"; Charles S. Skilton's Suite Primeval; a symphonic picture by Whithorn entitled "In the Courts of Pomegranate"; Ravel's Rhapsodie Espagnol; Five orchestra pieces by Shoenberg, opus 16, and "Le Mort de Tintagilles," a symphonic poem by Charles E. Loeffler. More novelties will be announced later.

Stage Settings for Overture Numbers Featured by Goldman

DIRECTOR WILLIAM GOLDMAN, of the Missouri theatre, St. Louis, has inaugurated another unique idea in connection with his musical overtures which are rendered by a symphony orchestra of 27 pieces under the direction of Tony Sarli.

The idea consists of illustrating the music with elaborate scenes on the miniature stage which stands to the rear of the major stage at the Missouri theatre. The effect of accompanying the music with tableaux and dancing scenes is the same on the audience as that of playing music to the motion pictures. The local critics on the newspapers have given Goldman considerable notice and praise for his work, especially in view of the comment which it has evoked from the general public.

The accompanying photograph shows a recent musical set. The swan scene is that used in connection with the "Swan Song" from "Lohengrin." The swan moved across the stage, and the rider sang to the music.

The idea has proven popular with the music lovers of the Missouri, and Mr. Goldman is sure that the added expenditures for the settings are more than offset by the added patronage brought in by the presentation.

"Dance Pictures" Latest Brooklyn Music Innovation

"DANCE Pictures" are the latest stage novelties included in the programs of the Brooklyn Mark Strand Theatre. This new conception calls for the translating or interpreting of a classic song through choreography or rythmic art, and in turn the interpretation of the dance through the words of the song as sung from off stage.

Grieg's "A Dream" was the first experiment in "Dance Pictures."

The set was that of a garden in dim early evening light with the silhouette of blossom laden trees barely visible. The Serova Dancers, young girls in convention-colored draperies and in sportive mood came singly and in pairs upon the stage, surrounding a wooing pair and dancing happily around them.

Henry Moeller, tenor, off stage, sang the words of the song which the dancers strived to work out in rythmic motion. Their dancing in turn accentuated the words of Mr. Moeller's song.

As the song started the lights come up gradually as if lifting the fog of a dream. As the trees and dancers became more definite Mr. Moeller's song increased in volume. Toward finale the action of the dancers became less lively, the lights dropped again and the scene closed almost dark, as if curtaining a dream.

Seattle Theatre Installs New Organ

The Pantages theatre in Seattle has just completed the installation of a modern Robert Morton orchestral organ, and Glenn Goff, an organist schooled in his art by the makers of the instrument, has been engaged by the Pantages' management, to play the instrument.

The installation of the instrument is the first step taken by the theatre in their plan to feature motion pictures with organ accompaniments, and possible concerts, in conjunction with their present program of vaudeville bills.

The organ is fully equipped with numerous members of the flute, violin and brass instrument families, and a new touch system enables the organist to use two separate combinations of tones from the same division simultaneously.

Stage setting for the rendition of "Lohengrin" at the Missouri theatre, St. Louis, as told in the accompanying article

Feature Subjects of Short Length

"Never Weaken"

(Harold Lloyd Comedy-Associated Exhibitors)

THE audiences who see Harold Lloyd in his latest comedy, "Never Weaken," will certainly have to admit that he reaches the heights in thrilling fashion, for the demands of the story are such that the comedian with the horn-rimmed "specs" is called upon to show his skill as a stunt actor. There won't be such volumes of applause indicating explosive laughter here as in some of his other efforts, but those who follow the comedian and are susceptible to his style of comedy are liable to weaken themselves through sheer exhaustion. Many will probably possess enough imagination to shriek out loud with hysterical laughter over the exploits that Harold indulges in atop a skyscraper under construction.

He flits from one steel beam to another with the agility of a bird. Truly he is an equilibrist as well as a comedian. And the wiseacres are going to be completely fooled to understand how he gets away with it. The spectator drinks in the sight of Los Angeles spread out in an immediate vision. The streets are far below, and Lloyd is far up in the air. He gets the signals crossed—the signals of the hoisters and steel-workers and other sons of hardy toil. A beam comes sneaking out of space and hits him "amidships" and he topples off to catch the big cable—just in the nick of time.

The story presents him at first guiding over the destinies of a business office. The girl occupies a similar position in the doctor's office around the corner. When he sees her in the arms of another (the other is her brother, though he doesn't know it at the time) he contemplates suicide. There are some amusing gags which introduce some slapstick concerning ways and means of exit from earth. But the iron girder swings into the window and takes Harold to the heights.

Well, the spectators are in for a huge thrill—a thrill which is seldom sent forth in the serials. Make no mistake about it—it is going to take the breath away. Mildred Davis is the charming heroine who rides to the top herself before the picture is over. Fred Newmeyer directed and shows some new stunts and gags—and these must have come from the fertile imaginations of Hal Roach and Sam Taylor. Go to it. Grab it quick.—Length 3 Reels.—*LAURENCE REID.*

"Pure and Simple"

(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

BOBBY VERNON cannot be said to go over with a bang in this latest of his comedies. Instead of being a whirlwind of mirth it is a polite comedy, with slapstick much in evidence, which is sufficiently amusing to be satisfying.

Bobby comes over from Sweden to visit old friends of his who have emigrated to America years before. These people believe that Bobby will prove to be the usual type of immigrant, but in truth he is a cultured gentleman, traveling not in the steerage, but in the first-class cabins. To prevent him from disgracing the family they send him money for other lodgings. Bobby decides to play the role they have assigned to him, and, dressing as an immigrant, arrives at a reception. There is considerable hokum, and a cook, the exaggerated Swedish type, proves unusually funny. Bobby is able to prevent the marriage of the young heroine to a man who already has a bride and two children. In the end Bobby comes back to Americanized clothes and speech once more.—*MATTHEW A. TAYLOR.*

"Strolling Minstrels"

(Bruce Scenic—One Reel—Released Through Educational Exchanges)

LOVERS of the scenic beauties of Switzerland will find plenty to please them in this Bruce scenic. The camera follows a wandering Alpine climber up the winding path that leads to the Gornergrat's summit. The Matterhorn and the rugged, snow-capped mountains stretch before him and the toy village of Zermatt lies at his feet. The minstrel plays his accordion to an audience of Swiss goats. This part of the reel is scenically far superior to the sequence which follows.

Scotland and its lakes and a kilted bag-piper occupy the second half of the reel. This is not unusually fascinating. Scotland offers a striking contrast to the grandeur of Swiss scenery. The piper wanders up hill and down. This will please only those with some special interest in this country, or section of it. But Switzerland, oft-photographed as it has been, never grows weary to the eye.—*MATTHEW A. TAYLOR.*

"The Last Hops"

(Chester Scenic-Educational)

WHERE sky meets water is reflected more than once in this marvelously beautiful scenic entitled "The Last Hops." Somewhere in the rugged Rockies up Montana way, these cloud effects are vividly brought out through the transparent sheen of water of innumerable rivers and ponds. That isn't all. A group of adventurers are determined to locate the huge grasshoppers which infest the mountain region. They climb and climb over an array of mountains which are awe-inspiring because of their picturesque appeal. The topography of the country is truly primitive and rugged.

Suddenly one encounters a vast army of sheep grazing on a certain plateau. Then the grasshoppers—frozen because of the glacial character of the land—are presented. But the appealing part of the picture are the impressive landscapes. The camera has caught them in a variety of scenes and all are eloquent with their rugged beauty.—Length 1 Reel.—*LAURENCE REID.*

The Newest Feature —A Release Chart That Will Be a *Real* Aid at All Times.

Turn to pages 2341-42-44 and 46

"A Pair of Sexes"

(Christie Comedy—Released Through Educational Exchanges, Inc.—Two Reels)

THE Christie product continues to be clever, original, honestly funny, well directed and well acted. "Falling for Flossie" was a splendid example of their high class work, and "A Pair of Sexes" is a close, very close, second. It has a story by Sam Taylor, built up from a most amusing farcical idea; it has been directed by Frederick Sullivan in such a way that the very limit of fun is extracted from the high spots of the story; and it has such admirable comedy types as Neal Burns, Viora Daniel, and Harry Murdock in its cast.

A traveling man gets word from his wife that she "has a big surprise for him." Now wifie simply meant that she had moved to a larger apartment across the hall. But when the husband returns to his old apartment he finds a pair of new born twins. The real father is absent, and the mother cannot be seen. So there is no one to undeceive the poor husband and, bursting with pride, he takes the twins to his office, handing out cigars en route and hiring a German street band to give the parade a more festive air. The real husband returns and his efforts to recover his children are frantic. The comedy ends with a cabaret scene where the proud "father," musicians, and business partners are celebrating as the twins rest upon the table. The fight for the babies ends the picture with a good laugh.—*MATTHEW A. TAYLOR.*

Movie Chat No. 64

(Released by Kineto Company of America—One Reel)

THIS is one of the most consistently interesting Movie Chats that the writer has seen. It starts with some views of the relics of Rome, notably the Castle of St. Angelo, the tomb of Cecilia Metalla on the Appian Way, and then shows St. Peter's, the glory of Rome of the Middle Ages, and contrasts it with the Monument of Victor Emmanuel II, modern Rome's masterpiece of architecture. Leaving Rome, we are taken to the orchards of New England and from there to the West, where the method of dredging rivers for gold is shown. Then there are some scenes of the Peruvian cattle marts; some monkey performers at the Zoo; and the salmon fishing in the Columbia River is illustrated.—*MATTHEW A. TAYLOR.*

Kineto Review No. 85

(Released Through National Exchanges, Inc.—One Reel)

THIS subject of Charles Urban's is entitled "Pleasant Life in Central France and the Silk Industry of Lyons." Evidently, modern harvesting machinery is rare in the section pictured here, which is seventy-five miles from the nearest railway. The crude methods of farming are interesting to watch. The latter half of the reel reveals the mysteries of high grade silk weaving. Some street scenes of Lyons are shown to begin with and then comes factory views which give a fair idea of the details of silk making.—*MATTHEW A. TAYLOR.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

APRIL

Feature	Star	Distributed By	Length	Reviewed
Bucking the Tiger	Conway Tearle	Selznick	5,533 ft.	
Cabinet of Dr. Caligari	Special Cast	Goldwyn	5,100 ft.	April 16
Charming Deceiver, The	Alice Calhoun	Vitagraph	5 reels	April 16
City of Silent Men	Thos. Meighan	Famous Players	5 reels	April 16
Dangerous Moment	Carmel Myers	Universal	5 reels	April 16
Dangerous Pastime	Special Cast	Western Pictures	5 reels	
Deception	Henry Porten	Famous Players	10 reels	April 30
Desperate Youth	Gladys Walton	Universal	4,506 ft.	April 30
Diana of Star Hollow	Bernard Durning	Prod. Security—S. R.	6 reels	April 23
Dollars and Destiny	Special Cast	Joe Horowitz—S. R.		
Dollar a Year Man	Roscoe Arbuckle	Famous Players	5 reels	April 9
Ducks and Drakes	Bebe Daniels	Realart	5 reels	April 9
Every Woman's Problem	Dorothy Davenport	Plym'th Pic.—S. R.	5 reels	April 16
Freeze Out, The	Harry Carey	Universal	4,400 ft.	April 9
Ghost in the Garret	Dorothy Gish	Famous Players	5 reels	April 16
Girl in the Taxi, The	Carter De Haven	First National	5,420 ft.	
Great Day, The	Arthur Bourchier	Famous Players	5 reels	April 16
Hands Off	Tom Mix	Fox	5 reels	April 16
Heart of Maryland	Crane Wilbur	Vitagraph	6 reels	April 16
Her Lord and Master	Alice Joyce	Vitagraph	5 reels	April 16
Jim the Penman	Lionel Barrymore	First National	6,100 ft.	April 2
Know Your Men	Pearl White	Fox	5 reels	April 2
Little Clown, The	Mary Miles Minter	Realart	5 reels	April 16
Love Special, The	Wallace Reid	Famous Players	5 reels	April 2
Old Dad	Mildred Harris	First National	5 reels	May 28
Out of the Chorus	Alice Brady	Realart	5 reels	April 2
Partners of the Tide	Jack Perrin	Pathe	6 reels	April 2
Passion Flower, The	Norma Talmadge	First National	6,700 ft.	April 16
Poor Dear Marg. Kirby	Elaine Ham'rstein	Selznick	5,500 ft.	April 16
Roads of Destiny	Pauline Frederick	Goldwyn	4,955 ft.	April 9
She Couldn't Help It	Bebe Daniels	Realart	5 reels	Mar. 5
Smart Sex, The	Eva Novak	Universal	5 reels	April 2
Society Snobs	Conway Tearle	Selznick	5 reels	April 2
Three Sevens	Antonio Moreno	Vitagraph	5 reels	April 2
Wakefield Case, The	Herbert Rawlinson	World—S. R.	6 reels	April 16
What Happened to Rosa	Mabel Normand	Goldwyn	5 reels	April 23
What's a Wife Worth?	Casson Ferguson	Robertson-Cole	5 reels	April 23
What's Worth While?	Claire Windsor	Famous Players	5 reels	April 16
What's Your Reputation Worth?	Corinne Griffith	Vitagraph	5 reels	April 16
You Find It Everywhere	Catherine Calvert	D. P. Howell—S. R.	5 reels	April 2

MAY

Feature	Star	Distributed By	Length	Reviewed
Big Adventure, The	Breezy Eason	Universal	5 reels	April 23
Black Roses	Sessue Hayakawa	Robertson-Cole	6 reels	April 30
Blazing Trail, The	Frank Mayo	Universal	5 reels	May 7
Bob Hampton of Placer	James Kirkwood	First National	7 reels	May 14
Call From the Wild	Special Cast	Pacific Film—S. R.		
Call of the Blood	Special Cast			
Cheated Love	Carmel Myers	Universal	5 reels	May 28
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Coincidence	Special Cast	Metro	5 reels	May 21
Colorado Pluck	William Russell	Fox	6 reels	May 28
Courage	Naomi Childers	First National	6,244 ft.	
Divorce of Convenience	Owen Moore	Selznick	5,000 ft.	
Don't Leave Your Husband	William Desmond	Federated Film	6,200 ft.	May 7
Dream Street	Special Cast	United Artists	9 reels	April 23
Forbidden Love	Creighton Hale	Wistaria—S. R.	6 reels	April 16
Garden of Resurrection	Special Cast	Pathe	6 reels	April 2
Gilded Lies	Eugene O'Brien	Selznick	5,500 ft.	May 21
Good Women	Rosemary Theby	Robertson-Cole	6 reels	May 21
Hearts and Masks	Elinor Field	Federated Film	5 reels	April 30
Highest Bidder, The	Madge Kennedy	Goldwyn	5 reels	May 14
His Greatest Sacrifice	William Farnum	Fox	5,200 ft.	May 14
Home Stretch	Douglas MacLean	Famous Players	5 reels	May 14
House That Jazz Built	Wanda Hawley	Realart	5 reels	May 21
I Am Guilty	Louise Glaum	Associated Prod.	6 reels	May 7
It Can Be Done	Earle Williams	Vitagraph	5 reels	May 14
Lamplighter, The	Shirley Mason	Fox	5 reels	April 30
Lavender and Old Lace	Marguerite Snow	Hodkinson	5 reels	May 7
Made in Heaven	Tom Moore	Goldwyn	5 reels	April 30
Magic Cup, The	Constance Binney	Realart	5 reels	May 7
Miracles of Manhattan	E. Hammerstein	Selznick	5,000 ft.	May 14
Mother Eternal	Vivian Martin	Graphic Films—S. R.	9 reels	April 30
Oath, The	Miriam Cooper	First National	7,806 ft.	April 23
On the Trail	Irving Cummings	Prod. Security—S. R.		
Peck's Bad Boy	Jackie Coogan	First National	5 reels	May 7
Playthings of Destiny	Anita Stewart	First National	6,200 ft.	
Proxies	Jack Crosby	Famous Players	5 reels	April 23
Puppets of Fate	Viola Dana	Metro	5 reels	April 30
Queen of Sheba	Betty Blythe	Fox	10 reels	April 23
Reputation	Priscilla Dean	Universal	7 reels	May 14
See My Lawyer	Roy T. Barnes	Robertson-Cole	6 reels	May 14
Sentimental Tommy	Gareth Hughes	Famous Players	8 reels	April 9
Seven Years' Bad Luck	Thelma Percy	Robertson-Cole	5 reels	May 7
Skirts	Clyde Cook	Fox	6 reels	April 30
Sky Pilot, The	John Bowers	First National	5 reels	April 30
Tomboy, The	Eileen Percy	Fox	5 reels	April 30
Traveling Salesman	Roscoe Arbuckle	Famous Players	5 reels	May 7
Uncharted Seas	Alice Lake	Metro	6 reels	April 30
Wallop, The	Harry Carey	Universal	5 reels	May 14
Wild Goose, The	Mary McLaren	Famous Players	5 reels	May 21
Wolves of the North	Herbert Heyes	Universal	5 reels	May 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Beach of Dreams	Edith Storey	Robertson-Cole	5 reels	June 11
Beautiful Gambler	Special Cast	Universal	5 reels	June 11
Beyond Price	Pearl White	Fox	5 reels	May 21
Big Town Ideas	Eileen Percy	Fox	5 reels	May 28
Black Panther's Cub	Florence Reed	Equity Pic.—S. R.	7 reels	June 11
Boys Will Be Boys	Will Rogers	Goldwyn	5 reels	May 28
Butterfly Girl, The	Marjorie Daw	Pathe	5 reels	June 4
Charge It	Clara Kim. Young	Equity Pic.-S. R.	6,900 ft.	June 11
Cold Steel	Special Cast	Robertson-Cole	6 reels	June 4
Fighting Lover, The	Frank Mayo	Universal	5 reels	June 18
Fine Feathers	Special Cast	Metro	6 reels	June 25
Get Your Man	Buck Jones	Fox	5 reels	June 4
Girl from Nowhere, The	Elaine Ham'rstein	Selznick	5 reels	
Gypsy Blood	Poli Negri	First National	6 reels	May 21
Heart Line, The	Leah Baird	Pathe	6 reels	June 4
Home Stuff	Viola Dana	Metro	5 reels	June 18
Idols of the North	Dorothy Dalton	Famous Players	5 reels	May 28
If Women Only Knew	Robert Gordon	Robertson-Cole	6 reels	June 4
Keeping Up With Lizzie	Enid Bennett	Hodkinson	5 reels	May 21
King Queen Joker	Sydney Chaplin	Famous Players	5 reels	June 11
Kiss in Time, A	Wanda Hawley	Realart	5 reels	June 25
Last Card, The	May Allison	Metro	5 reels	June 4
Lessons in Love	Constance T'lmdge	First National	5 reels	June 18
Live and Let Live	Harriet Hammond	Robertson-Cole	6 reels	June 4
Lost Romance, The	Conrad Nagel	Famous Players	7 reels	May 28
Love's Penalty	Hope Hampton	First National	5 reels	June 4
Lure of Egypt, The	Claire Adams	Pathe	5 reels	May 21
Lure of the Orient, The	Special Cast	Aywon Film—S. R.	6 reels	May 28
Man of the Forest	Special Cast	Hodkinson	6 reels	May 28
Man Tamer, The	Gladys Walton	Universal	5 reels	June 4
Message from Mars	Bert Lytell	Metro	5 reels	June 18
Mother Heart, The	Shirley Mason	Fox	5 reels	June 18
Mother O' Mine	Betty Blythe	Associated Prod.	7 reels	June 18
One a Minute	Douglas MacLean	Famous Players	5 reels	June 18
Private Scandal, A	May McAvoy	Realart	5 reels	June 25
Rider of the King Log	Frank Sheridan	Pathe	7 reels	May 28
Ridin' Romeo	Tom Mix	Fox	5 reels	June 11
Road to London, The	Bryant Washburn	Pathe	5 reels	June 11
Sacred and Profane Love	Elsie Ferguson	Famous Players	5 reels	April 30
Salvage	Pauline Frederick	Robertson-Cole	5 reels	May 28
Scarab Ring, The	Alice Joyce	Vitagraph	5 reels	June 4
Scrambled Wives	Marguerite Clark	First National	6 reels	June 4
Scrap Iron	Chas. Ray	First National	5 reels	June 11
Sham	Ethel Clayton	Famous Players	5 reels	May 28
Sheltered Daughters	Justine Johnston	Realart	5 reels	May 28
Silver Car, The	Earle Williams	Vitagraph	6 reels	June 4
Snow Blind	Russell Simpson	Goldwyn	6 reels	June 4
Straight from Paris	Clara Kim. Young	Equity Pic.—S. R.	6 reels	July 23
Ten Dollar Raise, The	Peter B. Kyne	Associated Prod.	6 reels	May 21
Too Much Speed	Wallace Reid	Famous Players	5 reels	June 18
Two Weeks With Pay	Bebe Daniels	Realart	5 reels	June 4
Two Wise Wives	Louise Calhern	Famous Players	6 reels	June 4
Voice in the Dark, The	Ramsey Wallace	Goldwyn	5 reels	June 18
Whistle, The	William S. Hart	Famous Players	5 reels	April 9
White and Unmarried	Thos. Meighan	Famous Players	5 reels	June 11
Wise Fool, A	James Kirkwood	Famous Players	6 reels	June 11
Wom. God Changed, The	Seena Owen	Famous Players	6 reels	June 4

JULY

Feature	Star	Distributed By	Length	Reviewed
Appearances	Special Cast	Famous Players	5336 ft.	July 2
Behind Masks	Dorothy Dalton	Famous Players	5 reels	July 16
Big Town Round Up	Tom Mix	Fox	5 reels	July 16
Broken Doll	Special Cast	Associated Prod.	5 reels	June 25
Bronze Bell, The	Special Cast	Famous Players	5902 ft.	July 9
Carnival	Special Cast	United Artists	6 reels	July 9
Children of the Night	William Russell	Fox	5 reels	July 9
Closed Doors	Alice Calhoun	Vitagraph	5 reels	May 28
Dangerous Paths	Neve Gerber	Arrow—S. R.	5 reels	
Desperate Trails	Harry Carey	Universal	5 reels	July 9
Devotion	Hazel Dawn	Associated Prod.	5 reels	July 16
Don't Call Me Little Girl	Mary M. Minter	Realart	5 reels	July 2
Face of the World	Special Cast	Hodkinson	6 reels	July 30

Feature	Star	Distributed By	Length	Reviewed
Foolish Matrons	Hobart Bosworth	Associated Prod	5 reels	July 2
Golden Snare	Special Cast	First National	6 reels	July 23
Greater Profit	Edith Storey	Robertson-Cole	4200 ft	July 2
Heart to Let	Justine Johnston	Realart	5249 ft	Aug. 6
Home Talent	Ben Turpin	Associated Prod	5 reels	June 25
I Am Guilty	Louise Glaum	Associated Prod	6312 ft	
I Am the Woman	Texas Guinan	Victor Kremer-S. R.		
Journey's End, The	W. Standing	Hodkinson	7 reels	July 9
Judge Her Not	Pauline Curley	Merit Film-S. R.	5 reels	July 9
Kiss, The	Carmel Myers	Universal	5 reels	July 9
Land of Hope	Alice Brady	Realart	4964 ft	July 9
Live Wires	Edna Murphy	Fox	5200 ft	July 9
Love Time	Shirley Mason	Fox	4800 ft	July 23
Mask, The	Hedda Neva	Export-Import-S. R.	6 reels	June 25
Money Maniac, The	Special Cast	Pathe	5 reels	July 30
Over the Wire	Alice Lake	Metro	5 reels	July 9
Salvation Nell	Pauline Starke	First National	5 reels	July 9
Sheriff of Eternal Hope	Jack Hoxie	Federated Film	5 reels	July 9
Straight From Paris	Buck Jones	Fox		July 2
Such a Little Queen	Constance Binney	Realart	4942 ft	July 9
Ten Dollar Raise	Special Cast	Associated Prod		May 21
Thunder Island	Edith Roberts	Universal	4279 ft	June 25
Unwilling Hero, An	Will Rogers	Goldwyn	5 reels	July 23
Where Lights Are Low	Sessue Hayakawa	Robertson Cole	5 reels	July 9
Whispering Shadows	Lucy Cotton			
Without Benefit of Clergy	Virginia B. Faire	Pathe	5200 ft	July 2

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Blue Blazes	Lester Cuneo	Capital Film—S. R.	5 reels	
Crazy to Marry	Roscoe Arbuckle	Famous Players	4,693 ft	Aug. 13
Cyclone Bliss	Jack Hoxie	Arrow Film—S. R.		
Daughter of the Law	Carmel Myers	Universal	5 reels	Aug. 13
Dead or Alive	Jack Hoxie	Arrow Film—S. R.		
Discontented Wives	Special Cast	Pathe		
Family Closet		Pathe		
God's Country and Law	Special Cast	Arrow Film—S. R.	6 reels	
Greater Than Love	Louise Glaum	Associated Prod	7 reels	July 30
Great Moment, The	Milton Sills	Famous Players	6,372 ft	Aug. 6
Her Sturdy Oak	Wanda Hawley	Realart	4,590 ft	July 31
Inner Chamber, The	Alice Joyce	Vitagraph	6 reels	Oct. 22
Life's Darn Funny	Viola Dana	Metro	6 reels	Aug. 6
Luring Lips	Gladys Walton	Universal	5 reels	July 30
Man Trackers, The	Geo. Larkin	Universal	5 reels	July 30
Moon Gold	Special Cast	F. B. Warren	3 reels	
Moonlight and Honeysuckle	Mary Miles Minter	Realart	4,294 ft	Aug. 6
Moral Fibre	Corinne Griffith	Vitagraph	6 reels	Aug. 27
Mystery Road, The	David Powell	Famous Players	5 reels	Aug. 6
Old Nest, The	Mary Alden	Goldwyn	7,889 ft	July 16
Pilgrims of the Night	Lewis Stone	Associated Prod	5 reels	Aug. 20
Playthings of Destiny	Anita Stewart	First National	6,200 ft	
Rainbow Trail	William Farnum	Fox	6 reels	
Remorseless Love	E. Hammerstein	Selznick	5,000 ft	Aug. 20
Shams of Society	Barbara Castleton		6 reels	Aug. 13
Sign on the Door, The	Norma Talmadge	First National	7 reels	July 30
Singing River	William Russell	Fox	5 reels	Aug. 6
Trip to Paradise	Bert Lytell	Metro	5,800 ft	Aug. 27
Wealth	Ethel Clayton	Famous Players	5,141 ft	July 9
Wedding Bells	C. Talmadge	First National		Aug. 27
Wet Gold	Special Cast	Goldwyn	6 reels	Aug. 13
What's Your Reputation Worth?	Corinne Griffith	Vitagraph		
Who Am I?	Special Cast	Selznick	5,000 ft	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ace of Hearts	Lon Chaney	Goldwyn		
Action	Hoot Gibson	Universal	5 reels	Sept. 10
Affairs of Anatol	Special Cast	Famous Players	8 reels	Sept. 24
After Your Own Heart	Tom Mix	Fox	5 reels	Aug. 20
At the End of the World	Betty Compson	Famous Players	6 reels	Aug. 27
Bar Nothing	Buck Jones	Fox		Oct. 22
Beating the Game	Tom Moore	Goldwyn	5058 ft	Sept. 17
Beyond	Ethel Clayton	Famous Players	6 reels	Sept. 17
Bits of Life	Wesley Barry	First National		
Black Sheep	Neal Hart	Indep. Film Ass'n.	5 reels	Sept. 17
Blot, The	Special Cast	Famous Players	6 reels	Aug. 27
Broken Spur, The	Jack Hoxie	Arrow-S. R.	5 reels	Sept. 17
Camille	Nazimova	Metro	7 reels	Sept. 24
Cappy Ricks	Thos. Meighan	Famous Players	6 reels	Sept. 3
Certain Rich Man, A	Special Cast	Hodkinson	6 reels	Oct. 15
Child Thou Gavest Me	Barbara Castleton	First National		
Crossing Trails	Pete Morrison	Associated Prod.	5 reels	
Cupids Brand	Jack Hoxie	Arrow Film-S. R.		
Cup of Life	Hobart Bosworth	Associated Prod.	6 reels	Sept. 10
Dangerous Love	Pete Morrison	C. B. C. Film-S. R.		
Disraeli	Geo. Arliss	United Artists		Sept. 3
Even as Eve	Betty Compson	Goldwyn		
Experience	R. Barthelmess	Famous Players	6 reels	Aug. 20
Fighter, The	Conway Tearle	Selznick	5000 ft	Sept. 3
Fighting Breed, The	Snowy Baker	Agavon Film-S. R.	5 reels	Aug. 27
Forever	Elsie Ferguson	Famous Players		
For Those We Love	Betty Compson	Goldwyn	5752 ft	
Ghost City	Helen Holmes	Assc. Photo-S. R.	5000 ft	
Girl from God's Country	Nell Shipman	F. B. Warren	7 reels	Sept. 24
Girl's Decision	Helen Gibson	Rainbow Film-S. R.	6 reels	Sept. 3
God's Crucible	Special Cast	Hodkinson	7 reels	Sept. 17
Golem, The	Paul Wegener	Famous Players	6 reels	July 2
Great Impersonation	James Kirkwood	Famous Players	6 reels	Oct. 8
Great Moment, The	Gloria Swanson	Famous Players	5 reels	Aug. 8
Heart of the North	Roy Stewart	Joe Brandt-G. Davis-S. R.	6 reels	Sept. 10
Hell Diggers, The	Wallace Reid	Famous Players	5 reels	Sept. 3
Her Winning Way	Mary Miles Minter	Realart	5 reels	Oct. 1
Indiscretion	Florence Reed	Pioneer	6 reels	Oct. 8
Infamous Miss Revell	Alice Lake	Metro	5 reels	Sept. 10
Jack Rider, The	Big Boy Williams	Aywon Film-S. R.	5 reels	Aug. 27
Match Breaker, The	Viola Dana	Metro	6 reels	Sept. 3
Moonlight Follies	Marie Prevost	Universal	4600 ft	Sept. 24
Night Horsemen, The	Tom Mix	Fox	5 reels	Sept. 17
No Woman Knows	Special Cast	Universal	10 reels	Sept. 17
Oh Mary Be Careful	Madge Kennedy	Pioneer	5 reels	Oct. 8
One Wild Week	Bebe Daniels	Realart	5000 ft	Sept. 10
Open Shutters	Edith Roberts	Universal	5 reels	Aug. 27
Passing Through	Douglas MacLean	Famous Players	5 reels	Sept. 17
Play Square	Johnnie Walker	Fox	5 reels	Sept. 3
Princess of New York	David Powell	Famous Players	5 reels	Sept. 17
Quo Vadis	Special Cast	F. B. Warren	8 reels	Sept. 3
Room and Board	Constance Binney	Realart	5 reels	Sept. 10
Rowdy, The	Gladys Walton	Universal	5 reels	Sept. 17
Serenade	Miriam Cooper	First National	6 reels	Sept. 17
Sting of the Lash	Pauline Frederick	Robertson-Cole	6 reels	Aug. 27
There Are No Villains	Viola Dana	Metro	6 reels	Sept. 3
Two Minutes to Go	Chas. Ray	First National		
Vidgin Paradise	Pearl White	Fox	7 reels	Aug. 20
Way Down East	R. Barthelmess	United Artists	11 reels	Sept. 18
Where Men Are Men	William Duncan	Vitagraph	5 reels	Sept. 24
Why Girls Leave Home	Anna Q. Nilsson	Warner Bros.-S. R.	7 reels	Sept. 10
Wife's Awakening, A	Wm. P. Carlton	Robertson-Cole	6 reels	Sept. 10

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
After Midnight	Conway Tearle	Selznick	5 reels	Oct. 15
After the Show	Special Cast	Famous Players	6 reels	Oct. 15
Barricade, The	Special Cast	Robertson-Cole	6 reels	Oct. 15
Case of Becky	Constance Binney	Realart	6 reels	Oct. 22
Dangerous Curve Ahead	Helen Chadwick	Goldwyn	5,551 ft	Oct. 15
Dawn of the East	Alice Brady	Realart	6 reels	Oct. 22
Doubling Romeo	Will Rogers	Goldwyn	5 reels	
Everything For Sale	May McAvoy	Realart	5 reels	Oct. 8
Foolish Age, The	Doris May	Robertson-Cole	5 reels	Oct. 22
Footlights	Elsie Ferguson	Famous Players	6 reels	Oct. 15
Fox, The	Harry Carey	Universal		
From the Ground Up	Tom Moore	Goldwyn	5 reels	Oct. 22
Garments of Truth	Gareth Hughes	Metro	5 reels	Sept. 10
Good and Evil	Lucy Doraine	Warren		
Go Straight	Frank Mayo	Universal	5 reels	Oct. 15
Handcuffs or Kisses	E. Hammerstein	Selznick	6 reels	Oct. 15
Home-Keeping Hearts	Thos. Swinton	Pathe	5 reels	Oct. 8
Invisible Power, The	House Peters	Goldwyn	6 reels	Oct. 8
Judgment	Special Cast	World Film—S. R.	6 reels	Oct. 8
Ladies Must Live	Special Cast	Famous Players	6 reels	
Man's Home, A	Special Cast	Selznick	6 reels	Oct. 8
Man and Woman	Diana Allen	Jans Pict.—S. R.	5 reels	Sept. 3
One Arabian Night	Poli Negri	First National	10 reels	Oct. 1
Peggy Puts It Over	Alice Calhoun	Vitagraph	5 reels	Oct. 1
Peter Ibbetson	Elsie Ferguson	Famous Players		
Primal Law, The	Dustin Farnum	Fox	5 reels	Oct. 1
Queenie	Shirley Mason	Fox	5 reels	Oct. 1
Red Courage	Hoot Gibson	Universal	5 reels	Oct. 8
Rip Van Winkle	Thos. Jefferson	Hodkinson		
Shadow of Lightning Ridge	Snowy Baker	Aywon Film—S. R.	5 reels	Sept. 24
Shark Master, The	Frank Mayo	Universal	5 reels	Sept. 10
Sheik, The	Agnes Ayres	Famous Players		
Son of Wallingford	Special Cast	Vitagraph	8 reels	Oct. 29
Steelheart	William Duncan	Vitagraph	5 reels	Sept. 24
Theodora	Rita Jolivet	Goldwyn		
Three Musketeers	Douglas Fairbanks	United Artists	12 reels	Sept. 10
Three Word Brand	William S. Hart	Famous Players	6 reels	Oct. 8
Thunderclap	Special Cast	Fox	8 reels	Aug. 31
Vengeance Trail	Chas. Arling	Aywon Film—S. R.	5 reels	Sept. 24
Virginia Courtship	May McAvoy	Realart	5 reels	

(Other Release News on pages 2344-46-48)

¶ Designed to enable the exhibitor to find information desired in the shortest possible space of time, the new Release Chart inaugurated by the News with this issue, divided for greatest convenience into three separate departments, will be a feature of the magazine in the future.

"THEODORA"
(Goldwyn)

This Massive Spectacle Dwarfs Other Achievements of Its Kind

THE much abused word "spectacle" may be applied correctly to Goldwyn's latest contribution if ever there was a spectacle in every sense of the word. "Theodora," produced by the Unione Cinematographica Italiana, eclipses anything heretofore achieved along this line. All the announcements made by Goldwyn that it took over three years to produce, that it cost a stupendous sum and that it carries a cast of 25,000 people is believable once the picture has run its course. It is such an immense undertaking that the love-tragedy which provides the story interest is almost overwhelmed. This is due to the scenic embellishments, all of which pass before the eye in a kaleidoscopic and dazzling array.

One marvels over the collection of scenes—the profusion of events. There is so much to see—so much to tell—that the spectator may be pardoned for being confused. Director Ambrosio has brought out the glorification of the Byzantine era in tones that will satisfy the professional eye of the learned. One can easily assume the idea that the picture is of Italian birth. There is much of the same grandeur, the same thrill, the immensity of setting that marked "Cabiria," although the intensified drama of that unforgettable canvas is missing here until the tragic climax is reached.

The spectacle suffers from editing. Presumably it was made in extraordinary footage and the necessary elimination caused vital chapters and incident to be merely glossed over. This is noticeable in the early sequences which rush with almost chaotic fury with scarcely any coherence. But overtopping the plot is the spectacular appeal. Don't forget that. Even the jaded picturegoer who has witnessed spectacles produced in America will have to admit that here is an achievement that dazzles the eye—principally through its immensity and splendor. An earthquake is followed by mad battle, murder, pillage and barbaric games held in the vast amphitheatre. And running in and out of this bizarre design is the tragic love story of the liontamer's daughter, who defied Justinian and the Roman empire and sacrificed her throne and life because of her consuming passion. The clandestine scenes of the lovers invite suspense, for one anticipates the network of intrigue which is certain to ensnare them. The imperious courtezan employs frenzied efforts to save her lover. He is leading the revolutionary forces. He is so righteous that he even denounces her. And with a mad impulse she releases the lions upon the storming, threatening mob. The tragic ending of her life is like the snapping of a string on a virtuoso's violin. It comes abruptly. It is the major note in a whole scale of minor chords of tragedy.

The picture is eloquent in its atmosphere and setting. Italian vistas, gardens, landscapes, dot the action throughout and make it thoroughly compelling. It is too intricate a pattern—too vast for the mere telling of a simple love tragedy. However, it offers a clash of events—the storming of the castle by the lions, the insurrection of the natives and the stamping down of the rebellion by the Roman legions—these are sweeping in their force and action. The forepart of the picture carries too many animated illustrations—there being a profusion of subtitles. But the crashing climaxes in the latter part offer rich compensation.—Length, 10 reels.—*Laurence Reid.*

PRESS NOTICE—STORY

"Theodora," the Goldwyn picture which comes to the ———— theatre next ———— is rightfully called the biggest spectacle of the screen. It was produced in Italy and took over three years in the making. It rivals "Cabiria" and surpasses this spectacle in its splendor of setting and richness of detail. Over 25,000 people are assembled in one of the massive scenes and a thrill is attached when the Byzantium empress, Theodora, releases the lions in order to save her lover. The picture is said to be historically correct and entirely faithful in its representation of the Byzantium empire.

PROGRAM READER

Positively the greatest spectacle ever screened. That is "Theodora," the Goldwyn picture which comes to the ———— theatre for an engagement beginning ————. The romances of the world have been written in song and play and history—and this is one of them. Remember "Cabiria," the Italian master production? Well "Theodora" even eclipses that massive spectacle in its stirring drama, its thrills, its grandeur of scenes, its massive sets. It is an Italian picture which surpasses anything ever shown before.

SUGGESTIONS

This is a massive spectacle and the thing for you to do is to get out the huge 24 sheets issued by Goldwyn and declare a holiday. Bill it as stupendous, massive, thrilling, dramatic, awe-inspiring—a truly great spectacle. Bill it as surpassing anything heretofore achieved in the way of picture drama. Tell that it consumed three years in the making and that it cost over three million dollars. Tell that 25,000 people are in the cast. Make a play with the thrills, announcing that forty lions are released upon a huge mob. Use a big prologue. And put it over big.

12 Plan Book Reviews' in this issue

"THE SHEIK"
(Melford-Paramount)

Striking Spectacle with Perfect Photography

AN American made spectacle—one that easily holds its own even in these days of keen competition and when foreign made pictures may boast of the thousands of people numbered in their productions. Most of the countless men in "The Sheik," representing tribes of Arabs, are mounted. They ride like the horsemen one would expect in that country and their wild races over the desert have not been as easily followed, directed or controlled as a similar number of people on foot. In this connection the direction has been splendid.

As a spectacle "The Sheik" is delightful, the photography exceptional. Indeed, it is unquestionably picturesque. Especially are the interiors of interest, representing the habitations of the leaders of Arabian tribes, the hangings, rugs and weird furnishings being most artistic. In addition, they are gorgeous in their extravagance.

The screen version does not follow accurately the book by E. M. Hull from which it was adapted, although touches here and there reflect due precision. Rather than a love tale, the picture is one of adventure, romance playing second in interest, compared with the exploits of the heroine.

The cast has been carefully selected, although three parts carry the burden. Rudolf Valentino is especially well fitted for the title role, which he played for all it was worth. Agnes Ayres as the captured English woman looks the part and takes advantage of every opportunity to register ability. As the French novelist and physician Adolphe Menjou wins recognition.

A headstrong English girl of good family finds the men of her set tame. Her brother is a sort of mollycoddle type, and though she is sought in marriage by an English title, she refuses on the strength of wishing to retain her independence.

She believes in living her life to suit herself, and one of the plans decided upon, against the admonitions of her friends, is to ride into the heart of the desert, unaccompanied by an Arabian mounted guide train.

Just previous to her departure she meets the leader of one great Arabian tribe. He is Ahmed, Ben Hasson, who has won a reputation for himself in captivating the fair sex. He is a sort of social lion, rather than a savage, having been educated in Paris.

According to custom, women are offered at a marriage market. Ahmed is conducting a market for the entertainment of guests at the Casino. The Englishwoman borrows the clothes of a native and steals her way in, burning with curiosity. She is shocked at the procedure, found out and escorted to her hotel by the "Sheik."

Thereafter the action is centered upon her abduction by Ahmed, his endeavors to command her fear and respect to do his will. Her rebellion both amuses and delights him. The arrival of a white man makes her position unbearable. She endeavors to run away and is lost in the desert. Ahmed rescues her, but later the leader of another tribe, a vicious character, plans to abduct the fair English captive. When he does the trouble starts and ends in an attack of Ahmed's forces against the palace of the Arabian leader. The Sheik is dangerously injured and when she believes he will die her love is confessed. The white man then tells her the story of the origin of the man she loves. He was the son of an Englishman, found in the desert by the old "Sheik," who adopted and brought him up as his own. Upon his recovery the short love episode culminates in their plans for a speedy marriage.—Seven reels.—*Lillian R. Gale.*

THE CAST

Diana Mayo.....Agnes Ayres
Sheik Ahmed Ben Hassan.....Rudolph Valentino
Raoul de Saint Hubert.....Adolphe Menjou
Omair.....Walter Long
Gaston.....Lucien Littlefield
Youssef.....George Waggner
Slave Girl.....Ruth Miller
Sir Aubrey Mayo.....R. R. Butler

PROGRAM READER

It is coming! "The Sheik." The story everybody who has not read is talking about. "How can they show the very heart of the Arabian desert on the screen?" a reader of the book may ask. Just wait until you see it. The desert is all there, the tents, the Arabs and the hundreds of horses. The abduction of the Englishwoman is one of the most thrilling and realistic ever presented in celluloid. Her rescue makes one forget everything except that she is in danger and if "The Sheik" doesn't get there pretty soon—it will be too late. The glory and lure of a moonlight night on the desert make the Englishwoman forget that the tribe leader is supposedly a "black skin," makes her forget that she is a woman of high birth, for she returns the love of the young, determined desert-man, who proves his love for her when he risks his life to rescue her from his vicious neighbor. One of the "thrills" of the season! Don't miss it.

SUGGESTIONS

It is a feature that can be easily and inexpensively exploited. The use of a high-bred horse, with a black shiny coat, and a dark-skinned man in the costume of an Arab, will command both attention and comment. Tents on vacant lots, or a striped canopy from the entrance of your theatre to the sidewalk, will create "atmosphere." Rudolf Valentino proved his ability as an actor in "The Four Horsemen of the Apocalypse," but not until he appeared as "The Sheik" was his ability to handle a spirited horse in so adept a style recognized.

Comedy and Short Subject Releases

Feature	Star	Distributed By	Length	Reviewed
Aesop's Fables		Pathe	1 reel	July 2
After the Dough	Sid Smith	Federated Film	2 reels	Aug. 20
Among Those Present	Harold Lloyd	Pathe	3 reels	May 4
At the Ringside	Snub Pollard	Pathe	2 reels	July 23
Baby, Baby	Billy Quirk	Reelcraft	2 reels	
Back Yard	Jimmy Aubrey	Vitagraph	2 reels	April 28
Bakery, The	Larry Semon	Vitagraph	2 reels	June 11
Bang	Lloyd Hamilton	Educational		
Barrel of Trouble	Denver Dixon	Plymouth Pict	2 reels	
Bell Hop, The	Larry Semon	Vitagraph	2 reels	
Between the Acts	Larry Semon	Vitagraph	2 reels	April 30
Blizzard, The	Jimmy Aubrey	Vitagraph	2 reels	April 2
Blue Sunday	Lyons and Moran	Universal	2 reels	Aug. 13
Bride and Broom	Billy Quirk	Reelcraft	2 reels	
Brown Derby	Billy Quirk	Reelcraft	2 reels	Sept. 24
Brownie's Little Venus		Universal	1 reel	April 2
Burglars Bold	Eddie Boland	Pathe	2 reels	Aug. 13
Chick, Chick	Tweedy	Reelcraft	2 reels	Sept. 10
Country Chickens	Louise Fazenda	Educational	2 reels	
Cowboy Jazz	Special Cast	State Rights	2 reels	April 9
Dande Lions		Universal	1 reel	April 16
Dead Easy	Earl Rodney	Educational	2 reels	Aug. 27
Devilish Romeo		Fox	2 reels	
Dew Drop Inn	Larry Semon	Vitagraph	2 reels	
Dizzy Dumbells	Art Bates	State Rights	2 reels	
Dog Doctor, The	Harry Sweet	Universal	2 reels	
Dollar's Worth, A	Harry Sweet	Universal	2 reels	April 30
Dull Care	Larry Semon	Vitagraph	1 reel	
Dummy Love		Educational	1 reel	May 7
Eat and Be Happy		Educational	2 reels	Sept. 5
Edgar and the Teacher's Pet	Johnny Jones	Goldwyn	2 reels	
Edgar Camps Out	Johnny Jones	Goldwyn	2 reels	
Edgar's Country Cousin	Johnny Jones	Goldwyn	2 reels	
Edgar's Feast Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Hamlet	Johnny Jones	Goldwyn	2 reels	
Edgar's Jonah Day	Johnny Jones	Goldwyn	2 reels	
Edgar's Little Saw	Johnny Jones	Goldwyn	2 reels	Jan. 8
Edgar the Detective	Johnny Jones	Goldwyn	2 reels	June 18
Edgar the Explorer	Johnny Jones	Goldwyn	2 reels	
Exit Quietly	Bobby Vernon	Educational	2 reels	Oct. 8
Falling For Fanny	Helen Darling	Educational	2 reels	Aug. 6
Fast and Furious	Al. St. John	Fox	2 reels	
Fireside Brewer, A	Louise Fazenda	Famous Players	2 reels	Nov. 27
Fly Cop, The	Larry Semon	Vitagraph	2 reels	
Game Lady	Lloyd Hamilton	First National	2 reels	July 23
Get Rich Quick Edgar	Johnny Jones	Goldwyn	2 reels	April 16
Goat, The	Buster Keaton	Metro	2 reels	April 2
Going Through the Rye	Bobby Vernon	Educational	2 reels	
Gone to the Country	Snub Pollard	Pathe	1 reel	Oct. 8
Greenhorn, The	Lloyd Hamilton	Educational	2 reels	May 28
Guide, The	Clyde Cook	Fox	2 reels	June 11
Handy Husband	Teddy Sampson	Educational	1 reel	June 25
Hard Luck	Buster Keaton	Metro	2 reels	
Haunted House, The	Buster Keaton	Metro	2 reels	July 9
Hayseed, The	Al. St. John	Fox	2 reels	May 28
Head Waiter	Larry Semon	Vitagraph	2 reels	
Hey Rube	Bobby Vernon	Educational	2 reels	May 28
Hick, The	Larry Semon	Vitagraph	2 reels	April 16
High Life	Harry Sweet	Universal	2 reels	Oct. 8
High Sign, The	Buster Keaton	Metro	2 reels	April 11
His Handsome Butler	Eddie Barry	Arrow Film		
His Home Sweet Home	Larry Semon	Vitagraph	2 reels	
His Jonah Day	Jimmy Aubrey	Vitagraph	2 reels	
His Unlucky Berth	Bert Roach	Universal	1 reel	Sept. 3
Hold Your Breath	Chas. Dorety	Universal	2 reels	
Hound of Tankerville	Otis Harlan	Educational		
Idle Class, The	Chas. Chaplin	First National	3 reels	Oct. 1
I Do	Harold Lloyd	Associated Prod	3 reels	Aug. 8
Indigo Sunday	Geo. Bunny	Goldwyn	2 reels	April 16
In for Life	Viora Daniels	Educational	2 reels	Aug. 6
Jockey, The	Clyde Cook	Fox	2 reels	April 9
Just in Time		Educational	2 reels	June 25
Let Me Explain	Special Cast	Educational	2 reels	May 21
Love and Doughnuts	Ben Turpin	Associated Prod	2 reels	
Love Egg, The	Louise Fazenda	Educational	2 reels	Sept. 10
Love's Outcast	Ben Turpin	Associated Prod	2 reels	July 14
Made in the Kitchen	Special Cast	Associated Prod	2 reels	
Man vs. Woman	Dorothy Devoe	Educational	2 reels	June 18
Money Talks	Henry Murdock	Educational	1 reel	May 28
Monkey Hero, A	Joe Martin	Universal	2 reels	April 6
Moonshine	Lloyd Hamilton	Educational	2 reels	April 30
Mother's Lamb	Billy Quirk	Reelcraft	2 reels	
Movie Mad	Special Cast	Educational	2 reels	April 30
Mr. Fatima	Eddie Barry	Educational	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Name the Day	Snub Pollard	Pathe	1 reel	Aug. 27
No Clothes to Guide Him	Bert Roach	Universal	1 reel	Sept. 17
No Stop Over	Snub Pollard	Pathe	1 reel	July 23
Nothing Like It	Dorothy Devore	Educational	2 reels	Aug. 6
Oh Buddy	Neal Burns	Educational	2 reels	Aug. 6
On Their Way	Eddie Boland	Pathe	1 reel	Sept. 10
Pals	Brownie (Dog)	Universal	2 reels	
Pinched	Harold Lloyd	Pathe	2 reels	Sept. 10
Playhouse, The	Buster Keaton	First National	2 reels	
Playmates	Brownie (Dog)	Universal	2 reels	
Pure and Simple	Larry Semon	Vitagraph	2 reels	April 8
Rainbow Island	Pollard & Lloyd	Pathe	1 reel	Aug. 13
Ready to Serve	Snooky	Educational	2 reels	April 3
Reckless Sex	Earl Rodney	Educational	2 reels	July 19
Rent Collector, The	Larry Semon	Vitagraph	2 reels	April 8
Robinson's Trousseau	Lee Moran	Universal	2 reels	Aug. 27
Roman Romeos	Lyons & Moran	Universal	2 reels	May 21
Rubing It In		Universal	1 reel	April 9
Sand Man, The	Eddie Boland	Educational	2 reels	Nov. 20
Say It With Flowers	Special Cast	Fox	2 reels	Sept. 24
School Days	Larry Semon	Vitagraph	2 reels	
Scrappily Married	Harry Gribbon	Educational	2 reels	July 2
See America First	Mack Swain	Herald Prod.	2 reels	
See America Thirst	Cissy Fitzgerald	Producers Secu		
She Sighed by the Sea Side	Ben Turpin	Associated Prod	2 reels	June 18
Should Husbands Do Housework	Harry Gribbon	Universal	1 reel	Oct. 8
Simp, The	Lloyd Hamilton	Educational	2 reels	Oct. 30
Simple Life	Larry Semon	Vitagraph	2 reels	
Singer Midgets Scandals	Slim Somerville	Fox	2 reels	July 9
Single Handed	Edgar Jones	Pathe	2 reels	June 3
Skippers Narrow Escape	Special Cast	First National		April 12
Skipper Treasure Garden	Special Cast	First National		June 15
Small Town Stuff	Al. St. John	Fox	2 reels	
Sneakers	Neal Burns	Educational	2 reels	June 25
Snookey's Blue Monday	Snookey	Educational	2 reels	July 30
Snookey's Fresh Air	Snookey	Educational	2 reels	Sept. 3
Snookey's Twin Troubles	Snookey	Educational	2 reels	Sept. 10
Snookey's Wild Oats	Snookey	Educational	2 reels	July 2
Society Dogs	Brownie (Dog)	Universal	2 reels	
Speed	Tweedy	Reelcraft	2 reels	
Spot Cash	Snub Pollard	Pathe	1 reel	Sept. 10
Standing Pat	Teddy Sampson	Educational	1 reel	July 30
Stealin Home	Harry Sweet	Universal	2 reels	Sept. 17
Storks Mistake		Educational	2 reels	Oct. 1
Strikes to Spare	Bobby Vernon	National Ex		
Sweet Daddy	Tweedy	Reelcraft	2 reels	Aug. 13
Sweet Revenge	Thornton Edwards	Educational	1 reel	June 11
Take Your Time	Earl Rodney	Educational	1 reel	June 18
Their Dizzy Finish	Sid Smith	Federated Film	2 reels	June 11
Three Good Pals		Fox	2 reels	June 18
Toonerville's Fire Brigade		First National	2 reels	May 4
Torchy's Nighthood	Johnny Hines	Educational	2 reels	April 16
Torchy's Promotion	Johnny Hines	Educational	2 reels	
Torchy Turns Cupid	Johnny Hines	Educational	2 reels	
Toreador, The	Clyde Cook	Fox	2 reels	Oct. 1
Trouble Doctor, The	Neely Edwards	Arrow Film		
Trouble Hunter, The	Jimmy Aubrey	Vitagraph	2 reels	
Turkey Dressing		Reelcraft		April 23
Two Faces West	Sid Smith	Federated	2 reels	Sept. 17
Vacation	Tweedy	Reelcraft	2 reels	
Vagrant, The	Lloyd Hamilton	Educational	2 reels	Oct. 1
Wedding Blues	Vere Steadman	Educational	2 reels	April 2
Week Off, A	Chas. Dorety	Universal	2 reels	Oct. 8
Well I'll Be	Larry Semon	Vitagraph	2 reels	
What a Whopper	Snub Pollard	Pathe	1 reel	Aug. 6
Why They Love Cave Men		Celebrated Players		
Wild & Willy	Jos. Hill	Educational	1 reel	Aug. 27
Zero Hero	Gaylord Lloyd	Pathe	1 reel	Oct. 8
Zero Love		Educational	1 reel	May 14

Short Subjects

Feature Title and Star	Distributed By	Length	Reviewed
Adventures of Tarzan (Serial), Elmo Lincoln	State Rights		
American Badger (Bill and Bob Series)	Pathe	1 reel	July 23
Analysis of Motion (Novelty)	H. Levy Ser. Corp.	1 reel	July 16
An Angle in Idaho (Educational Scenic)	Educational	½ reel	June 11
Andy and Min (Cartoon)	Celeb. Play. Film.	1 reel	
Babe Ruth (How He Hits His Home Run) Babe Ruth	Educational	1 reel	
Beggar Maid, The (Drama), Mary Astor	Triart Film	1 reel	Oct. 8
Beyond the Trail (Wes. Drama), Tom Sanchi.	Pathe	2 reels	
Bible, The (Serial), Special Cast	State Rights	12 Episodes	
Biology—the Microscope and Its Use (Educ.)	National	1 reel	Sept. 17
Both Barrels (Western Drama), Jack Perrin	Universal	2 reels	Sept. 3
Breaking Through (Serial), Carmel Myers	Vitagraph		
Buzz-z-z (Educational)	Educational	1 reel	April 30
Cairo in Egypt (Kineto Review)	Urban	1 reel	July 9
Circulation of the Blood and Botany Field Flowers (Educational)	National	½ reel ea.	Aug. 20
Collectors of Craniums (Educational)	Educational	1 reel	
Could Columbus Discover America? (World Wanderings)	Educational	1 reel	Sept. 24
Cow Puncher's Comeback (W. Dr.), Art Acc.	Universal	2 reels	Sept. 24
Crazy Idea (Cartoon, Mutt and Jeff)	Fox	1 reel	April 2
Crowning King Blizzard (Scenic)	Educational	1 reel	
Sweetest Story Ever Told, The (Educational)	Prizma	1 reel	April 30
Sweet Heart (Western Drama), Billy West	Joan Film	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Tongue Sandwich, A (Mutt and Jeff Cartoon)	Fox	½ reel	Sept. 24
Too Much Overhead (Educational)	Educational	1 reel	
Tooth Carpenter (Cartoon)	T. Sarg Almanac	2 reels	July 2
Training Woodpeckers (Mutt & Jeff Cartoon)	Fox	1 reel	June 25
Tricked (West. Drama), Irving Cummings		2 reels	Aug. 27
Valley of Ten Thousand Smokes (Scenic)	Educational	1 reel	
Venice (Scenic)	Kineto Review	1 reel	June 25
Venus and the Cat (Aesop Film Fable)	Pathe	2/3 reel	Oct. 8
Wanderlust (Scenic)	Educational	1 reel	
Wanted, an Elevator	Educational	1 reel	
Watering the Elephants (Mutt & Jeff Cart.)	Fox	½ reel	July 2
Water Trails (Scenic)	Educational	1 reel	April 9
Wild Men of Africa (Educational)	Paramount	1 reel	April 17
Wild Men of Borneo (Adventure)	State Rights		
Wings of the Border (Western Drama)	Pathe	2 reels	
Winners of the West (Serial), Art Accord	Universal	18 episodes	Oct. 1
Woolly Bits and Monkey Hits (Educational)	Educational	1 reel	June 18
Worse Was True, The (Educational)	Educational	1 reel	April 16
Yellow Arm, The (Serial), Juanita Hansen	Pathe		June 2
Cyclone Smith's Vow (West. Drama)	Universal	2 reels	Sept. 24
Day with Jack Dempsey (Novelty), Jack Dempsey)	Pathe	1 reel	

(Continued on page 2348)

"THE SON OF WALLINGFORD"

(Vitagraph Special)

Spectacular Comedy-Melodrama of More Than Usual Merit

VITAGRAPH'S latest special, "The Son of Wallingford," is comparable to its other specials, "The Heart of Maryland," "Dead Men Tell No Tales" and "Thunder Island," in point of spectacular appeal. The sponsors have thought well enough of the story to dress it up with a rich setting, notwithstanding the fact that its plot on the surface does not indicate any picturesque quality. However, the very fact that the financial wizard, Wallingford, is the god of the machine—a figure which has interested thousands of readers—is sufficient to attract the public. The result of the finished photoplay indicates that the money has not been expended in vain. For it carries the necessary elements for success.

The offering releases a good brand of comedy, an ingredient which is admirably balanced with exciting melodramatic thrills. Therefore it should appeal to most every type of picturegoer. The character of J. Rufus Wallingford is familiar to everyone. The name is coupled immediately with the topic of making money without working for it. And since J. Rufus humbugs his public, the interest of the reader gives him a personality that builds popularity. But the pompous figure is relegated to the background in many of the scenes in order to reveal his son as a "chip of the old block." It is an intricate plot, naturally, and one has to posses a flair for figures to absorb many of the little details of high finance. The youth puts one over on his father, but a girl intercedes with romantic appeal so that the young man has pangs of conscience.

He wants to go straight, and it looks as if he might be successful, but for the fact that J. Rufus looms up with his get-rich-quick boom and very nearly embarrasses the youth. The story revolves around the floating of oil stock. The youngster has discovered an "honest-to-goodness" gusher, but the father, aided by his fellow schemer, Blackie Daw, puts over a deal which places his previous financial efforts in the shade. He has erected a fake well, the oil flowing from cars through a pipe which has been sunk beneath the son's well. The details attached to this scene are rich in comedy and melodrama. J. Rufus is there with bells on when it comes to getting out of a tight corner. He has embarrassed an old skinflint, while the son has embarrassed his rival for the love stakes. The spectacular appeal is developed from the technical equipment of the picture, the Chesters seeing to it that every scene is realistic. An inland lake, oil wells, gushers, and a rich sequence showing crude oil going up in flames—these are all incorporated for the sake of realism. It is not an easy story to follow, although the continuity is clearly defined in most instances. The acting is well taken care of by Wilfrid North, who, as J. Rufus, seems to be a perfect representation of the type; George Webb as Blackie, Tom Gallery as Jimmy, and Priscilla Bonner as the heroine.—Length, 7 reels.—*Laurence Reid.*

THE CAST

J. Rufus Wallingford ..... Wilfrid North
Jimmy Wallingford ..... Tom Gallery
Blackie Daw ..... George Webb
"Toad" Edward Jessup ..... Antrim Short
Henry Beegoode ..... Van Dyke Brooke
Bertram Beegoode ..... Sydney D'Albrook
Talbot Curtis ..... Andrew Arbuckle
O. O. Jones ("Onion") ..... Bobby Mack
"Petrograd Pete" ..... Walter Rodgers
Mary Curtis ..... Priscilla Bonner
Fannie (Mrs. Wallingford) ..... Florence Hart
Violet Bonnie Daw (Mrs. Blackie) ..... Lyla Leslie
Caroline Beegoode ..... Margaret Cullington

By Mr. and Mrs. George Randolph Chester.
Directed by Mr. and Mrs. George Randolph Chester.

PRESS NOTICE—STORY

"The Son Wallingford," the big Vitagraph special, will be the feature attraction at the ———— theatre next ————. This is the latest of the "Get-Rich-Quick-Wallingford" series to be exploited for the entertainment of the public. The character of J. Rufus is a household word. The idea of making money without working for it has always appealed to public fancy. Naturally Mr. and Mrs. George Randolph Chester have hit upon an idea which is always popular. It is a spectacle—this picture. It carries rich appeal through its expenditure of money which has been used to bring out the realistic touches. An inland lake of fire from blazing crude oil forms one of the big scenes, and there are many other thrilling incidents which punctuate the offering. The cast has been selected for its appropriateness. Wilfrid North is a perfect type as J. Rufus, while the remainder of the cast is entirely acceptable.

PROGRAM READER

A story of human interest and spectacular scenes is "The Son of Wallingford," the latest of the "Get-Rich-Quick Wallingford" series made popular by Mr. and Mrs. George Randolph Chester. It presents the son of J. Rufus as the hero—and he is surely a "chip of the old block." However, he has pangs of conscience, for he tries to make a fortune honestly and at the same time prevent his father from carrying out a scheme of crookedness. Wallingford, internationally famous, stages a big pageant to launch a fake building boom in the town where his son is drilling for oil and the heart of the girl. There are other scenes which carry rich interest. See this picture. It is vastly entertaining. At the ———— next ————.

CATCH LINES

See the rich production, "The Son of Wallingford." A film that would make ten ordinary productions.

"NOBODY'S FOOL"

(Universal)

Light But Satisfying Comedy-Romance

MARIE PREVOST'S second starring venture on the Universal program possesses all the characteristics of her initial vehicle, "Moonlight Follies," in that it relies upon a vein of light comedy and some irrepressible high jinks for its appeal. There is no substance to the story. What is revealed has served fiction and the screen a score of times, and the spectator need not expect a stimulating recipe from its obvious design. "Nobody's Fool" serves its purpose—which is to present Miss Prevost in the best possible light. She knows her own limitations as an actress. And it is to the credit of Universal that this company is not putting her in stories which might tax her ability. One might say that this is the day of the flapper—and the flapper has come into her own as represented by the erstwhile Sennett bathing beauty.

Just where the title fits is hard to explain—unless one wants to say that she shows the wisdom of Mother Eve in matters of the heart. It is her object to charm a man-hater and force him to his knees with a proposal. And Marie Prevost, knowing all the tricks and using those which the author and director have incorporated, breezes through a dashing, irresistible type of femininity. The comedy opens with the star an undergraduate at a co-ed college. She seems doomed to spinsterhood—what with her inability to cultivate the social graces and the fact that her wardrobe belongs to the old maid school.

There is some conventional college incident which is innocuous in its appeal, though it sparkles because of snappy titling. We next discover the girl a wealthy heiress and her appearance as an up-to-date flapper is as surprising as it is pleasing. This transformation comes too quickly to be accepted as genuine. In one scene she is a hopeless boob, the next she resembles a sub-deb. Had she been put through a course of sprouts the story would not have been injured in any way, and it would have given some reason for her sudden blooming without the purse-strings providing the means.

It is quite episodic, this "Nobody's Fool," for the heroine is next seen presiding over a lonely mountain cabin. The subsequent scenes offer a game of "give and take" between the man-hater, played in excellent spirit by Harry Myers—made up to resemble the conventional bug chaser. But there is no need for the melodramatic flash showing a lounge lizard, masquerading as an honorable suitor, indulging in the petty tactics of compromising the girl. The scene spoils the character of the story. Exquisite scenery punctuates the mountain sequences and the sepia tones will compel admiration.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Polly Gordon ..... Marie Prevost
Mary Hardy ..... Helen Harris
Vincente De Puyster ..... Vernon Snively
Dr. Hardy ..... P. Henry Grey
Joshua Jones ..... Percy Challenger
Artemus Alger ..... Harry Myers
Ah Gone ..... Geo. Kuwa
Melinda ..... Mrs. Lucretia Harris
Housekeeper ..... Lydia Titus

By Roy Clements.
Scenario by Doris Schroeder.
Directed by King Baggot.
Photographed by Bert Glennon.

PRESS NOTICE—STORY

Universal's new star, Marie Prevost, has in "Nobody's Fool," a delightful comedy-drama of a young co-ed who inherits a fortune from a deceased aunt and proceeds to find enjoyment from it. As Polly Gordon, Miss Prevost demonstrates again her ability to interpret the resourceful girl of the day. During Polly's undergraduate days she has been suppressed to such an extent that she seemed doomed to spinsterhood. She was a horrid dancer and a worse dresser. But with the sudden accumulation of wealth, Polly decided to have a good time. Her adventure takes her to a lonely cabin in the mountains where she encounters a woman-hater.

This man, Artemus Alger, thinks the girl is the wife of his best friend, the owner of the cabin. And it is his duty to rescue ladies in distress no matter how he detests the sex. In the end he capitulates to her charms. It is a picture filled with charming incident and unfolds a pretty romance. In Miss Prevost's company is the talented Harry Myers, one of the most accomplished comedians of the day. King Baggot directed.

PROGRAM READER

Marie Prevost, the erstwhile Mack Sennett bathing beauty, has in "Nobody's Fool" a picture which will bring her into the spotlight of popularity. It is made to order for her since it permits her to flash her individuality—her wholesome personality in a role which is entirely captivating. She is the modern, resourceful girl. She encounters a woman-hater and the task of winning over his affection proves an adventure in which she enters with the keenest zest. The picture is filled with charming sentiment and detail and is wonderfully photographed. It is marked for its sparkling humor, and Miss Prevost is radiant in every scene. At this theatre next ————. A better picture than "Moonlight Follies." Don't miss it.

CATCH LINES

She was nobody's fool. Indeed she possessed the wisdom of the ages. She was as old as Eve when it came to tempting the male. See Marie Prevost in "Nobody's Fool."

The captivating Marie Prevost is here next ———— in "Nobody's Fool." Come and see her in a delightful comedy.

COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Love, Hate and a Woman (Grace Davison)..... 5
Dangerous Paths (Neva Gerber)..... 5
The Girl From Porcupine (Faire Binney)..... 5
Devil-Dog Dawson (Jack Hoxie)..... 5
The Star Reporter (Billie Rhodes)..... 5

SPEED COMEDIES
(One Released Every Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

Man of the North (Ann Little).....15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Never Weaken 3

PLAYGOER PICTURES, INC.
(Distributed through Pathe)

Across the Divide..... 5
Discontented Wives 5
The Family Closet..... 5
Homekeeping Hearts 5
They Shall Pay..... 5
Women Who Wait..... 5

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson)..... 5
Crossing Trails (Pete Morrison)..... 5
Ghost City (Helen Holmes)..... 5

ASSOCIATED PRODUCERS, INC.
(Released through First National)

Dec. 5—The Sea Lion (Hobart Bosworth).....
Nov. 28—Hail the Woman (Ince).....
Nov. 14—Love Never Dies (King Vidor).....
Nov. 7—The Silent Call (H. O. Davis).....
Oct. 24—Molly O (Mack Sennett).....
Oct. 3—Blind Hearts (Hobart Bosworth).....

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)

SCREEN SNAPSHOTS
(One Reel Twice a Month)

STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

The Fighter of Diamond X..... 2
The Desperate Chance..... 2
The Scorpion's Sting..... 2
Tangled Trails 2
The Stranger 2
The Eagle Man..... 2
The Golden Lure..... 2
A Daughter of the Law..... 2
The Outlaw's Revenge..... 2

GEORGE H. DAVIS

Oct. 15—The Heart of the North (Roy Stewart)... 6

EQUITY PICTURES CORP.

Heedless Moths (Audrey Munson).....
Charge It (Clara Kimball Young).....

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)

Jan., 1922—His Nibs (Charles (Chic) Sale).....
Dec.—Jungle Adventures (Martin Johnson).....

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT
(January Releases)

Rent Free (Wallace Reid).....
The Romance Booster (Will Rogers, Lila Lee).....
Fool's Paradise (Cecil De Mille).....
The Lane That Had No Turning (Agnes Ayres).....
Love's Boomerang (Ann Forrest).....
The Law and the Woman (Betty Compson).....
Three Live Ghosts (Geo. Fitzmaurice Prod.).....
The Little Minister (Betty Compson).....
Miss Lulu Bett (Wm. de Mille).....
Under the Lash (Gloria Swanson).....
White Oak (William S. Hart).....
Her Final Payment (Pola Negri).....
Don't Tell Everything (Wallace Reid, Gloria Swanson)
Exit the Vamp (Ethel Clayton).....
A Prince There Was (Thomas Meighan).....
(November Releases)
The Call of the North (Jack Holt).....
The Sheik (Geo. Melford Prod.).....
The Bonnie Briar Bush (Donald Crisp Prod.).....
Ladies Must Live (Betty Compson).....
Three Word Brand (William S. Hart).....
(October Releases)
Oct. 30—Beyond (Ethel Clayton).....5248
Oct. 30—After the Show (Wm. de Mille).....5884
Oct. 23—Experience (Geo. Fitzmaurice)..... 6
Oct. 9—The Great Impersonation (Geo. Melford Prod.) 6
Oct. 2—Cappy Ricks (Thomas Meighan)..... 6
Oct. 2—Footlights (Elsie Ferguson)..... 7

FIRST NATIONAL EXCHANGES

Wife Against Wife (Whitman Bennett Prod.).....
Nov. 28—Tol'ble David (Richard Barthelmess).....
Nov. 14—Alf's Button (Special Cast).....
Oct. 24—Her Social Value (Katherine MacDonald)..
Oct. 17—Woman's Place (Constance Talmadge).....
Oct. 17—Two Minutes to Go (Charles Ray).....
Oct. 10—One Arabian Night (Pola Negri).....
Sept. 26—Bits of Life (Marshall Neilan).....

BUSTER KEATON COMEDIES

The Blacksmith 2
The Playhouse 2

FOX FILM EXCHANGES

SPECIALS

Footfalls .....
Shame (Special Cast).....
Thunderclap (Special Cast).....
Over the Hill (Special Cast).....
A Connecticut Yankee (Special Cast).....
The Last Trail (Special Cast).....
Queen of Sheba (Special Cast).....

WILLIAM FARNUM SERIES

Perjury .....
His Greatest Sacrifice.....

PEARL WHITE SERIES

A Virgin Paradise.....
Beyond Price .....

DUSTIN FARNUM SERIES

The Primal Law.....

TOM MIX SERIES

Oct. 30—The Rough Diamond.....
Oct.—The Night Horsemen.....
After Your Own Heart.....

WILLIAM RUSSELL SERIES

Oct. 2—The Lady From Longacre.....
Sept.—Singing River .....
August—Children of Night.....

SHIRLEY MASON SERIES

Oct.—Jackie .....
Oct.—Queenie .....
Sept.—Lovetime .....
Sept.—Ever Since Eve.....

20TH CENTURY BRAND

Dec.. 4—Whatever She Wants (Eileen Percy).....
Nov. 27—The Last Trail.....
Nov. 20—The Jolt (Walker-Murphy).....
Nov. 13—Riding with Death (Buck Jones).....
Nov. 6—Bucking the Line (Maurice (Lefty) Flynn).
Oct. 23—Cinderella of the Hills (Barbara Bedford)...
Oct. 2—Bar Nothin' (Buck Jones).....
Sept. 11—What Love Will Do (Murphy-Walker).....

SERIALS

Fantomas (20 episodes).....

SUNSHINE COMEDIES

Love and War..... 2
A Perfect Villain..... 2
One Moment Please..... 2
Singer Midgets' Side Show..... 2
The Book Agent..... 2
Say It With Flowers..... 2

FOX NEWS
(Twice a Week)

CLYDE COOK COMEDIES

The Chauffeur .....
The Toreador .....
The Sailor .....

MUTT AND JEFF CARTOONS

Long Live the King.....
The Big Mystery.....
Turkish Bath .....
Shadowed .....
The Tong Sandwich .....
The Stampede .....

GAUMONT COMPANY
(At State Right Exchanges)

SERIALS

In the Clutches of the Hindu.....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

FEATURES

The Thinker (Special Cast).....
The Edge of Youth (Josephine Earle).....

GOLDWYN EXCHANGES

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURES

Oct.—Pardon My French.....
Oct.—The Grim Comedian (Lloyd) .....
Oct.—A Poor Relation (Will Rogers).....
Oct.—Be My Wife (Max Linder).....
Oct.—The Night Rose .....
Oct.—From the Ground Up (Tom Moore).....
Oct.—Poverty of Riches (Barker).....
Oct.—The Man from Lost River (Lloyd).....
Oct.—The Old Nest (Hughes).....
Oct.—Dangerous Curve Ahead (Hughes).....
Oct.—The Invisible Power.....
Oct.—For Those We Love.....
Oct.—Ace of Hearts.....
Oct.—Beating the Game (Tom Moore).....
Oct.—All's Fair in Love.....

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.).....
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampton Prod.) .....
Jan. 22, 1922—Heart's Haven (Benj. B. Hampton Prod.) .....
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.) .....
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)...
Dec. 25—Cameron of the Royal Mounted (Winnipeg Productions) .....
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)..
Dec. 11—Fifty Candles (Irvin V. Willatt Prod.).....
Nov. 20—The Light in the Clearing (T. Hayes Hunter Prod.) .....
Nov. 13—The Beggar Maid (Triart Pictures Corp.)...
Nov. 6—Jane Eyre (Hugo Ballin Prod.).....
Oct. 23—The Mysterious Rider (Benj. B. Hampton)..
Oct. 2—Rip Van Winkle (Ward Lascelle Prod.)
Oct.—A Certain Rich Man (Benj. B. Hampton).....

JANS PICTURES CORP.

The Amazing Lovers (Special Cast).....
Man and Woman (Special Cast).....

KIPLING ENTERPRISES

The Lone Hand .....
The Midnight Riders.....
Outlawed .....
The Battling Kid .....

KREMER FILM FEATURES, VICT.
(Released on States Right Basis)

The Stampede (Texas Guinan).....
I Am the Woman (Texas Guinan).....

BERT LUBIN-WESTERN P. CORP.

Lady Luck (Allene Ray).....
Partners of the Sunset (Allene Ray).....

METRO PICTURES CORP.

Jan., 1922—The Prisoner of Zenda.....
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....
Dec. 26, 1922—The Idle Rich (Bert Lytell).....
Dec. 12—The Golden Gift (Alice Lake).....
Dec. 5—Turn to the Right (Special Cast).....
Nov.—Junk (Bert Lytell).....
Oct.—There Are No Villains (Viola Dana).....
Oct.—The Conquering Power.....

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS

Sept. 26—Camille .....

S-L PRODUCTIONS

Jan. 23, 1922—Little Eva Ascends (Gareth Hughes)..
Nov. 28, 1922—The Hunch (Gareth Hughes).....
Oct. 3—Garments of Truth (Gareth Hughes).....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast) .....
Shadows of the West (Hedda Nova).....
The Lotus Blossom .....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES

Oct. 2—The Orderly .....

SERIALS

The Yellow Arm .....
(Fifteen Episodes—Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

THE SKY RANGER
(Fifteen Episodes—Starring Geo. B. Seitz and June Caprice)

AESOP'S FABLES

Nov. 20—The Woman and the Hen.....
Nov. 13—The Owl and the Grasshopper.....
Nov. 6—The Fox and the Goat.....
Oct. 30—The Cat and the Monkey.....
Oct. 23—The Dog and the Bone.....

BILL AND BOB SERIES

Nov. 13—A Day in the Wilds.....
Oct. 16—The Skunk.....

TOM SANTSCHI DRAMAS

Nov. 13—The Heart of Doreon.....
Oct. 30—The Spirit of the Lake.....
Oct. 16—The Honor of Rameriz.....

HURRICANE HUTCH
(Fifteen Episode Serial—Starring Charles Hutchinson)

(Continued on page 2348)

"BITS OF LIFE"
(First National)

Real Entertainment and Drama in This Neilan Novelty

PICTORIAL fiction of the sort that Americans always read sums up "Bits of Life." Mr. Neilan has taken four stories, three having been published in current magazines and one an original script from the pen of "Micky" himself, and transferred them to the screen without bothering about the traditions of picture making, which among other things has insisted that a photoplay must have a theme, a mushy love story, a sweet young thing as a heroine and a modern Apollo as the hero.

The result is four separate pictures joined together as a feature by a letter from Mr. Neilan explaining why he chose the stories and some of the best entertainment for the fan, especially the male of the species, to come through in a long time.

Mr. Neilan's four pictures in one has action, incident and suspense and each episode tells its interest compelling story and quits after arriving at its climax. "Bits of Life" is a feature for people who pretend to have a little grey matter in their upper story or at least enough so they are willing to dispense for once with sticky romance and the cut and dried style of construction of the average multiple reel picture.

Mr. Neilan's first story is called "The Bad Samaritan." It tells how a crook outwitted the law until one day he started out to be a Samaritan with the result that a chain of incidents framed him for a ten years sojourn in the pen. The second story is about a man who was totally deaf but happy because of what he didn't hear or know from lack of hearing. Then one day he gets a mechanical instrument that restores his lost faculty and his happiness is gone because of what he finds out. This story is a classic, indeed a "bit of life."

The last two yarns are not so pleasing but both are unusual and carry suspense and interest, and any of the four possess more entertainment than half the features being presented. There is room for more "Bits of Life." It is hoped that Mr. Neilan will not stop with this one venture into a new kind of picture entertainment.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Wesley Barry
John Bowers
Teddy Sampson
Dorothy Mackall
Edythe Chapman
Frederick Burton
Lon Chaney
Noah Beery
James Bradbury, Jr.
Rockcliffe Fellows
Tammany Young
Harriet Hammond
Anna May Wong
James Neill

By Walter Trumbull, Thomas McMorrow, Hugh Wiley and Marshall Neilan.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

Marshall Neilan has discovered something new in motion pictures which is briefly nothing more nor less than using the same idea that is back of short-story magazines. He has produced in "Bits of Life" a six reel magazine of four separate stories—of two reels each, and this distinct novelty will be the feature attraction at the ———— theatre next ———— with a cast that includes Lon Chaney, Wesley Barry, John Bowers, Edythe Chapman, Noah Beery, Harriet Hammond and James Neill. Among the authors are Walter Trumbull, Hugh Wiley, Thomas McMorrow and Mr. Neilan himself. And each author has contributed a plot widely different from the others. The first is a satire, the second a comedy-drama, the third a tense drama and the fourth a big surprise. In all they comprise interesting action athrob with life. There is plenty of romance, laughter, thrill mystery—everything that has characterized a Neilan production in the past.

PROGRAM READER

Do you like surprises? Would you like to see a picture that is different? Would You like to see the short story scheme as arranged in the monthly magazines appear on the screen? Then come to the ———— theatre and see Marshall Neilan's big surprise, "Bits of Life." This is positively a photodramatic innovation for it presents four separate stories all of which are teeming with action, romance, humor, thrill, mystery and suspense. And in these four stories are fourteen real stars. Do you want to know them? Well, among the cast are Lon Chaney, Wesley Barry, Noah Beery, Harriet Hammond, John Bowers and many other favorites. Neilan tells four stories in the ordinary feature length. Come and see the big surprise.

SUGGESTIONS

Marshall Neilan has surely started something here. And it would be a good plan to make a play on his startling innovation of presenting screen entertainment much after the fashion that stories are presented to the reader through the short story magazines. In other words he tells four separate stories of two reels each —all of which are crammed with action and suspense. Play up the scheme and have your crowd write letters stating what they think of the scheme. This is a good advertising angle and will stimulate healthy patronage at the theatre. Play the picture for its punch and don't overlook the cast. Use all their names, but emphasize Lon Chaney and Wesley Barry.

CATCH LINES

Four complete stories—all for the price of one admission. Come and see Marshall Neilan's photodramatic innovation enacted by an all-star cast.

"PARTED CURTAINS"
(Warner Bros.-State Rights)

Walthall Scores in Crook Melodrama

WHEN it comes to giving expression to suppressed emotions Henry B. Walthall stands almost in a class by himself. This capable actor, who is seen too infrequently on the screen, can indicate feeling by the employment of a simple gesture or the trembling of an eyelid. The pathos of his expression enlists the greatest sympathy if he is interpreting a lonely, pathetic figure. And in "Parted Curtains" the star portrays just such a character. Since the story revolves around him, there is scarcely a scene in which he does not hold a dominant position. The picture is Walthall's, although the press notices indicate that Mary Alden is sharing stellar honors. But her work is of a minor capacity.

"Parted Curtains" is of a familiar design and wholly conventional, and if the spectator is able to anticipate the action, at least the obviousness does not eliminate the sympathy he will extend to the downtrodden figure who is hounded by the law merely because the prison gates have released him. To place the ex-convict on the upward path it is necessary for the author to become arbitrary in his development. He must needs resort to coincidence which hasn't any convincing quality about it. The hero is rescued from despair at the moment he feels himself helpless against the scorn of society. He encounters the scoundrel who caused him his prison sentence and this same scoundrel bobs up to harass the wife of his benefactor by employing blackmail.

This particular thread of the story is unduly convenient, because it shows a woman burdened with the terrible secret of her past. The hero, going straight, might have turned the unredeemed crook over to the law, but he prefers to perform a noble act of sacrifice. He has the wife's secret and intends to keep it at all hazards. When the crook kidnaps the child in furthering his blackmailing tactics, the spectator will admit to himself that the action becomes crude and clumsy. However, it gives the hero a chance to kill the blackmailer in self-defense and rescue the child. There are no surprises—no twists and turns to the orthodox plot which might give it the element of intensified drama or suspense. But it will appeal because of the sympathetic figure of the hero. An "underdog" type of character always invites sympathy. And it is in this characterization that Walthall appears at his best. There is faulty cutting in a few places, but for the most part the story progresses in an even manner and will doubtless score as an interesting crook melodrama.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Joe Jenkins ..... Henry Walthall
Wheeler Masters ..... Edward Cecil
Mrs. Masters ..... Mary Alden
Helen ..... Margaret Landis
Bobby Masters ..... Mickey Moore
"The Weasel" ..... William Clifford

By Tom Hopkins.

PRESS NOTICE—STORY

An interesting melodrama is offered in "Parted Curtains," which comes to the ———— theatre next ———— starring Henry B. Walthall, the well known emotional actor. It is a story full of romance, humor, pathos and thrilling adventure; it is an absorbing tale of love, treachery and sacrifice staged amid the beauty of society and the slums of New York. The theme revolves around the idea that "once a crook always a crook." Consequently, Joe Jenkins is condemned by society when he is released from prison.

He had made a mistake by trusting a friend with certain funds, with the result that he was convicted. Upon his release the long arm of the law stared him in the face at every turn. In his efforts to secure honest work, Joe is unsuccessful until he meets a man who has faith in him. Then it is a long, hard climb to happiness and prosperity. The picture permits the star to express his talent in an emotional manner and he is well supported by Mary Alden and others.

PROGRAM READER

With seven years and three months of hard labor behind him, Convict 2349 stepped into the sunlight to face the world anew. The prison gates clanged behind him. Joe Jenkins had paid his debt to society—yes, he had paid. But society demanded something in return. Society was willing to condemn him according to the edict—"once a crook, always a crook." Joe struggled to make his way in the world, but the law hounded him at every turn. This is the suspense created in the picture drama, "Parted Curtains," featuring Henry B. Walthall and Mary Alden, which opens an engagement at the ———— theatre next ————. It is an absorbing story crammed with thrill, adventure, pathos, heart interest and romance. Don't miss it.

SUGGESTIONS

A letter and postal card campaign following the idea used in the Program Reader would be a good plan for exploitation. This plan will assure a measure of suspense for the readers. And then you have the leading players to advertise. Every fan is familiar with Henry B. Walthall's name. He is one of the really few emotional actors of the screen. And Mary Alden is also a well known and talented figure on the screen. Her work in "The Old Nest" will testify to her ability. Catch lines would be a good angle, too. Then the title can be worked out in an attractive manner and the idea used for a prologue. Bill it as an absorbing story of life—a story crammed with adventure, romance, thrills, heart interest and suspense.

CATCH LINES

One of the most amazing stories of self-sacrifice that has ever been screened. That is "Parted Curtains," which comes to the ———— theatre next ————.

See Henry B. Walthall and Mary Alden in the absorbing picture of adventure and romance. See "Parted Curtains."

COMING RELEASES

(Continued from page 2346)

EDGAR JONES PRODUCTIONS
GAYLORD LLOYD COMEDIES
Oct. 23—Trolley Troubles
Oct. 16—Dodge Your Debts
Oct. 9—A Zero Hero

HAL ROACH COMEDIES
Nov. 20—Penny in the Slot (Snub Pollard)
Nov. 13—Hocus-Pocus (Pollard)
Nov. 6—On Location (Pollard)
Oct. 30—Fifteen Minutes (Pollard)
Oct. 16—Law and Order (Pollard)
Harold Lloyd Reissues

HOLMAN DAY PRODUCTIONS
Nov. 20—Dangerous Dollars
Oct. 9—Wings of the Border

EDDIE BOLAND COMEDIES
Oct. 23—Late Hours
Oct 9—Sweet By and By

MAJOR ALLEN SCENICS
Nov. 20—Roping the Black Panther
Oct. 23—Capturing Lions by Aeroplane

NEWS REELS
Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

RAINBOW FILM CORP.
(Released on States Right Basis)
A Girl's Decision (Helen Gibson-Ed Coxen) 5

REALART PICTURES CORP.
Dec.—A Virginia Courtship (May McAvoy)
Nov.—Her Face Value (Wanda Hawley)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Bebe Daniels)
Oct.—The Case of Becky (Constance Binney)
Oct.—Dawn of the East (Alice Brady)
Sept.—Room and Board (Constance Binney)

R-C PICTURES CORP.
Nov. 27—Ma'mselie Jo (Gasnier)
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Swamp (Sessue Hayakawa)
Oct. 16—The Foolish Age (Doris May)
Oct. 2—The Barricade (Wm. Christy Cabanne)

RUSSELL PRODUCTIONS
FRANK BRAIDWOOD SERIES
The Frame Up 2
The Sheriff of Campo 2
The Western Thoroughbred 2
Arizona Ranger 2
Wolves of the Camp 2
The Cattle Rustlers 2
The Claim Jumpers 2
The Eagle's Nest 2
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES
Lone Hand Wilson 5
Ranger and the Law 5
Witches' Lure 5

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
Sept. 10—Handcuffs or Kisses
EUGENE O'BRIEN STAR SERIES
Oct. 20—Clay Dollars
OWEN MOORE STAR SERIES
CONWAY TEARLE STAR SERIES
SPECIAL PRODUCTIONS
Dec. 15—Conceit
Oct. 1—A Man's Home
REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS
The Whirlwind

TIFFANY PRODUCTIONS, INC.
Peacock Alley (Mae Murray)

UNITED ARTISTS CORP.
Nov.—The Iron Trail (Rex Beach Prod.)

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Nov. 28—Conflict (Priscilla Dean)
Nov. 14—The Millionnaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Oct. 31—The Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)
Oct. 24—High Heels (Gladys Walton)
Oct. 17—Go Straight (Frank Mayo)
Oct.—Moonlight Follies (Marie Prevost)
Oct. 10—Red Courage (Hoot Gibson)
Oct. 3—The Rage of Paris (Miss DuPont)
SERIALS
Terror Trail
(Eighteen Episodes—Featuring Eileen Sedgwick)
D[illegible] or D.e
(Eighteen Episodes—Starring Eddie Polo)
Winners of the West
(Eighteen Episodes—Starring Art Accord)
JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim)
Oct.—No Woman Knows (Special Cast)
JEWEL COMEDIES
P. D. Q. (Lee Moran) 2
Robinson's Trousseau 2
CENTURY COMEDIES
A Nervy Dentist 2
Around Corners 2
Tin Cans 2
Sea Shore Shapes 2
STAR COMEDIES
Noiseless Valley 1
Back Stage 1
Fares, Please 1
No Place to Live 1
Should Husbands Mind Babies 1
RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Byron) 2
UNIVERSAL WESTERNS
Fair Fighting (Art Accord) 2
Call of Duty (Larkin-Hill) 2
Beauty and the Bandit (Larkin-Hill) 2
The Honor of the Mounted (Larkin-Hill) 2
Square Deal Cyclone (Eddie Polo) 2
A Battle Against Odds (Eddie Polo) 2
Cyclone Smith's Vow (Eddie Polo) 2
NEWS AND MAGAZINE REELS
Tuesdays—International News 1
Fridays—International News 1
Fridays—New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES
VITAGRAPH SPECIALS
Oct.—The Son of Wallingford
ALICE JOYCE PRODUCTIONS
Oct.—The Inner Chamber
WILLIAM DUNCAN PRODUCTIONS
Where Men Are Men
Steelheart
EARLE WILLIAMS PRODUCTIONS
Nov.—Lucky Carson
Oct.—Bring Him In
CORINNE GRIFFITH PRODUCTIONS
The Single Track
Moral Fibre
ANTONIO MORENO PRODUCTIONS
Nov.—The Secret of the Hills
ALICE CALHOUN PRODUCTIONS
Oct.-Nov.—The Rainbow
Sept.-Oct.—The Matrimonial Web
LARRY SEMON COMEDIES
JIMMY AUBREY COMEDIES
SERIALS
Breaking Through
(Starring Carmel Myers and Wallace MacDonald)
FIGHTING FATE
(Fifteen Episodes—Starring William Duncan and Edith Johnson)

F. B. WARREN CORPORATION
Nov.—The Old Oaken Bucket
Nov.—What Do Men Want
Nov.—Our Mutual Friend
POST NATURE SERIES
(One Every Two Weeks)

SHORT SUBJECTS

(Continued from page 2344)

Feature	Star	Distributed By	Length	Reviewed
Day with Jonn Burroughs (Scenic)		Prizma	1 reel	April 16
Day with the Giants		State Rights		
Death Trap, The (West. Dr.), Tom Sanchi		Pathe	2 reels	
Dexterity and Mimicry of Insects, Acrobatic Flies (Educational)		Kineto Review	1 reel	May 14
Do or Die (Serial), Eddie Polo		Universal	2 reels	May 21
Dreams Come True (Educational)		Educational	1 reel	
Eden of the Pacific (Scenic)		Prizma	1 reel	Sept. 3
Eskimo Picture, An (Educational)		Educational	1 reel	May 7
Feathers (Scenic)		Selznick	1 reel	Aug. 13
Four Seasons (Kineto Review)		Urban	4 reels	Oct. 8
Gusher, The (Mutt and Jeff Cartoon)		Fox	½ reel	July 2
Hiking the Alps, with the Swiss Boy Scouts (Kineto Review)		National Ex	1 reel	Sept. 24
Hitting the Spots (Scenic)		Educational	1 reel	May 28
Honor of Rameriz (West. Dr.), Tom Sanchi		Pathe	2 reels	
Hope Diam'd Mystery (Ser'l), Grace Darmond		State Rights	15 episodes	
Hurricane Hutch (Serial), Chas. Hutchison		Pathe	15 epi'des	Aug. 13
Imposter, The (West. Drama), Tom Sanchi		Pathe	2 reels	
In the Bonnie Brier Country (Scenic)		Educational	1 reel	Aug. 6
It's a Bear (Mutt and Jeff Cartoon)		Fox	½ reel	May 21
Japan (Scenic)		Educational	1 reel	July 2
Japanese Judo (Educational)		Educational	1 reel	
Juggernauts of the Jungle (Educational)		Educational	1 reel	
King of the Circus (Serial), Eddie Polo		Universal	18 episodes	
Land of Chu Chin Chow (Scenic)		Kineto Review	1 reel	Aug. 20
Last Hops, The (Scenic)		Educational	1 reel	Sept. 3
Let's See the Animals (Educational)		Kineto Review	1 reel	May 21
Life History of Frogs and Toads (Educ.)		Kineto Review	1 reel	June 11
Lochinvar of the Line (Drama), Edgar Jones		Pathe	2 reels	
Lone Indian, The (Scenic), Post		Paramount	1 reel	April 2
Lorraine of the Timberlands (West. Dr.), Tom Sanchi		Pathe	2 reels	Oct. 8
Lost a Yodel (Educational)		Educational	1 reel	
Major Jack Allen Wild Animal Pict. (Adven.)		Pathe	1 reel	
Miracles of the Jungle (Serial)		State Rights	15 ep'des	April 23
Modern Centaurs (Educational)		Educational	1 reel	
Morocco, the Mysterious (Educational)		Kineto Review	1 reel	May 7
Mountain Lion (Bill and Bob Series)		Pathe	1 reel	Aug. 20
Movie Chat No. 16 (Scenic)		Urban	1 reel	April 9
Movie Chat No. 40 (Educational)		Urban-Nat'nal Ex	1 reel	Sept. 24
Movie Chat Nos. 49 and 56 (Scenic)		Urban	1 reel each	June 25
Movie Chat No. 52 (Educational)		Urban	1 reel	July 16
Movie Chats, Ninth Series		National Ex	1 reel	Sept. 17
Music in the Air (Scenic)		Educational	1 reel	Aug. 20
My Lady of the Pines (W. Dr.), Mary Astor		Pathe	2 reels	Sept. 10
Naturalist's Paradise, The (Scenic)		Kineto Review	1 reel	May 28
Ne'er to Return Road (Dr.), Wallace Berrey		Educational	2 reels	Oct. 8
Netting the Leopard (Wild Animal)		Pathe	1 reel	Sept. 24
New Wine in Old Bottles (Educational)		Educational		
No More Gasoline (Scenic)		Educational	1 reel	Oct. 1
Not Wedded But a Wife (Cartoon)		Fox	½ reel	Aug. 27
One Peek Was Plenty (Scenic)		Educational	1 reel	April 23
Our Navy in Action (U. S. Navy)		Official Gov. Pict.	2 reels	July 16
Painters' Frolic, The (Mutt and Jeff Cartoon)		Fox	1 reel	Aug. 20
Paris the Beautiful (Scenic)		Kineto Review	1 reel	May 21
Pathe Review No. 120		Pathe	1 reel	Sept. 10
Peculiar Pets (Educational)		Kineto Review	1 reel	May 7
People of Old Burges (Educational)		Educational	1 reel	April 9
Philippine Futurity, The (Scenic)		Educational	1 reel	May 14
Pigs and Kava (Educational)		Educational	1 reel	
Play Ball (Sketchographs)		Educational	1 reel	Aug. 13
Polo (Educational)		Educational	1 reel	
Primitive Life in Tennessee (Scenic)		Kineto	1 reel	May 28
Purple Riders, The (Serial), Joe Ryan		Vitagraph	15 episodes	May 7
Putting Nature Next (Educational)		Educational	1 reel	April 2
Pyrenees and Wooden Legs (Educational)		Educational	1 reel	
Quaint Holland (Scenic)		Educational	1 reel	Aug. 20
Red Trail's End, The (Scenic)		Educational	1 reel	May 14
Ride on a Runaway Train (Novelty)		Educational	1 reel	June 18
Roaring Waters (West. Drama), Geo. Larkin		Universal	2 reels	Sept. 27
Scattergood Baines (Western)		Western Picture		
Science at Home (Kineto Review)		National Ex	1 reel	Sept. 10
Screen Snapshots No. 22		C. B. C. Film Sales	1 reel	April 16
Screen Snapshots No. 24		C. B. C. Film Sales	1 reel	May 14
Secret of Butte Ridge, The (W. Dr.), T. Sanchi		Pathe	2 reels	
Seven League Booters (Scenic)		Educational	1 reel	
Sheriff of Mojave, The (Wes. Dr.), T. Sanchi		Pathe	2 reels	June 3
Skipping the Pen (Cartoon)		Affiliated Distr	1 reel	July 9
Spirit Wrestlers (Scenic)		Kineto Review	1 reel	Aug. 6
Stratford on Avon (Scenic)		Hepworth	1 reel	June 25
Swat the Fly (Educational)		Kineto Review	1 reel	June 11

"WOMAN'S PLACE"
(First National)

Another Vehicle for Constance With Emerson—Loos Titles

"WOMAN'S PLACE" is a farce comedy, adaptation of the old idea of whether a woman's place is in the home, with Constance Talmadge playing the role of a scatter-brained young miss who is nominated for the office of mayor of a fictional Ohio city against her equally addle-pated fiance. The man is elected because the women voters are jealous of Constance, but in the meantime she has fallen in love with the political boss of the city so it doesn't make any difference, for the inference is that she is going to boss the boss and the boss is going to tell the mayor what to do.

As a story there isn't much to build on and at no time is the production to be taken seriously. However, Miss Talmadge's admirers will no doubt find the offering entirely satisfactory, as it has all the tried and true ingredients that put this star's picture over; namely clothes, good sets, opportunity for Constance to exhibit her particular tricks of expression and an idea that permits the interpolation of considerable farce comedy incident.

The footage runs rather largely to titles, but these are of the well known Emerson-Loos brand, and add not a little to the picture's entertaining qualifications.

Miss Talmadge is supported by a capable cast and some of the number are good types. Kenneth Harlan is the political boss and hero, while Hassard Short is the erstwhile fiance and political rival.

The picture has good photography and a perfect continuity taking into consideration that titles are necessary to tell most of the story. The offering will probably find greater favor with women than with men in which it differs not at all from the average of this star's productions.

The exploitation possibilities, in the fact that it is a story of a political fight, are excellent.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Kay Gerson	Constance Talmadge
Jim Bradley	Kenneth Harlan
Freddy Bleeker	Hassard Short
Amy Bleeker	Florence Short
Mrs. Margaret Belknap	Ina Rorke

Story and scenario by John Emerson and Anita Loos.
Directed by Victor Fleming.

PRESS NOTICE—STORY

"Woman's Place," a new Constance Talmadge comedy, is the feature picture scheduled for showing at the ———— theatre for a ———— days' engagement beginning ————.

In the picture, Miss Talmadge plays the part of a young society flapper who goes into politics, running for mayor of her city against her fiance and who finally grabs off the best political job in town, that of bossing the political boss, as a wife.

The story of "Woman's Place" was written by John Emerson and Anita Loos and not the least of entertainment provided is the titles. In support of the star is a strong cast of fine types. Kenneth Harlan is the political boss and hero who wins Constance for his bride and Hassard Short is the addle-pated erstwhile fiance who wins in the race for a mayoralty title, but loses in the battle for a lady's favor.

The picture is developed along farce comedy lines and in this connection is typical of the vehicles in which Miss Talmadge specializes.

Victor Fleming directed. The production is in five reels and is offered as one of Connie's best pictures.

PROGRAM READER

Constance Talmadge is offered at the ———— in a new comedy vehicle, "Woman's Place," for a ———— days' engagement beginning ————. The picture is from the pen of John Emerson and Anita Loos and presents the star in the role of a flapper who runs for mayor of her city against her erstwhile fiance. She loses the mayoralty race because the women voters are jealous of her popularity with the men, but she wins the handsome political boss of the city for a husband.

In support of the star is a strong cast of well known players, among whom is Kenneth Harlan, as the political boss and hero; Hassard Short as the erstwhile fiance; Ina Rorke as an aspiring woman's rights exponent.

The production was directed by Victor Fleming from the scenario by Mr. Emerson and Miss Loos. Not the least of the comedy provided by the picture is furnished by the titles, also contributed by the famous scenario writing pair.

The picture screens in five reels and is offered as one of Connie's best vehicles.

SUGGESTIONS

Bill Miss Talmadge in the usual fashion, with emphasis on the fact that the story is from the pen of Mr. Emerson and Miss Loos. Give a general idea of what the production is about, but do not treat the plot seriously. Promise laughs from the incident and the titles. Mention the cast, especially Kenneth Harlan, who has friends among the matinee crowd. Tying up with elections and women's political clubs is advised. In your newspaper advertising stress the idea of the picture, the star and the authors in slangy selling talk.

CATCH LINES

They nominated Connie for Mayor because it was figured that her looks would corral the he vote, but the sour grapes of the shes was an item that offset the glad rag advantage. Connie was beaten, but she should worry; she grabbed the best job in town, boss of the political boss, who was young, handsome and a he-man to boot.

As a politician, Connie was a whiz. She made a great canvass, but she didn't figure on the fact that women weren't going to see the best dressed, prettiest flapper in town putting their noses out of joint. But then Connie married the political boss, which was a better job than being Mayor.

"PETER IBBETSON" OR "FOREVER"
(Paramount)

The Ultimate in Atmosphere, Good Acting and Attention to Detail

"PETER IBBETSON" or "Forever" as the film is to be titled outside of New York, is a celluoid triumph, but it is too large a technical and acting achievement and tells too fanciful a story to be called a sure-fire audience picture. The feature is for the classes rather than the masses. Looking at the production from the viewpoint of the average fan, it is an unconvincing vehicle for acting. However, it is so beautifully done that it must command respect and admiration even from the lowbrow, and if some people are inclined to wonder what it is all about, that is their fault and not the pictures.

The picture is the ultimate when it comes to atmosphere, attention to detail, correct and artistic settings, costuming, lightings and direction, and it is wonderfully acted.

Every player of a large cast, even those doing the bits, gives a faultless performance unless it be Wallace Reid, who scarcely seems to measure up to the requirements of the difficult and varied role of the romantic and esthetic "Peter." However, Elsie Ferguson, Montague Love and George Fawcett are equal to the demands of truly great parts. Miss Ferguson demonstrates that she is indeed one of our foremost emotional actresses, while Mr. Love dominates every scene in which he appears. As for George Fawcett, no finer characterization, than that given as the old soldier who served with Napoleon, has ever graced the screen. His last scene is the finest piece of acting of the season.

"Peter Ibbetson" is for the most part episodic narrative, telling the life story of two people who loved each other from childhood. The girl marries after having been separated from her childhood lover. The man is sentenced to life imprisonment for killing a relative who insulted his dead mother.

Although still separated in reality the two are always together in spirit, through their ability to "dream dreams that come true" and after both have died they are united in an occult world. The period of the story is something like a century past and the locale France and England.

The picture, of course, is an adaptation of the famous novel by George Du Maurier and the play in which John and Lionel Barrymore were starred.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Peter Ibbetson	Wallace Reid
Mimsi	Elsie Ferguson
Col. Ibbetson	Montagu Love
Major Duquesnois	George Fawcett
Dolores	Dolores Cassinelli
M. Seraskier	Paul McAllister
M. Pasquier	Elliot Dexter
Mme. Pasquier	Barbara Dean
The Child Mimsi	Nell Roy Buck
The Child Gogo	Charles Eaton
Duke of Towers	Jerome Patrick

By George Du Maurier.
Play by John Raphael.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

A story of youth and joy, and love's first awakening—a tale of age and sorrow, and love flaming on—a tale of deep pathos, ringing with tragic moments—that is "Peter Ibbetson," the Paramount picture which comes to the ———— theatre next ————. The novel by George Du Maurier which was made into a play by John Raphael, earned a big success upon the stage when it served as a vehicle for John and Lionel Barrymore. Its stirring drama, its deep heart appeal, its charm and sentiment are unforgettable. Now it comes to the screen with all its vital elements intact, serving as a medium for the expression of Wallace Reid's and Elsie Ferguson's talent. In point of artistic appeal, "Peter Ibbetson" ranks with any offering ever produced for the screen. It is wonderfully picturesque and colorful, the scenes being laid in France and England in the forties of the last century. The cast is entirely capable and the direction highly praiseworthy.

PROGRAM READER

The greatest story of love that the screen has ever known—that is "Peter Ibbetson," the artistic triumph which comes to the ———— theatre next ———— as a Paramount production starring Wallace Reid and Elsie Ferguson. It unfolds an all-consuming devotion that triumphs over prison, age and death. It is a picture that makes you feel you've seen a thing of glorious beauty. It tells the romance of a rose-red love, budding in childhood's springtime, blooming through storms of life's summer, and glowing through frosty age and death. It offers a beautiful romance—an ideal romance. And in the supporting cast are such well known and talented players as Montagu Love, George Fawcett and Paul McAllister.

SUGGESTIONS

"Put your hands behind your head, cross your knees, shut your eyes and dream true." This is how Peter Ibbetson realized the fancies which mounted in his imagination. You can use this as a teaser which will stimulate curiosity. Tell that it is a remarkably beautiful picture, one offering an exquisite romance, one wonderfully well acted by no less personages than Wallace Reid, Elsie Ferguson, Montagu Love, George Fawcett and others equally capable. You can put over an effective prologue. A group of figures attired in colonial costumes or the costume of 1840 could put over a gavotte. Or a scene of a young dreamer dreaming true. Bill it as the picture beautiful. Advise your patrons to come and see an ideal romance.

"RIP VAN WINKLE"
(Ward Lascelle-Hodkinson)

Interesting Adaptation of Successful Play

IT will occasion some surprise to many who have wondered why Joseph Jefferson's old-time play, "Rip Van Winkle," has not reached the screen before. The very fact that the filmgoer has had to wait these many years for a silent version would lead one to speculate upon the idea that it is really not adaptable to the silver sheet. True, it lacks the fundamental element of action—an element by which all film pays are measured. But in compensation the immortal classic has enjoyed a wide popularity through the association of the author's name and the fact that the beloved Jefferson interpreted Rip and made it a portrayal which brought him everlasting fame.

There is little drama, but a rich slice of sentiment and humor, and Ward Lascelle has wisely kept it within bounds. The simplicity of Irving's tale and Jefferson's play is brought forth in scenes which conquer through their charm and fancy. Those in the East who know their Hudson River and the Catskills will find it hard to reconcile themselves to California backgrounds, and the almost total absence of any river scene which might be passed off as the Hudson. However, the atmosphere, the costuming and general dress of the offering are realistic enough to satisfy. Joseph Jefferson's son, Thomas, identified with the screen the past few years, once starred in his father's play, and the fact that he portrays the good-natured, but alcoholic Rip, indicates that the sponsors overlooked nothing to make the adaptation authentic.

One cannot say that it is not a faithful interpretation. Indeed, Thomas Jefferson has had too long an association with the play not to be familiar with it. Consequently his portrayal of Rip lives up to the imaginary conception of the role. His make-up could be improved when he returns to the village old and decrepit. The close-ups of his facial expressions certainly give away the false whiskers. However, this is a minor flaw in a picture which carries a wealth of sentimental detail and pretty backgrounds. Once in a while the offering drags, principally because there is no drama to keep it going, and Lascelle has to resort to repetitious incident. A little editing here and there would lend a compactness which is quite absent in the present version. Since every school child and nearly all the grown-ups are familiar with the tale of the irresponsible Rip, who, henpecked by his wife, goes to the mountains and sleeps for twenty years, to return a total stranger, bent and aged, there is no need to go into detail. There is no digression of theme and characterization. The scenes of the tavern, the home life, the gnomes giving Rip the fatal drink—these are atmospheric and colorful. The dialogue errs occasionally. Rip and the others do not speak good dialect. "*Fadder und mudder*" are too often called "*father and mother.*" In all it is an artistic production which should strike the public fancy.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Rip Van Winkle	Thomas Jefferson
Meenie Van Winkle	Daisy Robinson
Derrick Van Beekman	Pietro Sosso
Gretchen Van Winkle	Milla Davenport
Meenie Van Winkle (child)	Gertrude Messenger
Heindrick Vedder	Francis Carpenter
Nick Vedder	Max Asher
Queen	Mary Anderson

By Washington Irving.
Directed by Ward Lascelle.

PRESS NOTICE—STORY

Who has not read "Rip Van Winkle?" Who has not found rich fancy and appeal in the immortal classic of Washington Irving's? It has been made into a play and many will remember Joseph Jefferson's truly great rendition of the famous role. Well, the story and play has been adapted to the screen and comes as the feature attraction at the ———— theatre next ————. Thomas Jefferson, a son of Joseph, is seen in his father's role of the irresponsible, but lovable Rip. And the production does full justice to the original script and play.

It strikes the popular fancy—the fancy which has conjured up the tale as one of the most charming ever written. Everyone who has read at all is familiar with the story of the beloved drunkard who was too good-natured to provoke trouble. Everyone will remember how his irascible wife drove him from home, so that he was compelled to seek shelter in the mountains. He goes to sleep for twenty years and returns old and decrepit, with the environment and associations entirely changed. It is a charming picture, well acted and rich in atmosphere.

PROGRAM READER

"Rip Van Winkle" is coming to the ————. Washington Irving's immortal classic, the favorite of every child and parent, has been adapted to the screen. Many will remember Joseph Jefferson's play in which he found lasting fame. His son, Thomas Jefferson, plays the title role—a role which he is familiar with since he toured the country in the spoken version many years ago. Now he appears in the film version. It is a picture which will strike popular fancy. It is rich in sentiment, humor and atmosphere. The Catskill country is reproduced faithfully. And the figures of the book and play live again. So come and be royally entertained.

SUGGESTIONS

Here is a big chance to cash in through the excellent exploitation values of this picture. Irving's immortal classic has been read by everybody. So bill it far in advance. Tie up with schools and children's clubs. Use the name of Joseph Jefferson. Tell that his son, Thomas Jefferson, is seen in the title role. Play up the fact that it is a story which has never grown old—that it still strikes public fancy through its rich charm and sentiment. You can put over several ideas for a prologue. Even a tabloid sketch of the play could be used. Or a figure dressed up as Rip can be employed. The chance is yours to put this over big.

"JANE EYRE"
(Hodkinson)

Hugo Ballin Production a Pictorial Triumph

A VERY able piece of direction. So out of the ordinary that it stands almost alone. It will be appreciated most by admirers of the kind of entertainment that depends upon beauteous production, simplicity of narrative and wonderful photography, rather than thrills, surprises or spectacular effects. Although it is not lacking in these components, yet they fade into insignificance compared with aforementioned values.

Founded upon Charlotte Bronte's novel, it may here be said that the picturization is an accurate dramatization of the original. It may be termed a "costume play," being of a period dating between the years of 1822 and 1835. Particular stress upon detail is evident in the costuming, the sets, the furniture. The locations selected to depict that part of England where the story is laid have been selected with care and precision, the exteriors as beautiful as have ever been shown in any motion picture.

Jane Eyre, youthful heroine, is artistically enacted by Mabel Ballin. In the beginning she portrays the impetuous, uphappy child. An unwelcome burden upon her aunt, Jane is placed in an orphans' home, represented to her as a boarding school. She is shocked and grieved at the unjust punishment given the little folk, but she is destined to spend her early years within the walls of the institution, until finally, having reached womanhood, and prepared to teach, she finds a position as a sort of governess in the home of a rich widower, Fairfax Rochester, who desires that his young ward be educated according to her social standing.

A great affection immediately brings the little girl and the new teacher together, while the man looks on with approval. After a time he asks Jane to become his wife and she, in great happiness, accepts.

But there is a skeleton in the closet of the aristocratic family. Thereby hangs the trouble, for it appears that Rochester already has a wife, though for many years she has been insane.

She is confined to the attic of the big residence with a keeper. Twice she steals out at night, once firing the bed where her sleeping husband lies and the second time tearing the wedding veil that her successor is about to wear the following day.

Following the experience of seeing this strange creature at large, Jane confides in her promised husband. He is obliged to tell her who the woman is, how he happened to marry her and that he has been afraid of the truth before, account of his love for Jane. This only after he has been stopped at the altar from proceeding with the ceremony by a brother of the unfortunate woman.

Jane, heartbroken, leaves the Rochester estate. Wandering through a great storm, she fails to find shelter anywhere until taken in by St. John Rivers, a young minister. While convalescing in his home the clergyman falls in love and proposes to her, but to Jane life without Fairfax Rochester is not worth the living. She wanders back to the old home.

Meantime, following her departure, the mad woman fires the entire house and puts an end to herself. Rochester is rescued from the burning structure, but not until blinded by smoke and heat.

When Jane arrives at the home where he now dwells she finds the man of her choice overjoyed by her return. Eventually he recovers his sight and they turn from memory of the old life into the beauty of the new.

A splendid cast was necessary, Norman Trevor as Fairfax Rochester, Craufurd Kent as the young clergyman and many other well-known players filling the order.—Length, 5 reels.—*Lillian R. Gale.*

THE CAST

Mr. Rochester	Norman Trevor
Jane Eyre	Mabel Ballin
St. John Rivers	Craufurd Kent
Grace Poole, a servant	Emily Fitz Roy
Mason, Mrs. Rochester's brother	John Webb Dillion
John Eyre, Jane's uncle	Louis Grizel
John Reed	Stephen Carr
Miss Fairfax	Vernie Atherton
Mrs. Rochester	Elizabeth Meriens
Mr. Brockelhurst	Harlan Knight
Burns	Helen Miles
River's Maid	Julia Hirley
Miss Ingram	Sadie Mullen
Adele, Mr. Rochester's ward	June Ellen Terry
Miss Mason	Florence Flagler
Mr. Rochester's maid	Bertha Kent
Mrs. Reed	Marie Shaffer

PROGRAM READER

It may be of interest to my patrons to know that Mabel Ballin is in private life, the wife of Hugo Ballin, who directed "Jane Eyre," and that Mr. Ballin, once an interior decorator, sought to become a motion picture director in order that his wife might be starred in the kind of pictures most suited to her madonna-like countenance.

The exteriors selected for this picture are said to be almost identical replicas of the locations in England where the story supposedly transpired. Note Mr. Ballin's artistic sense ever in evidence in the decoration of the interiors and his respect for minor detail.

"UNDER THE LASH"

(Paramount)

Well Produced and Acted Drama of South Africa

GLORIA SWANSON leaves the De Millian atmosphere of the American hearth in this production to migrate to South Africa and there to live the dull and docile life of wife to a Boer farmer. And, although the romance develops from the eternal triangle idea, she may be said to have again deserted the sex drama. Certainly there is no attempt for sex appeal. It is straight drama, developing with keen interest for the first few reels, but fagging somewhat towards an unconvincing climax and a protracted ending.

But "Under the Lash," known on the printed page as "The Shulamite," cannot fail to be entertainment, nor can it disappoint the large personal following of its star, except possibly by the lack of beautiful gowns and society background. There is an advantage in laying a screen story in a less-written-about country. And it affords opportunities for new characterizations, which Russell Simpson and Lillian Leighton make the most of. Both of these players give impressionable performances. We do not think Mr. Simpson's strange make-up is exaggerated, but it is possible that the picture public will.

Miss Swanson's role is that of an obedient, intellectually-stinted second wife of a stern Boer who believes in ruling by the lash, and who quotes the Bible (as interpreted by himself) to sanction his cruel and drastic code. To this lonely farm comes an English wanderer who reveals to the wife a new world in the world of books. Influenced by him, she rebels against her husband's claims to absolute dominion over his wife and servants. To save herself from a beating she lies to her husband, telling him she is soon to be a mother. This lie brings about the climax, for the Boer discovers the falsehood as well as learning of the innocent love which has sprung up in the heart of his guest. This offense, according to his belief, merits death; so he takes his wife into the barn to shoot her. She has been forced to put on her gorgeous wedding dress for the occasion. This does not quite ring true. Her danger does not plant fear in the heart. The Englishman is the rescuer, but the end is not yet. He must be cleared of any murder charge. This is rather difficult, since there is a Boer aunt who must be bought off. Evidently there are no coroners in South Africa. As it is a lonely country, this fact seems perfectly logical. But then there is the hero's wife in England to keep the lovers from one another and the picture from ending. A divorce settles this and the fade-out is staged on the Veldt at dawning.

Mahlon Hamilton gives a fine performance as the hero. The picture is well acted and well directed, and careful detailing gives it good atmosphere. —Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Deborah Krillet.....Gloria Swanson
Robert Waring.....Mahlon Hamilton
Simeon Krillet.....Russell Simpson
Tant Ann Vanderberg.....Lillian Leighton
Jan Vanderberg.....Lincoln Steadman
Memke.....Thena Jasper
Kaffir Boy.....Clarence Ford

Adapted from the novel "The Shulamite" by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock.
Directed by Sam Wood.
Scenario by J. E. Nash.

PRESS NOTICE—STORY

Having as its principal players, the popular Gloria Swanson, "Under the Lash," the Paramount feature, which will be the main attraction at the ———— theatre on ————, promises to be one of the best liked screen productions to reach the ———— screen in many weeks. "Under the Lash" is a screen adaptation of "The Shulamite," which a few years ago was one of the best selling novels in this country. The novel is from the pen of Alice and Claude Askew. As a play "The Shulamite" enjoyed a lengthy run and unusual praise from the critics.

As a screen production this novel, re-titled "Under the Lash," loses none of the charm or intense drama which made it so popular on the printed page. It affords Gloria Swanson, the appealing star who will be remembered from her sterling work in "The Affairs of Anatol" and "Why Change Your Wife?" as well as other De Mille successes, a new type of role in which to prove even more emphatically her versatile dramatic powers. Her supporting cast may well be called all-star. As the leading man Mahlon Hamilton gives a polished performance and other well remembered players are Russell Simpson, Lillian Leighton and Lincoln Steadman. Sam Wood directed the feature.

The story of "Under the Lash" is laid in South Africa; the star playing the obedient wife of a straight laced Boer farmer, who believes in ruling by the whip. It develops into a beautiful romance, and thrilling drama with suspense which remains until the very final fade-out.

PROGRAM READER

Living in desperate loneliness Deborah, the young second wife of Simeon Krillet, wondered what lay behind the grey horizon which shut her off from the rest of the world. Krillet was a Boer who worked his South African farm until it made him wealthy, and who lived in stern righteousness—reading nothing but the Word; ruling only by the lash; smiling never at all. To this solemn and strange people came a foreigner, an Englishman. To the meek Boer wife he offered books, and through books, new ideas and aspirations which made the dull life she led only more unbearable.

There is little doubt but that you will like "Under the Lash," the screen adaptation of "The Shulamite," which will be offered at the ———— theatre on ————, with Gloria Swanson in the leading role. It is the same Gloria who scored in "Why Change Your Wife?" and "The Affairs of Anatol," but it is a Gloria in a new kind of role, exhibiting in a new and pleasing way the dramatic powers which lay within her grasp. She is assisted by a cast of the highest calibre including such players as Mahlon Hamilton, Russell Simpson and Lincoln Steadman. Whether you have read the novel or not, you cannot afford to miss "Under the Lash."

"THE MYSTERIOUS RIDER"

(Benj. B. Hampton-Hodkinson)

Involved Story Not Up to Zane Grey's Standard

IF this is a faithful adaptation of Zane Grey's novel, then the author has not reached the standard which has established his name as a household word among fiction readers. A Zane Grey picture usually means a throbbing canvas of life—a canvas teeming with rapid action, bristling with incident and charged with suspense. "The Mysterious Rider" finds the author content to get out of his element and revel in a plot which does not carry the breadth of the big outdoors notwithstanding the fact that most of its action comprises a series of exteriors and that its figures are as colorful as the others drawn by the author.

The weakness of this story rests in the limitations of the plot, which reveals a prodigal son—a truly vicious figure endeavoring to harass his father at every opportunity—and a mysterious rider whose identity is well hidden from the spectator for purposes of suspense and surprise. The expected sweep, the fast-moving action which characterizes a Grey story, is missing through the early reels, while he takes special pains to paint character development. If the idea was fresh or novel his plot would carry an adequate force. But emphasizing the weak character and showing intimate detail which has nothing to do with advancing the action tends to make the spectator lose his grip on the array of events. Once the mysterious character is introduced the picture picks up in tempo and a flash of the real Grey is seen and appreciated.

Robert McKim, who seems to have abandoned villainous roles, temporarily, at least, is seen in this sympathetic part of the rider whose mission is to exact vengeance upon the wretch who destroyed his home and ruined his life. A counterplot involves an up-to-date cattle rustler who employs motor trucks in his scheme. It is this man who is the hunted figure. And the prodigal son is caught in his clutches and compelled to follow his plans. There is some flashes of the triangle situation revealed when the wife of the rustler entertains the advances of the vicious youth. And another romance (this one clean and wholesome) involves the hero and the adopted daughter of the ranchman—the girl being the kidnapped child of the plot.

With some of the detail eliminated it may be assumed that the action would proceed in a more progressive manner. Much of this incident concerns comedy relief. The thrill enters when the rider exacts his vengeance. It is a stirring fight and the participants are drawn into a waist-high pond before the criminal succumbs. It all ends happily. The director has brought out the rugged touches in able fashion and his atmosphere is rich and colorful.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Columbine.....Claire Adams
Hell Bent Wade.....Robert McKim
Wilson Moore.....Carl Gantvoort
Jack Bellounds.....James Mason
Bellounds.....Walt Whitman
Ed Smith.....Frederick Starr
Madge Smith.....Maude Wayne
"Smokey Joe" Lem Billings.....Frank Hayes
Maria, the cook.....Aggie Herring

By Zane Grey.
Adapted and directed by Benjamin B. Hampton and Associates.

PRESS NOTICE—STORY

A story by Zane Grey is sufficient to arouse the keenest interest of the reader. When one of this author's tales is visualized on the screen, it takes on a force which enhances its appeal. It throbs with life. Therefore "The Mysterious Rider" on the screen is crammed with action and incident. It is a story which details a prodigal son who returns to harass his father and others; it is a story of a pathetic figure who harbors a hatred which eventually culminates in shedding the sorrow from his life. For Hell Bent Wade waited many years to exact vengeance upon the criminals who killed his wife and kidnapped his child. Zane Grey's flair for dramatic action—his skill at characterization has never been manifested to a better degree than in this highly interesting picture produced by Benjamin B. Hampton and which comprises a cast that includes Robert McKim and others. "The Mysterious Rider" will appear at the ———— theatre next ————.

PROGRAM READER

No one knew his identity. He roamed the hills—a colorful, pathetic figure—a figure who kept to himself. But he had a mission to perform. This mission was to exact vengeance upon the brute who killed his wife and kidnapped his child. He watched and waited and then—. Far below in the valley, cattle ruslers were busy. But they were caught. Who caught them? The mysterious rider? That is for you to find out. But when you come to the ———— theatre next ———— and ———— you will see a clever story—an absorbing picture adapted from a Zane Grey manuscript. So come and see "The Mysterious Rider."

SUGGESTIONS

Here is the name of Zane Grey attached to a story. So make the most of it. This author has established a wide following through his skill at plot and characterization and his name is almost a household word. The mere announcement of his name as the author of the picture should attract picturegoers. Play up Robert McKim, Claire Adams and Walt Whitman as players who are in the cast. Play it up as an absorbing melodrama of the far-off country—the country of the plains and mountains. Bill it as a picture filled with surprises, dramatic clashes, romance and pathos and thrills. Link up with your bookdealer. A rider garbed mysteriously—the identity unknown—galloping through the streets would invite attention to the picture.

CATCH LINES

See "The Mysterious Rider" by Zane Grey. A powerful, absorbing picture.

Jessen's Studio News by Wire

UNIVERSAL

Carl Laemmle is here.

Prints of "Winners of the West," the Universal serial will be sent to the Museum of Natural History at New York.

The Hoot Gibson company is back from two weeks at Canada after filming exteriors for "The Badge of Fighting Hearts," under the direction of Reeves Eason.

"Princess Virtue," starring Marie Prevost, has been completed by Director George Cox.

Director Jack Conway, with the Frank Mayo company, has been filming "Wards of the North," and has spent two weeks in the Big Bear Country. Molly Malone plays opposite the star.

Wesley Ruggles is producing Priscilla Dean's "Wild Honey." The cast selected includes Lloyd Whitlock, Helen Raymond, Mai Wells, Noah Beery, Wallace Beery and Percy Challenger.

Bertram Grassby is to play in "Clay" opposite Miss DuPont, and in "Wild Honey" at the same time.

INCE

Madge Ballamy is to play the feminine lead opposite Douglas MacLean in "The Hottentot." Dal Andrews is directing.

Leah Baird is beginning production under the direction of James Horne for Associated Exhibitors release.

LeRoy Stone is editing "Lucky Damage," and Ralph Dixon is editing "Hail the Woman."

Louis Weadock is a new member of the scenario staff.

PACIFIC STUDIOS

Harry Edwards has been engaged to direct a series of fifteen two-reel comedies featuring Hal Stevens and Kathleen Emerson for distribution through the Producers Security Corporation.

Monroe Salisbury will film "Ethen of the Mountains," a Canadian North woods story.

LASKY

"Is Matrimony a Failure?" will be an all star cast production directed by James Cruze. T. Roy Barnes and Walter Hiers will play the principal parts.

Gloria Swanson, Sam Woods, and "The Husband's Trade Mark" company have gone to El Paso.

Zasu Pitts plays an important part in "For the Defense," under the direction of Paul Powell.

Director Philip Rosen, Wallace Reil and company are at Yosemite Valley for exteriors for "The Champion."

A Peter B. Kyne story, "The Parson of Panamint," is being adapted by Albert Levino for the next vehicle for Jack Holt.

Betty Compson has finished "The Little Minister."

BRUNTON

Nazimova is to begin the production of "The Doll's House" on November 1st. Sets are now being built. Later she will film "Salome."

"Deliverance," the first Chester Bennett production starring Jane Novak, has been photographed.

William E. Keefe is preparing a series of five-reel productions. They will be produced at Brunton studios.

ROACH

Lloyd's "A Sailor Made Man," in four reels, was given a riotous reception at a tryout at Glendale recently.

Two Jimmy Parrot comedies "Try, Try Again" and "Busy Bees" are being titled by H. N. Walker.

"Snub" Pollard has completed "The Stone Age," which has been shipped East.

Director William Watson is now filming a theatrical comedy.

Ruth Roland and "The Timber Queen" company is returning next week from a month spent in the "big timber" country near Huntington Lake. Fred Jackman is directing.

METRO

George D. Baker has been invited by a representative of the Mexican government to film the next Gareth Hughes picture, "Stay Home," at Mexico City. Mr. Baker is now casting.

Lewis Stone has been engaged for a dual role of the "king" and "Rudolph"; Alice Terry as "Princess Flavia"; Robert Edeson as "Colonel Sapt"; Edward Connelly as Marshall Strakencz," in Rex Ingram's "The Prisoner of Zenda." Eric Mayne, Malcolm McGregor and Lois Lee are the other principals in the production.

Two of the fastest speed motor boats on the Pacific are being used in scenes for Viola Dana's "Seeings Believing," now being made at Balboa Beach, under the directing of Harry Beaumont.

Alice Lake's "Kisses," under the direction of Maxwell Karger, is laid in a candy factory. A big local factory has been leased for the picture. Harry Myers plays the lead, and Edward Jobson, and Dana Tood are in the cast.

GOLDWYN

The complete cast for Rupert Hughes' story "Sent for Out," under the direction of Al Green, includes the following supports for Colleen Moore: Mary Warren, Farrell McDonald, Florence Drew, and Kate Price.

Wallace Beery has been added to the cast of "The Octave of Caudius." He will portray the role of the ape man.

"The City Feller" has been finished by Director William Beaudine. This picture introduces "Patsy" Ruth Miller, a seventeen-year-old lead.

Helen Ferguson has been engaged for the leading role in "Hungry Hearts," taking the part originally assigned to Ethel Kay, who is now ill. Rose Rosenover is here from New York to play the mother part. Mason Hopper is directing.

Isabel Johnston has been engaged to write the continuity for Mary Robert Rinehart's story, "Jane."

1st NATIONAL

Katherine MacDonald's "Peachie" has been retitled "Yours Truly."

Marjorie Daw has been added to Neilan's cast in "Penrod." Roach has loaned "Sunshine" Sammy to Neilan for "Penrod."

Mabel Normand, Ben Turpin and Alan Holubar are expected to arrive from New York within the next few days.

Mayer will first make "The Woman He Married," starring Anita Stewart, under the direction of Fred Niblo, to be followed by Rose of the Sea."

John M. Stahl is preparing a new story for Ray, and is shooting the last scenes for "Smudge," and editing "Gas, Oil and Water," "The Barnstormer," and "The Duece of Spades."

R. A. Walsh is editing "Kindred of the Dust."

Frothingham's "A Bride of the Gods" is ready to shipment.

Edward Sloman, directing "The Man of Smiles," has filmed the first scenes in San Francisco.

James F. O'Shea has been appointed production manager of the Frothingham company.

Sennet has completed a two reeler entitled "Be Reasonable." It features Billy Bevan and Mildred Jane.

VITAGRAPH

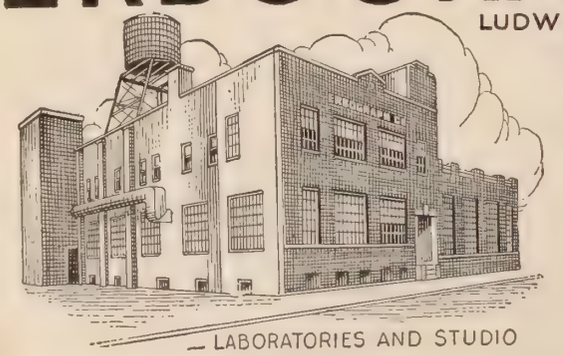
Earle Williams has renewed his contract for a year. He will make seven features.

Vitagraph has purchased an original story for Williams by Mrs. Earle Williams. It is as yet untitled.

Larry Seemon's next comedy will be laid on a theatre stage.

ERBOGRAPH COMPANY

LUDWIG G B ERB PRESIDENT



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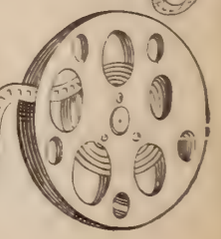

Dorothy Valerga, successful European dancer, who was imported for the lead in "Primitive Passion," six reel feature just completed under direction of Harry J. Revier

"Lure of Jade" Finished for R-C Release

R. J. Tobin, general director of production for R-C Pictures Corporation at the Hollywood, Cal., studios has announced the completion of "The Lure of Jade," Pauline Frederick's next starring vehicle. It is scheduled for release on November 13 and reports indicate it will be one of the most unusual productions in which the noted star has ever appeared.

"The Lure of Jade" is based upon a story by Marion Orth and was directed by Colin Campbell, who heretofore has done notable work in supervising productions starring Sessue Hayakawa. Much of the action of the story is centered in the South Sea Islands and is rich in color and tropic atmosphere. It is strong drama throughout and perfectly suited to the talents of the star.

Strong Audience Appeal

The Authorship and Direction of "A Man's Home" of a High Order

IT is the contention of the Selznick organization that few pictures come to the screen with so much public appeal in the matter of authorship, cast, direction and production as "A Man's Home," the Selznick special that has early attained so much publicity. The effectiveness of a book has a box-office appeal that is confined to those who have read a single work, but in the case of Anna Steese Richardson, who wrote the story of "A Man's Home," and Edmund Breese, her collaborator, there is a wider and constantly increasing interest in their achievements.

Because of her present position as associate editor of *Woman's Home Companion* Miss Richardson is every week writing for mothers, wives and daughters who constitute the national circulation of that magazine. Because of her past achievements in movements that benefit women and have aimed directly at the betterment of the American home Miss Richardson is known, by her work, to hundreds of thousands of women.

Edmund Breese, who collaborated with Miss Richardson in writing the play on which "A Man's Home" is based, is a dramatic actor of high standing in his profession. He contributed his knowledge and skill as a player to developing Miss Richardson's story into a play and his name used as co-author of "A Man's Home" will surely have a beneficial influence on the box-office, attracting devotees of the legitimate stage because of the high standing Mr. Breese has attained as leading man and stage star.

Ralph Ince, who directed the picture, has attained distinction and fame in picturedom through years of experience as both actor and director; and his screen career is but an extension of his achievements as an entertainer that began when he was a youth upon the dramatic stage. His work as a director began with Vitagraph in 1907, and for four years previous to his entry into pictures he was an actor on the stage. Thus his thirty-four years of life measure, from his youth excellent service to the field of general amusement plus the specific accomplishment of more than 300 screen productions to his credit.

With the Selznick organization Mr. Ince has been both director and star-directing himself in "The Land of Opportunity" and "The Highest Law." Meanwhile he has directed Zena Keefe, in "Red Foam"; "Out of the Snows," a Ralph Ince special; Eugene O'Brien, in "His Wife's Money"; Elaine Hammerstein, in "Remorseless Love," and Conway Tearle in "After Midnight" and "A Wide-Open Town."

ShortSubjects on Broadway

Educational Films Reports Steady Increase in Its Broadway Showings

WITH the releasing of the early numbers of the new year's product, bookings of short subjects released by Educational Film Exchanges in the big Broadway houses are reported to be showing a steady and most gratifying increase. Each week recently has seen from one to three Educational pictures in the big New York first run theatres.

The week beginning October 9 two two-reel comedies and a reel of Sketchografs were in three houses.

The new Campbell Comedies being made for Educational under the personal supervision of William S. Campbell, had their debut at the Capitol theatre, where "The Stork's Mistake" was on the programme. John Henry, Jr., other child actors, a score of babies and animals ranging from a turtle to a grizzly bear and a big white horse, are shown in this distinctive comedy.

The Rialto theatre showed "Snooky's Blue Monday," a two-reel comedy featuring "Snooky, the Humanzee."

"Eve's Leaves," Sketchografs by Julian Ollendorff, showed at the Central theatre, where another of this new series, "Play Ball," is booked for the week following.

This follows immediately upon a week that also saw three Educational Pictures on Broadway. They were two releases of the series of Sketchografs and a scenic picture. Previous to this, two out of three of the new Selig-Rork Photoplays had their premieres on Broadway, the Capitol showing "The Northern Trail," and the Strand screening "The Ne'er to Return Road."

Architectural Magazine Features Film Story

Something of a publicity feat for Goldwyn Pictures Corporation was the publication in the September 1921 edition of The American Architect and The Architectural Record of a five-page story on its Italian spectacular film, "Theodora." The article, entitled, "The Photoplay Architect," illustrated with six cuts of scenes from "Theodora," was written by Jerome Lachenbruch of the Goldwyn publicity department.

Slow Motion Used in "Glass Houses"

Slow motion photography has been applied to certain scenes of Viola Dana's next Metro picture, "Glass Houses." The action so photographed is that of a Russian dance the star does.

So far as is known this is the first time in the history of the screen that this device has been utilized in the straight narrative of a story in motion pictures

Myrtle Stedman. She has just completed one of the Louis B. Mayer specials, and has arrived in New York

Fight Pictures Do Heavy Business in New York

Fred C. Quimby, who is handling the Dempsey-Carpentier fight pictures, has been forced by increased business to add to his New York exchange Irving Hanover, Dan Dolan and Robert Harris. These men, under the exchange management of Marx S. Nathan, are handling rental bookings of the championship pictures throughout New York State.

The Quimby offices report that they have eighteen prints of the Dempsey-Carpentier films working in New York alone, while the Jersey territory also has been turning in good business from the start.

The states of Oklahoma and California already have been opened up, and reports from there indicate big business, according to the Quimby offices.

Looking for New Director for Harry Sweet

Julius Stern, of Century Film Corporation is looking for a new man to direct Harry Sweet. Tom Buckingham's contract expired and Mr. Stern did not renew it, although Director Buckingham had several scripts ready for production. Alf Goulding will take over the scripts and direct Sweet in the meantime. His first picture with Sweet is now in production and has Bartine Burkett, Century's new beauty, as leading woman.

Charles Dorety's contract has also expired and was not renewed. Dorety will leave within the next week after he has completed the picture he is making at present on the Century lot.

Bosworth Starts Work on Warren Release

An exceptional cast headed by Hobart Bosworth. Elinor Fair, Robert McKim, Freeman Wood, Baby Muriel, Al. Kauffman, Lei Lena has been selected for Lambert Hillyer's first Graf production of C. Gardiner Sullivan's great story "White Hands" for release by the F. B. Warren Corporation. Active production has already started at the Pacific Studios in San Mateo, California. Lambert Hillyer, is directing.

"Foolish Age" Praised by Board of Review

Doris May's first R.-C. Picture, "The Foolish Age," written and supervised by Hunt Stromberg and scheduled for general release October 16, has been praised by the National Board of Review.

The general comment of the board was as follows: "The Board feels that the producers of 'The Foolish Age' are to be complimented on their success in the field of legitimate satire on American society and customs. The picture is more than a mere comedy of situation. It is a comedy of manners containing a number of interesting and amusing criticisms of present-day foibles."

"The Iron Trail" Ready for United Artists

Final assembly of titles and scenes for "The Iron Trail," first of the big Rex Beach film productions to be released through United Artists, has been completed at the Bennett studio in Yonkers, under the personal supervision of Whitman Bennett, assisted by Rex Beach, and the finished product in this sensational railroad melodrama is now ready.

"The Iron Trail" is the first of a series of Rex Beach stories that Mr. Beach personally selected for elaborate film production, and marks the first of the Bennett Pictures presentations on the United Artists program.

Lon Chaney Feature Is Titled "The Mask"

Universal announces that Lon Chaney's Universal-Jewel production, now being made at Universal City, is to be called "The Mask." Supporting the star is a cast including Irene Rich, Frank Campeau, Alan Hale, Spottiswoods Aitken, Dagmar Godowsky, Herbert Standing, and little Stanley Goethals, the youngster who was featured in "Outside the Law."

"The Mask" was written by Lucian Hubbard, scenario editor at Universal City, in collaboration with Chaney himself, and Irving G. Thalberg, studio manager.

Ben Wilson Will Make Peter B. Kyne Story

The next Ben Wilson production will be on the Peter B. Kyne story, "A Motion to Adjourn," Marjorie Daw and Roy Stewart leading the cast, the direction being in the hands of Roy Clements. The story ran in the "Saturday Evening Post."

Roy Stewart plays the part of a young man, Silas Warner, Jr., who, after a series of family misadventures in New York, goes to a Western mining camp and meets with many adventures at the hands of the "ornery and worthless men of the world." The girl appears in the person of Sally, the daughter of the head of this motley clan, and the real plot starts.

An attractive scene from "Morals," a Realart feature

"Morals" Realart Release

Woody Says May McAvoy's Vehicle Merits Place in "Specials" Class

AN announcement from Realart is to the effect that "Morals" will be the next May McAvoy production to follow "Everything for Sale."

A preliminary announcement from J. S. Woody, Realart's general manager, who reviewed this picture while at the Coast, is to the effect that it surpasses anything heretofore produced by his company. While Mr. Woody insists that "Morals" is of such merit as to place it in a class with "specials," it will not be handled as such, however, taking its place with the regular releases and being made available for all franchise owners.

The story is an adaptation of the widely red novel, "The Morals of Marcus," which was written by William J. Locke. No less a scenarist than Julia Crawford Ivers prepared the continuity from which William Desmond Taylor worked.

But it is on May McAvoy, Realart says, that the greatest praise will descend for her remarkable triumph as "Charlotta," the little English girl, reared in a Turkish harem, who, through a combination of dramatic circumstances becomes the ward of an English peer. In "Morals," says Realart, Miss McAvoy gives that same wonderful portrayal that characterized her historical "Grizel" and duplicates the marvelous acting seen in her earlier production of "Sentimental Tommy."

The male lead is played by William P. Carleton. Others of an exceptionally capable cast include Kathlyn Williams, who plays the part of Judith Mainwaring; William E. Lawrence as Pasquale; Sydney Bracey as Stinson; Bridgeta Clark, Starke Patterson, Nicolas de Ruiz and Marian Skinner.

Two Paramount Releases

"Three Word Brand" on October 23, and "Experience" Week Following

PARAMOUNT annaunces for release October 16, William S. Hart in "Three Word Brand," and for October 23, George Fitzmaurice's production "Experience."

The Hart picture is from an original story by Will Reynolds and was adapted and directed by Lambert Hillyer. New York critics, following its first presentation at the New York Rivoli, where it played a pre-release engagement, were emphatic in declaring it one of the best Western in which "Big Bill" has ever been seen.

Jane Novak is Mr. Hart's leading woman, while the supporting cast includes such well-known Western character actors as S. J. Bingham, Gordon Russell, Ivor McFadden, Herschell Mayall, Colette Forbes, George C. Pearce and Leo Willis. The photography is of the usual standard of Joe August, A. S. C.

"Experience," released the 23rd, has a cast that reads like a Who's Who on Broadway. In this Fitzmaurice production which was adapted by Waldemar Young from the play by George V. Hobart, Richard Barthelmess is featured in the leading role, Youth. Marjorie Daw appears opposite him in the role of Love, John Miltern is Experience, E. J. Ratcliffe is Ambition, Betty Carpenter is Hope, Lilyan Tashman is Pleasure, Helen Ray is Intoxication, Edna Wheaton is Beauty, Sybil Carmen is Excitement, Yvonne Routon is Fashion, Nita Naldi is Temptation, Robert Schable is Conceit, Joseph Smiley is Chance and Kate Bruce, famous for many fine characterizations in D. W. Griffith productions, has a splendid mother role.

Constance Binney Unit at Work in Frisco

Constance Binney and company have gone to San Francisco, where Argentine "farm" scenes will be taken at a location on the peninsula. Included in the cast are Jack Mulhall leading man; William Courtleigh, Sydney Bracey, Arthur Hull, Edward Martindel, Helen Lynch and Herbert Fortier. Director Maurice Campbell expects to be gone at least ten days.

Screen to Win Foreign Trade for Uncle Sam

American manufacturers are awakening to the possibilities of using practical pictures to get Uncle Sam's share of the foreign trade. The Rothacker Film Company organization is at present working on three pictures which will be sent abroad to create a market for American products. Edward O. Blackburn, Jawn Freese and George Kilgore are directing them.

R-C Subject for Loew's New York Circuit

Loew's Theatre circuit in Greater New York has arranged with the department of distribution of R-C Pictures showings of Pauline Frederick in "The Sting of the Lash," her latest released production, for its entire big-time circuit in Greater New York. The picture has already met with success in several of the larger Loew houses.

Maryland Exhib Stages a "Realart Week"

C. A. Feeser, manager of the Leader theatre of Cumberland, Maryland, took the initiative and booked Realart pictures solid for the week of October 3rd. Opening with May McAvoy in "A Private Scandal," Manager Feeser followed with Constance Binney in "Such a Little Queen," Justine Johnstone in "A Heart to Let," Mary Miles Minter in "The Little Clown," Wanda Hawley in "The House that Jazz Built" and Bebe Daniels in "Ducks and Drakes."

Oppau Disaster Shown in Pathe News 80

While the entire nation was deeply engrossed in the world's series the current issues of the *Pathe News*, Nos. 79 and 80, have not overlooked the many other important events occurring throughout the world.

In issue No. 80, views are shown of the disaster in Oppau, Germany, where over 1,000 were killed and 4,000 injured in the big factory explosion. In Aberdeen, Maryland, the exploding power of the largest bomb in the world is tested. The projectile weighing 4,000 pounds and loaded with 1,812 pounds of TNT is hurled from a plane 2,000 feet in the air. Views are shown of the tremendous welcome accorded Pershing upon his arrival in Havre, France.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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